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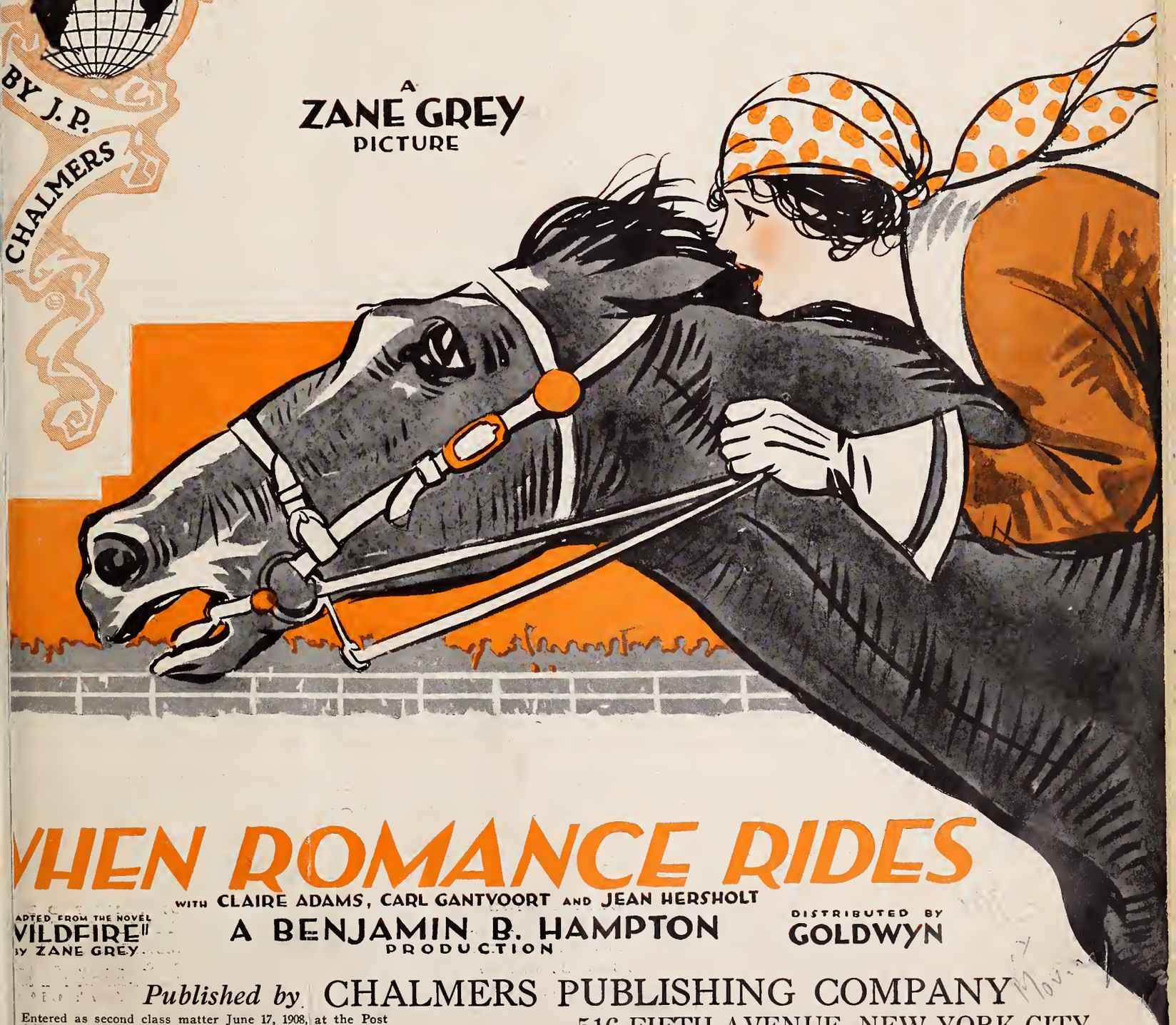
MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

A ZANE GREY PICTURE



WHEN ROMANCE RIDES

WITH CLAIRE ADAMS, CARL GANTVOORT AND JEAN HERSHOLT

ADAPTED FROM THE NOVEL "WILDFIRE" BY ZANE GREY

A BENJAMIN B. HAMPTON PRODUCTION

DISTRIBUTED BY GOLDWYN

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

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PROVEN

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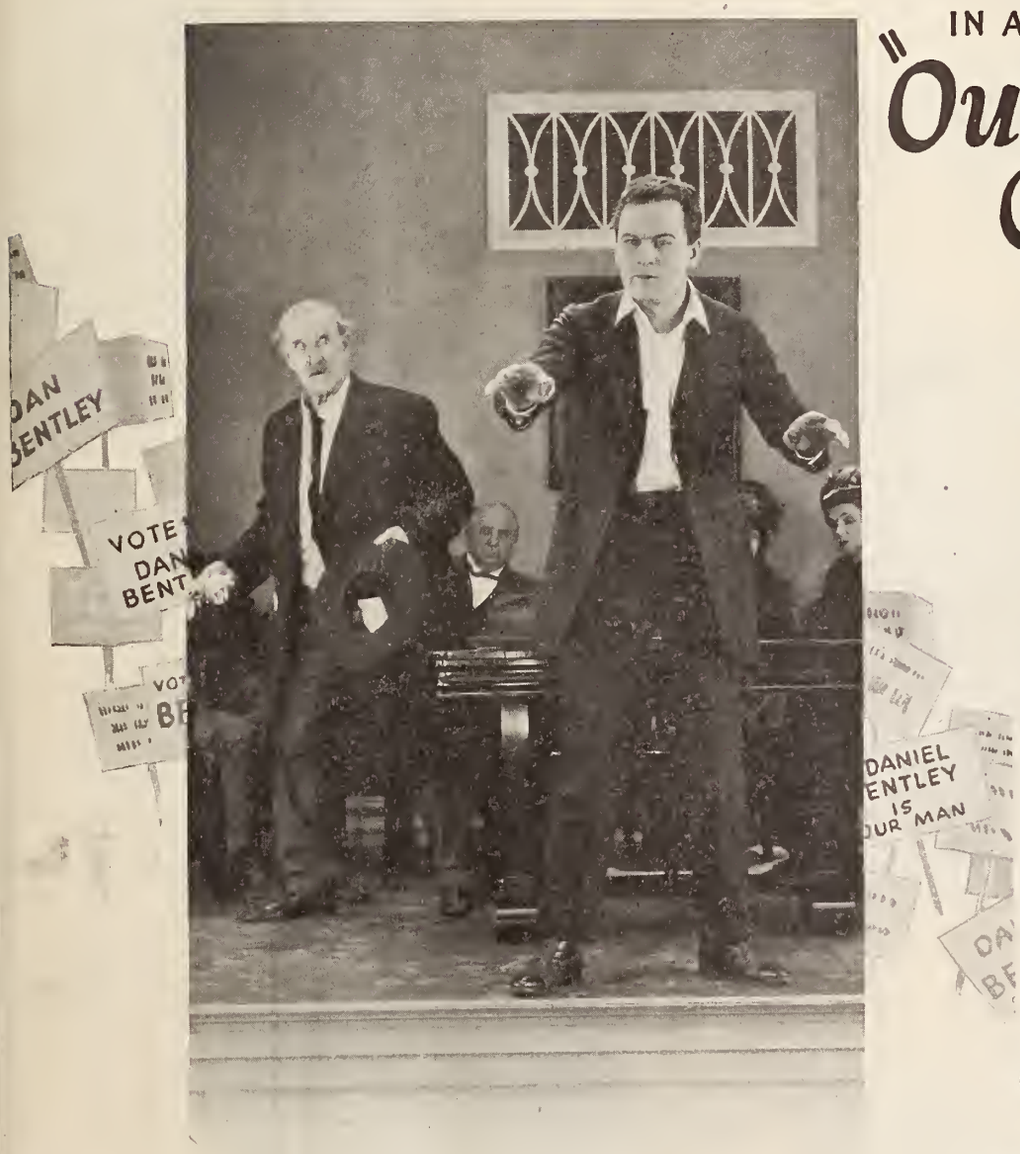
ADOLPH ZUKOR PRESENTS

Thomas Meighan

IN A GEORGE ADE STORY

"Our Leading Citizen"



GEORGE ADE is America's foremost humorist; for many years he has been writing for the leading magazines and newspapers.

And now he has written a story direct for the screen. And, what's more, he collaborated on the scenario, wrote most of the titles, and worked with the director throughout the making.

"Our Leading Citizen" is a characteristic Ade story, full of genuine humor and feeling, and an ideal vehicle for "The Good Luck Star."

The cast includes Lois Wilson, Theodore Roberts, Guy Oliver, Charles Ogle and Ethel Wales.

Directed by Alfred E. Green
Scenario by George Ade and Waldemar Young

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

JESSE L LASKY PRESENTS A

George Melford
PRODUCTION

"The Woman Who Walked Alone"

with

Dorothy Dalton

THERE'S a title that will make people stop and pay attention!

And the picture will more than satisfy the interest aroused. It's George Melford's best since "Behold My Wife!" Dorothy Dalton never had a better role.

The story is rich in dramatic action, in vivid contrasts. Scenes in London society; in the depths of the jungle; scenes of daring, of romance; of struggle—heart-interest and drama wonderfully entwined.

From the novel, "The Cat That Walked Alone" By John Colton. Scenario by Will M. Ritchey.

A Paramount Picture

Betty Compson

Tom Moore

ADOLPH ZUKOR ——— PRESENTS A

Penrhyn Stanlaws production

"Over the Border"

WITH

Betty Compson *and* Tom Moore

Two great stars—**Betty Compson and Tom Moore**

A great director—**Penrhyn Stanlaws**

A great author—**Sir Gilbert Parker,** who wrote "Behold My Wife!"

If all that doesn't make a big box-office picture nothing can!

And when you show "Over the Border" you'll agree that it's one of the big ones of the year.

By Sir Gilbert Parker
Scenario by Albert S. LeVino

A Paramount Picture

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ADOLPH ZUKOR President
NEW YORK CITY

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SPORT REVIEW

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Whitman Bennett presents

REX BEACH'S

romance

"Fair Lady"

Founded on his famous novel "The Net"

Directed by Kenneth Webb

Scenario by Dorothy Farnum

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Wherever women go, the men go. That is certain. The preponderance of women at all performances of the popular stage hits in New York and other big cities disproves the old belief that screen or stage melodrama furnishes genuine entertainment only for men audiences.

"Fair Lady" is a romantic photoplay melodrama of and for women; a melodrama of love, romance, gorgeous costumes and mystery; with thrills and action; tearful pathos and relieving comedy, and appealing directly to women of all types, classes and years.

Play up the title, "Fair Lady." It gives a direct exhibitor tie-up with every merchant, for the reason that every merchant in your city deals with women. He buys his stock, displays his goods—in fact, runs his entire business to please and cater to Fair Lady. You help him, and he'll help you!

Tie up with every first-class business man in your city. Give him neatly printed placards announcing the things he has to sell to Fair Lady. There are gowns for "Fair Lady"; hats for "Fair Lady"; shoes, hosiery, lingerie, gloves, perfumes, cosmetics, hair-goods, hair-dressing, coats, wraps, negligee, sports costumes, motoring costumes, vanity bags, travelling bags, toilet articles, confectionery,—in short, almost anything and everything that any merchant sells.

Sell "Fair Lady" to the women of your city! They'll bring the men!

No business man ever tries to sell a stock of goods without telling his patrons what he's got, and why they should buy. Selling amusement more and more is getting to be an out-and-out straight business proposition.

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By special arrangement with Lou Rogers

"Queen O' the Turf"

You've Asked for a Real Spring Opening Smash—Here It Is

RIGHT on the minute! Yank 'em in with this roaring classic of the race track—All the sizzling action of the great Drury Lane thrillers that means capacity houses and S. R. O. at every performance.

A cloudburst of action—An enthralling love story—You can't miss the money with this smashing spring attraction.

EXPLOITATION and posters that fairly shriek their message to the world—A GREAT SHOW to back them up.

The great race scene—the packed betting ring—the jammed grandstands—the desperate aeroplane flight—the break-neck auto dash—gun fight in the gambling palace—the youth in the clutches of an adventuress—and a DOZEN OTHER PUNCHES!

Book it—Play it—Boost it like Barnum & Bailey's Circus—It's a winner

Sherlock Holmes *in* Motion Pictures

The Industry's leaders say the screen needs new blood!

The public is eager for moderate-priced entertainment, but—to re-kindle public confidence, the type of pictures needs changing.

"The Adventures of Sherlock Holmes" are a new series of short-reel features, to be released shortly by Educational, that meet every requirement for "better pictures."

For tense dramatic interest, suspense, vigor of story, continuity and excellence of photography they have never been excelled, and have seldom been equalled.

SHERLOCK HOLMES is a name to conjure with at your box-office. Conan Doyle's GREATEST OF FICTION CHARACTERS is not only pre-eminent as *the* Detective of English Fiction, but is also the best known and most enjoyed of all fiction personages.

"The Adventures of Sherlock Holmes" mark a new step in the progress of the motion picture art, and it is perfectly natural that Educational should sponsor these features—in Short Subjects.

To help you sell these two-reel features, Educational is preparing many unique exploitation stunts, as one of which we will tell TWELVE MILLIONS OF PEOPLE all about them through advertisements in

THE SATURDAY EVENING POST

Note: Watch Subsequent Advertisements Telling You How To Merchandise These Pictures Through Your Box-Office.

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EDUCATIONAL FILM EXCHANGES, Inc. E. W. Hammons, *President*

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The New York Hippodrome

America's largest showhouse
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as a
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WORLD'S BIGGEST SHOW
AT THE LOWEST PRICES

100 NOVELTIES
40 CLOWNS

NEW PAGEANTRY SPECTACLE

AND PRE-RELEASE SHOWING OF
A SPECIAL CHRISTIE COMEDY
"A Barnyard Cavalier"
A TRAVESTY on THE YEAR'S GREATEST PICTURE, "THE MUSKETEERS"

ALL IN
CHARLES DILLINGHAM'S
7TH ANNUAL
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400 GOOD SEATS ALWAYS 50c-$1.00

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MATINEE DAILY

VARIETY

---the showman's paper, said about this booking:

"A Barnyard Cavalier", Christie comedy, directed by Al Christie and featuring Bobby Vernon, had its first screening this week as the feature of the Hippodrome.

For a short length subject it has extraordinary production features and is a slam-bang, rough-and-tumble comedy from start to finish, without a pause in the action. The youngsters at the Monday matinee found it amusing and showed it unmistakably."

PLAY Christie Comedies

a chance!

Read Arthur James great editorial on Comedy —

and

Christie Comedies in particular

464

MOVING PICTURE World

ISSUED WEEKLY

Arthur James, Editor-in-Chief
John A. Archer, Managing Editor
Wendell P. Milligan, Advertising Manager
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Cold Feet Warm the Soul

EIGHT years ago good comedy was considered by wise exhibitors as the back-bone of the program. It was the custom to select a mirth provoking one-reel subject and build the rest of the entertainment around it. This was not hard to do, once the comedy was secured, as short subjects were the order of the day. This system was founded on the best principles of showmanship. A comedy was of more service in recreating and refreshing the spectator than the gloom of tragedy, no matter how well done, or the thrill of fine melodrama. It was based on the idea that more persons wanted hearty laughs than anything else. Next to laughing they wanted to cry. These two primal emotions when appealed to brought the spectator in and sent him away pleased, satisfied and anxious not only to come again but to let his friends in on the party.

When big features grew to lengths that crowded out all the good short material, often the very best part of the entertainment, the comedy was not forgotten but it was frequently neglected. It became necessary to increase the length of comedies in order to get consideration and money for them. This in turn resulted in the early custom of spreading two slices of bread with butter that was only enough for one. That condition was remedied by an increase in the amount of fun per picture and the making of comedies around real stories rather than the throwing together of a lot of pleasant nonsense that had neither a start nor a finish.

This preamble is by way of calling attention to the fact that good comedy today is possibly the greatest box office asset, and good comedy is being provided, not in great quantity but in great show quality. In California we saw Cold Feet, a new two-reel feature comedy directed by Al Christie and featuring Viora Daniel. It is not only one of the best Christie comedies we ever saw but one of the most entertaining comedies ever made.

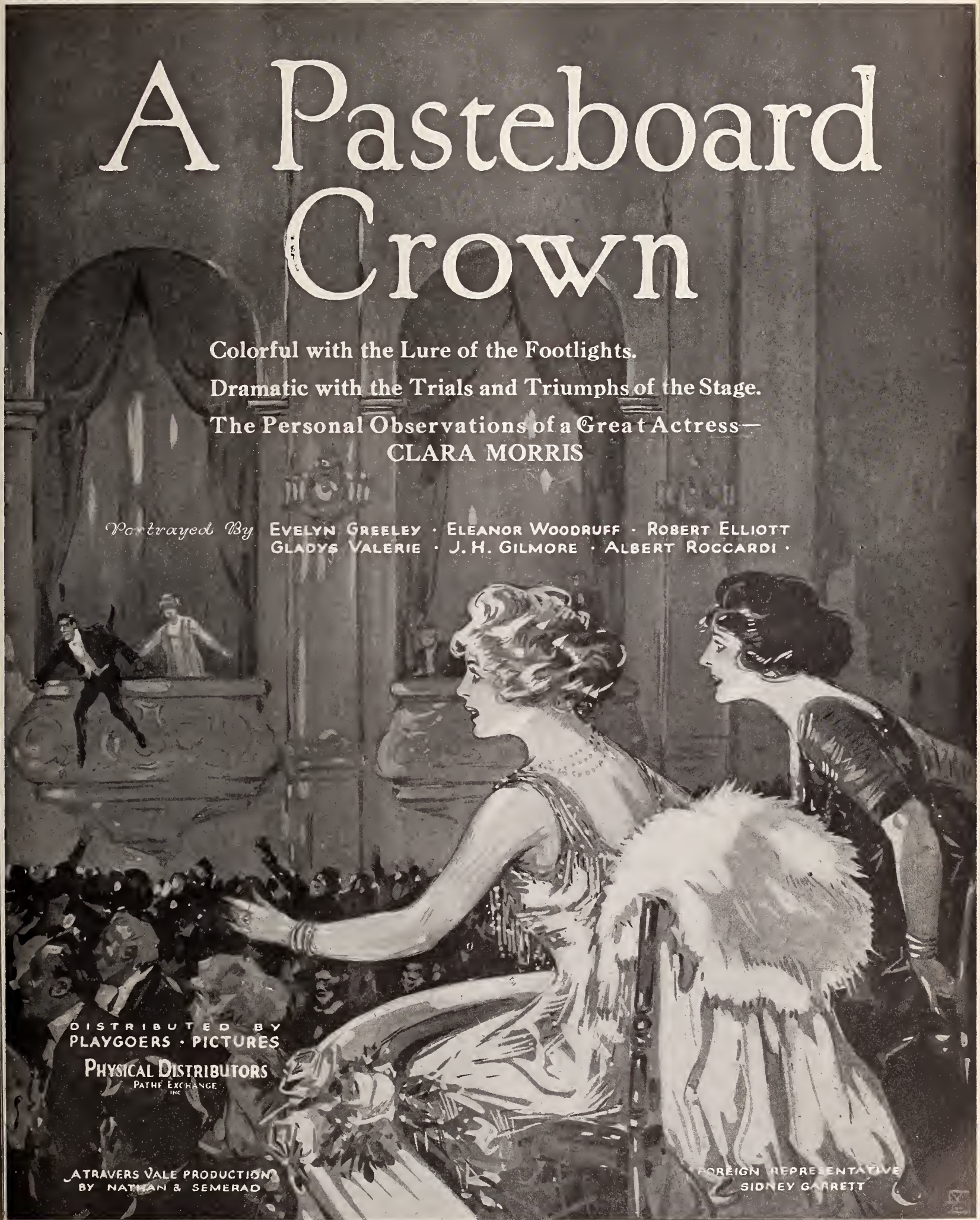
It's both an outdoor and an indoor subject, handsomely dressed, artistically scened, well played and directed in perfection. The Royal Mounted, James Oliver Curwood, villains, wolves, a handsome hero, a pleasant heroine and legitimate comedy treatment blend into a surpassing story.

Our suggestion to exhibitors is to see this comedy and if their judgment agrees with ours, to feature it on the bill and advertise it as a special added entertainment. It will certainly satisfy the patrons and send them away talking about it. Incidentally we congratulate Mr. Al Christie, his company and Educational on having provided a back-bone-of-the-program type of subject and we urge that more follow in its wake.

ARTHUR JAMES.

AND ADVERTISE THEM

TO EXHIBITOR FRIENDS
A RED HOT BOX OFFICE
TIP IS MESSRS. WARNER'S
SENSATIONAL SUCCESS
"WHY GIRLS LEAVE HOME"


A Pasteboard Crown
Colorful with the Lure of the Footlights.
Dramatic with the Trials and Triumphs of the Stage.
The Personal Observations of a Great Actress—
CLARA MORRIS
Portrayed By EVELYN GREELEY · ELEANOR WOODRUFF · ROBERT ELLIOTT
GLADYS VALERIE · J. H. GILMORE · ALBERT ROCCARDI ·
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PATHÉ EXCHANGE INC
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FOREIGN REPRESENTATIVE
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SHADOWS

in general are confused and mysterious, but the

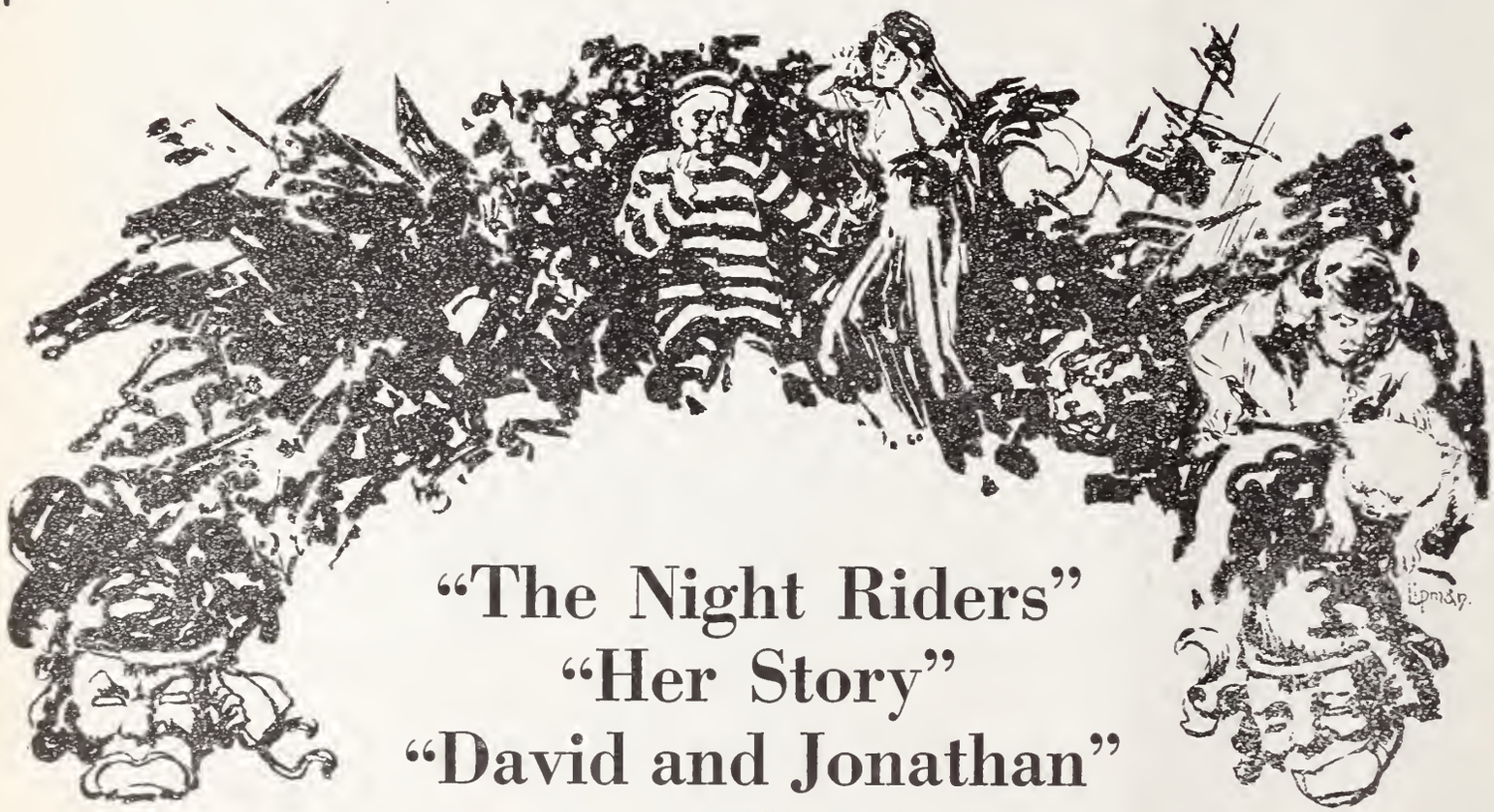
SHADOWS

produced in the filming of feature and super-special photodramas for

SECOND NATIONAL PICTURES CORPORATION

are distinct, vivid, enthralling, as they appear on the silver screen. And that is

WHY



"The Night Riders"
"Her Story"
"David and Jonathan"

are creating a sensation among exhibitors and motion picture patrons throughout the country.

"The Night Riders," in which Maudie Dunham, Albert Ray and Andre Beaulieu represent striking types in the visualization of Ridgewell Cullum's great story of the Northwest; "Her Story," with Madge Titheradge, former speaking-stage star of "The Butterfly on the Wheel," in an intensely emotional human interest role, and "David and Jonathan," picturization of E. Temple Thurston's wonderful story of love and adventure, featuring Miss Titheradge, are among the finest examples of the utilization of

SHADOWS

on a lighted screen to produce what we call "motion pictures."

Second National Pictures Corp.

140 West 42nd Street **New York City**

SELZNICK PICTURES

Distributed by Select

LEWIS J. SELZNICK'S

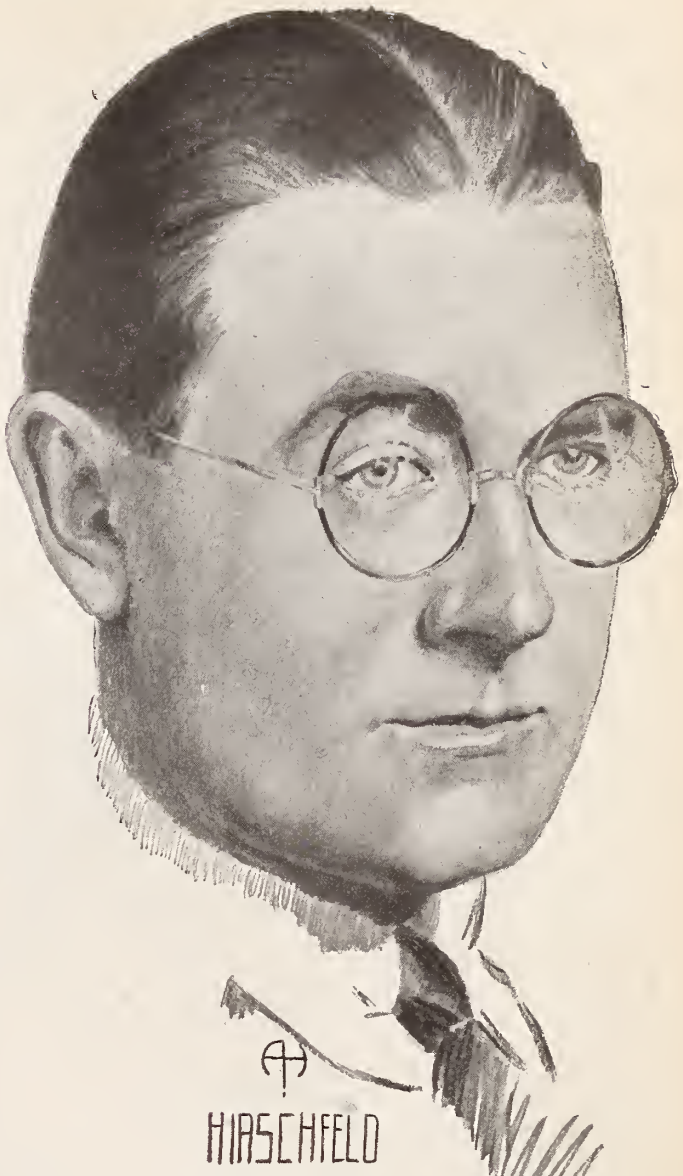
"REPORTED MISSING"

Starring

Owen Moore

Directed by Henry Lehrman

Now attracting the greatest audiences ever jammed within the walls of *The Criterion*, New York's premier theatre



Critics describe it as the biggest box-office attraction of a decade

ASK HUGO RIESENFELD of NEW YORK

Motion Picture News
April 22, 1922

"Reported Missing"
Selznick—Six Reels

(Reviewed by Laurence Reid)

IF there is one picture which deserves the tribute of "something out of the ordinary" that picture is "Reported Missing," accurately described by Selznick as its greatest achievement. Henry Lehrman, who wrote and directed this melodramatic comedy, has been given free rein to add to the gayety of a nation. And he has contributed a feature which will be talked about for its adventurous action, its novel gags, its subtle and broad humor, its quaint characterization, its development toward a climax which carries explosive qualities and its overwehlming suspense. This compelling element causes the spectator to grip the arms of his seat despite the fact that th incidents and gags are charged with humor. Even though you wonder if Owen Moore, "shanghaied" by his enemy, will ever see land again, you laugh over his embarrassing moments.

The star plays the part of a quiet, unobtrusive chap addicted to idleness and a fondness for liquor. He is always the gentleman. His top hat adorns his head throughout. The idea is a satirical fling at serious melodrama with the author and director punctuating the humor with just enough balancing drama to give it substance. The hero holds an option upon a fleet of merchant vessels—a fleet much desired by a cunning Oriental. Owen takes life and his possessions lightly until the girl provokes him to carve his niche in the world. When he threatens to become serious he is "shanhaied" along with the girl. Here it is that Lehrman says "Let's Go!" Fun and excitement are running neck and neck. There is Owen in the hands of a crew of vicious cutthroats. And here comes the faithful valet in a rowboat paddling the waves for dear life.

There is action a-plenty aboard this schooner. For one thing the commissary department is soon emptied. And the skipper shoves the hearty eaters into the briny deep if they take more than their allowance. Money has been spent to make these sequences genuine. The scenes, atmosphere and properties are the real thing. A storm arises which brings more suspense. And the humor is immense as you follow the hero's adventures and the valet's trouble in singing his dying swan song, "Nearer My God to The," at the organ, the while a veritable Niagara engulfs him. The climax introduces an exciting auto pursuit and the rescue of the heroine who has been brought ashore and hidden in the intricate chambers of the Jap's villa. A hydroplane is employed to give chase to the Oriental's fast motor boat. And the sailors are called upon to help the hero in his distress. It is a healthy melee—a battle royal. Daggers, knives, fists, revolvers are used in combatting the enemy. You are laughing one minute and catching your breath the next.

The titles are genuinely funny and are contributions by humorists associated with New York dailies. Indeed Selznick has not overlooked one department to give the feature a thoroughness of production. The cast is highly efficient. Owen Moore will have to share honors with Tom Wilson whose blackface portrayal and whose antics indicate a born clown.

Drawing Power—This one will go like a house afire once it is gotten over with the public. First audience will spread the report that it is a winner. Title can be exploited to limit.

Laurence Reid of the Motion Picture News thinks "Reported Missing" will go over like a house afire

ASK NICHOLAS SCHENCK of NEW YORK

EXHIBITORS TRADE REVIEW

April 22, 1922

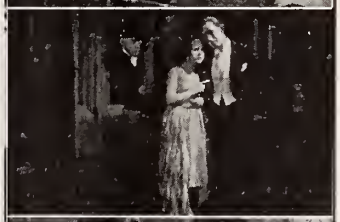
Reported Missing

Selznick Photoplay in Eight Parts. Written and Directed by Henry Lehrman under the Personal Supervision of Myron Selznick. Scenario by Louis Allen Browne. Photographed by Louis Cronjager. Titles by H. I. Phillips, John Medbury, W. B. Johnson, E. V. Durling and Tom Bret.

CAST AND SYNOPSIS

Richard Boyd, Owen Moore; Pauline Blake, Pauline Garon; Sam, Tom Wilson J. Young, Togo Yamamoto. Other characters by Nita Naldi, Frank Wonderly and Robert Cain.

Richard Boyd, a ne'er-do-well, becomes head of the Boyd Shipping Company, by inheritance. Pauline, a flapper, determines that Richard shall do something big, so she urges him to exercise the company's option on a huge fleet of ships which J. Young, a Chinese merchant king, has his eye on. Young is aided by Andrew Dunn, general manager of the Boyd concern, whom he has bribed. To get Richard out of the way, Young has him and Pauline shanghaied. The ship is wrecked. There is a rescue. Then a race between a hydroplane and a sea-sled, a fight in Young's stronghold, and Richard, who has been aided by his faithful colored servant throughout the proceedings, gets the ships and the girl.



The introductory title says this picture is designed as entertainment and nothing else. And that's just what it is—entertainment to the nth degree, a mixture of comedy, slapstick, burlesque, melodrama, so cleverly put together that it is absolutely sure-fire. A certain cure for box-office blues—that's *Reported Missing*. According to our way of thinking all the exhibitor has to do with this picture is to add the proper amount of exploitation and serve—his patrons will do the rest.

A combination of thrills and eccentric comedy—we use the word eccentric because it has a very apt meaning here—and some of the cleverest titles ever put on the screen—that's the essence of *Reported Missing*. It gives the audience a chance to laugh and laugh hard, which, as we understand it, is what most people like to do nowadays in preference to weeping.

There is just enough plot in *Reported Missing* upon which to hang a series of incidents, ranging from a realistic storm at sea to a remarkably well-staged fight in the stronghold of an Oriental. This latter incident will no doubt come a classic on the screen. It is screamingly funny and yet it thrills. And it is built around the adroit use of the razor by the hero's massive colored servant, who, incidentally, is one of the finest eccentric comedy-characters ever given to pictures.

The cast is excellent. Owen Moore, in the role of the hero, plays one of those helpless young men, at the mercy of everything and everybody that come along—for a while. Then, inspired by the girl, he proves himself a man. It is a neat and sympathetic bit of work. Tom Wilson, as the huge servant, scores heavily, and is ideal for the part. He is the life of the picture. The heroine, as presented by Pauline Garon, is pretty and effective, and the rest of the players contribute their share in excellent fashion. A little boy who appears in one sequence must be described as a 'find." Who is he, we wonder? Though he was on the screen for only a few minutes he registered emphatically as a wonderful type and a remarkably natural actor.

The direction, staging and technical details are admirably handled. The continuity runs smoothly and the total effect is well managed.

Reported Missing is a "pep" picture. And that means "pep" at the box-office.

Oscar Cooper thinks "Reported Missing" is absolutely sure-fire

ASK HARRY DAVIS OF PITTSBURGH

DAILY NEWS, MONDAY, APRIL 10, 1922.

THIS RICH YOUTH LOOKED SIMPLE, BUT HE WASN'T

By McELLIOTT.

Four good newspapermen and true helped to write subtitles for Mr. Owen Moore's latest picture, "Reported Missing." They are (the subtitles) as wise as they make 'em, and as meaningful. Mr. Moore's film, too, is a good film. Listen—

Owen Moore

Once upon a time there was a Rich Youth who looked like a Boob, but wasn't. He held the reins of a big steamship company for the first time on a certain Morning after the Night Before. His Rival in Business, a Big Gump named Young, had a bright idea . . . to kidnap the Youth and spirit him off to quiet waters until he could Cinch a Deal.

Nothing Doing! Although Mister Moore looked like a Poor Nut, he was Anything But! He staged a Swell Fracas with a lot of extra men got up to look like Chinese Laundry Baggers, before the thing was over. Believe me, Boys, there was Action in that piece!

. . . . . .

I don't believe I've ever seen before so odd an admixture of seriousness and foolery. The foolery is probably that of newspaper humorists. The seriousness may be theirs, too. Anyway, the combination is a satisfactory one.

Pauline Garon and Owen Moore

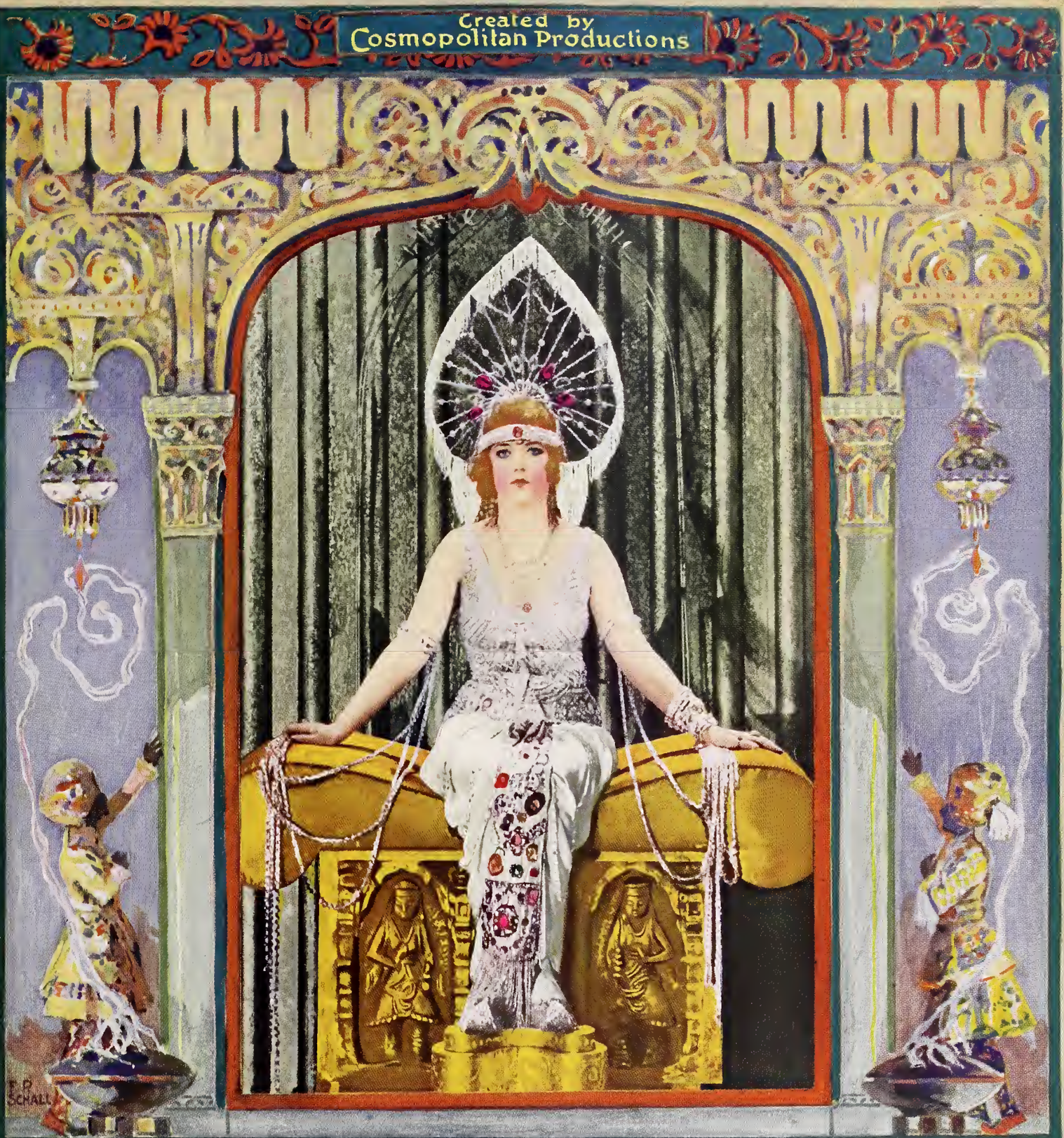
Owen Moore, solemn as an owl in horn-rimmed spectacles, plays with discretion and comic gaucherie the hero. He is ably assisted in his job by Pauline Garon and Tom Wilson. It's worth the price of a good time to see Mr. Wilson pursuing with ardor the yellow minions of J. Young, the villain. His threat to make "yellow confetti" out of every last one of them is fulfilled, literally, I believe.

TITLE OF FILM: "Reported Missing."
TYPE: Comedy-drama.
DIRECTION: Swell.
PHOTOGRAPHY: Great.
PLOT: Unimportant.
VALUE: 100 per cent.
Produced by Selznick. Presented at the Ritz.

CLOSE-UPS	ANSWERS
Prince Mohammed Ali Ibrahim, nephew of the King of Egypt, as a guest of the Gol[illegible] at Los Angeles the[illegible] watching E. Ma[illegible] a scene from "Brothers Und[illegible]pper asked[illegible]ldn't ha[illegible]	Miss [illegible]vtell played in "The[illegible]e that is was

Mabel McElliott thinks "Reported Missing" is a 100 per Cent picture

ASK HAROLD FRANKLIN of BUFFALO



FAMOUS PLAYERS - LASKY CORPORATION

Presents

MARION DAVIES

IN

"BEAUTY'S WORTH"

STORY *by* SOPHIE KERR DIRECTED *by* ROBERT G. VIGNOLA

SCENARIO *by* LUTHER REED SCENES *by* JOSEPH URBAN

a Paramount Picture

MARION DAVIE

"Beauty's Worth" presents Marion Davies in what is by far the most congenial role of her career. A brilliant star in a scintillating, gorgeous, sprightly and delightfully entertaining comedy-drama. A lavish and artistic screen triumph.

"BEAUTY'S WORTH"

THE CRITICS SAY:

"You'll like Marion Davies in her new picture."—*N. Y. Daily News.*

"It appeals pictorially."—*N. Y. Evening Globe.*

"Throughout the picture Miss Davies is a delight."—*N. Y. Evening Telegram.*

"Easy to wax enthusiastic over its artistic appeal to the eye."—*N. Y. Evening Sun.*

"Marion Davies at her prettiest."—*N. Y. World.*

MARION DAVIES IN "BEAUTY'S WORTH"

BROADWAY RUN EXTENDED

"Beauty's Worth" proved such a drawing-card at the Rivoli Theatre, New York, that it was necessary to move the production to the Rialto for another week to take care of the crowds. The second week's business was even better than the first. An experience that proves the production possesses every element to please all varieties of audiences.

William Fox presents

3 pictures to bring you sure dollars

ZANE GREY'S
Western Story
The
LAST TRAIL
Western drama at its best
The great flood
The 1000-to-1 fight in the patio!
Making Money Everywhere!
Staged by
EMMETT J. FLYNN

They will bring the crowds like a 3 ring circus - -
Bill them that way

SHAME
WITH
JOHN GILBERT
The great snow storm fight
The danger of the under-world
The wolf-man fight
Certain House Profits!
Story and Scenario by
Emmett J. Flynn & Bernard McConville
Directed by
EMMETT J. FLYNN

FOOTFALLS
The eyes failed-the ears did not
The hands of super-normal strength
Blinded-but terrific in battle
Full Houses and Sure Dollars
Follow This Picture
Story by
Daniel Wilbur Steele
Directed by
CHARLES J. BRABIN

Advertise these box office bets and cash in

The money-wise are playing them-are you?

▾ EXHIBITORS ▾

We congratulate you and your organization, the M.P.T.O.A., for your splendid fight to secure greater co-operation from producers and distributors in putting over THEIR pictures.

The independent distributors that are giving you this co-operation, in addition to bringing forth big box-office attractions with titles offering unlimited exploitation possibilities, should receive your support.

We do not believe in making false promises. The co-operation already extended to thousands of theatre owners on "WHY GIRLS LEAVE HOME" and "SCHOOL DAYS" is motion picture history.

The same co-operation will be given to those who book our latest attraction - -

"YOUR BEST FRIEND"

featuring

VERA GORDON

A HARRY RAPF PRODUCTION

DIRECTED BY WILL NIGH

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(24 SHEET TEASER THAT WILL COMMAND PUBLIC ATTENTION)

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Every conceivable idea on exploitation together with illustrations of an unusual amount of advertising novelties and accessories, has been incorporated in our press sheet.

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ONE COL TEASER ADS.

PYRAMID PICTURES INC. presents

My Old Kentucky Home

By Anthony Paul Kelly Directed by Ray C. Smallwood

A Ray C. Smallwood Production

With an all-star cast including

SIGRID HOLMQUIST ~ MONTE BLUE ~ LUCY FOX
MATTHEW BETZ ~ JULIA SWAYNE GORDON

On the opening night of "My Old Kentucky Home" on Broadway at the Central Theatre there wasn't even a critic's complimentary ticket in the house after 6 P.M. At 10:15 P.M. there were 200 standees in the house waiting for seats and a crowded lobby waiting to get in.

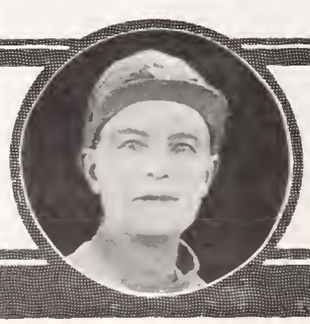
Not one laugh, one heart-throb of the picture failed to register. All the "box-office" power we have foreseen in the picture proved itself in even greater measure than we had anticipated. The audiences laughed at the comedy as you hear them roar at Chaplin; women dabbed their handkerchiefs at the corners of their eyes—for there are good, honest tears in "My Old Kentucky Home."

We are describing audience-effect, for it is *audiences* that make the pictures—not distributors or exhibitors as so many of us are foolish enough to think. We help pictures but the power of a big picture is the determining factor.

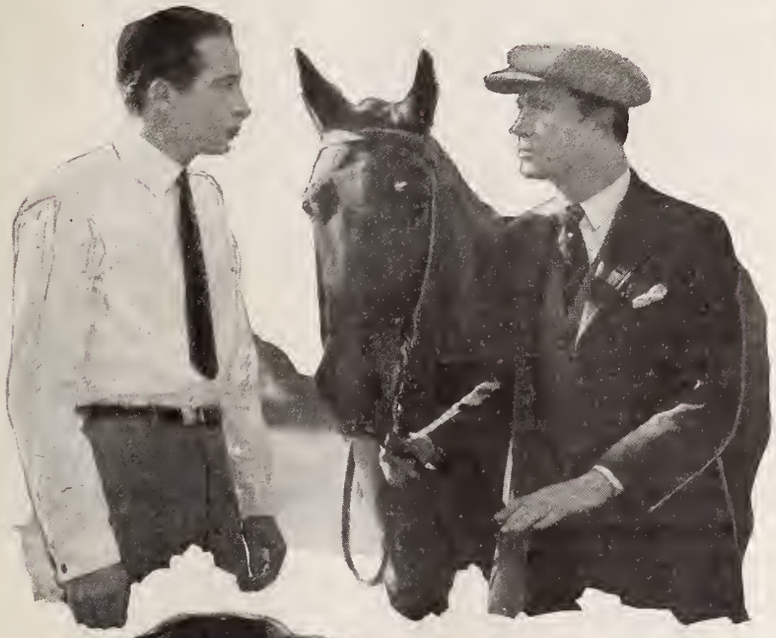
Book and play "My Old Kentucky Home" quickly for a clean up.

American RELEASING CORPORATION

WALTER E. GREENE, *President* F. B. WARREN, *Vice-President*



"No Showmen Can Go Wrong With This Kind of a Picture," Say the New York Critics!



"My Old Kentucky Home" is as sweet as the memory of a mint julep.

—New York Herald

Greeted by eminently satisfied audiences. You leave the theatre without feeling you have been flim-flammed out of the price.

—Evening Telegram

Brings a tear and tug at the heart-strings. Awakens and holds the interest. A picture that meets with favor.

—Morning Telegraph

The picture that has the stuff of which success is made.

—New York American

Pleasing, sentimental—a picture you follow till the final fade-out. A great horse-race scene.

—New York Journal

You can't go wrong when you picture this kind of a story. Has beauty to make one proud of having been born in Old Kentucky.

—Evening Sun

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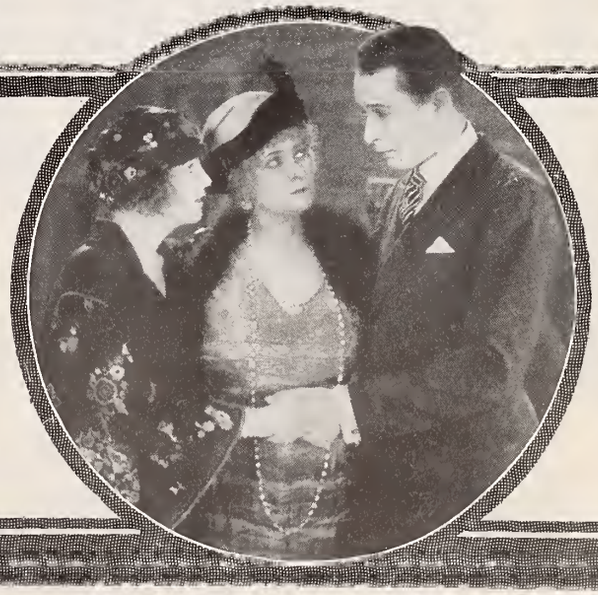

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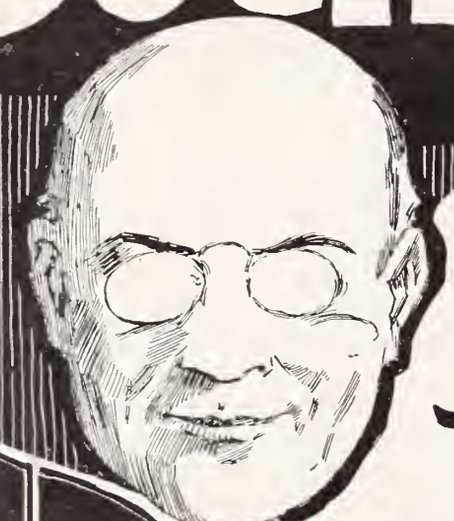
"SUCH IS LIFE"

in VOLENDAM



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"It is a picture of swift action and situations which quicken the pulse, and the beautiful 'shots' of mountain scenery make it a production of charm and interest. Miss Stewart is thoroughly adequate to the demands made upon her."

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A RATTLING GOOD FILM

"A rattling good film is 'A Question of Honor,' with Anita Stewart starring, at the Madison Theatre. There is action every minute, and the looks of Miss Stewart, of course, would make any film a success. The plot concerns the clash of wills of strong men, and includes one rough-and-tumble fight, with nothing barred, either hands or feet, that is a thriller. Virtue triumphs in the end, but has to prove its ability to handle rifles and thugs before success crown its."

—Detroit News.

"Anita Stewart in 'A Question of Honor' is called on to do a number of things and does them all superbly. She rides, swims, shoots and neatly frustrates the schemes of a group of unscrupulous financiers. In addition she is given opportunity of wearing a variety of costumes from riding habit to evening gown."—*Detroit Free Press.*

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A Ruth Cross novel from the Peoples Home Journal;
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"FOOLS FIRST"

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Claire Windsor, Richard Dix
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Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post; Photographed by David Kesson and Karl Strauss.

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MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

MAY 6
1922

The Mask Is Coming Off

WITH surface appearances presenting a picture of calm preceding the great Washington Convention of the Motion Picture Theatre Owners of America, the fires of a volcano that was lying underneath burst forth furiously during the present week and a first-class war situation presented itself.

Senator James J. Walker, who has been general counsel for the Motion Picture Theatre Owners, attended a dinner at which Will H. Hays was one of the guests of honor. The dinner was in compliment to William Brandt, retiring president of the Theatre Owners' Chamber of Commerce. General Hays spoke, following out his program of a friendly co-operation among all elements of the industry for the common good. Senator Walker was master of ceremonies, and in the course of the evening he paid his respects to General Hays and sided with his views that co-operation and harmony were most essential at this time. He gave no higher praise to the General than the courtesies of the occasion demanded and subscribed to the principle of co-operation.

The industry was astonished on the following day to read a newspaper story, published in New York but not sent to the trade press, which was an attack on Senator Walker and which announced that he had been dismissed as general counsel. This story stated that the Senator was a candidate for president of the exhibitors' organization, and that he was demanding a salary of $75,000 a year. The story also set forth that the entire move was a sinister producers' activity, which had as its object the destruction of the exhibitor body. The announcement was ostensibly the product of the executive committee of the Motion Picture Theatre Owners of America, but since it was published it has been difficult to find anyone who would father the statement.

Senator Walker in very plain language denied the story as absurd, said that he had at no time been a candidate for the presidency and that he was not making any salary demands of any kind, the figure of $75,000 being wholly fictitious. In order to defend himself against a statement that was most unfortunate in its general effect on the business, he got into conference with his friends and they strongly urged upon him that he lead the fight against the present administration of the theatre owners' organization. Telegrams had been sent over the signature of the executive committee to State presidents throughout the country, asking that they give power of attorney to the committee and indicating that Sydney S. Cohen was a candidate for re-election. Messages were sent in reply by Senator Walker and Charles O'Reilly, the New York State president, who is backing Senator Walker's involuntary candidacy.

The final results of this interesting conflict will not be reached until the convention deals with the situation. That there will be a hard fight there apparently is no doubt.

It has been the custom of Moving Picture World to speak the straight truth to all elements of the industry, but at no time have we endorsed the candidacy of anyone. We have felt for a long time that the presidency of Sydney S. Cohen was a mistake and that it was doing the exhibitors more harm than good. For taking this view we were criticized by Mr. Cohen's group and were the victim of a drive on our circulation which had the happy result of increasing it. We again reiterate that we have no candidate in which we have any personal interest, but do not hesitate to say that Senator Walker's election would be in line with progress and would be calculated to farther develop the usefulness to the exhibitor of the exhibitors' organization.

Arthur James

"Cohen Must Go" Shout Exhibitors as They Accept Presidency and

Motion Picture Theatre Owners Chamber of Commerce Give Exhibitor President Chance to Back Charges Made Against Senator, But He Develops Bad Case of Cold Feet and Does Not Put in an Appearance

By ROGER FERRI

THE man who provoked that statement is nothing more than an ordinary, common, everyday, lying rat."

That was the reply, in brief, made by Senator James J. Walker to charges and insinuations embodied in a statement, purporting to come from the executive committee of the Motion Picture Theatre Owners of America, which was published in several New York newspapers.

The reply came as a climax to a war officially declared on Sydney S. Cohen this week by a rapidly-growing army of exhibitors from coast to coast who have adopted the slogan:

"Cohen must go!"

But it was the vindication of Senator Walker in the form of a resolution unanimously passed by members of the Motion Picture Theatre Owners' Chamber of Commerce, before whom he replied to the charges on Wednesday afternoon, April 26, at Hotel Astor, New York, that stood out as the big feature of a week crowded with sensational developments.

The meeting has been specially called by the M. P. T. O. C. C. to give Messrs. Walker and Cohen a chance to talk. It was originally slated for Tuesday, April 25, but at the request of Cohen the meeting was postponed until the following day.

Notwithstanding the fact that it was he who had fired the first shot and sensational charges issued against Walker by various members of the "executive committee," Cohen on Wednesday, April 26, developed a bad case of cold feet and did not appear at the meeting.

It was explained that he would not attend "on advice of the executive committee."

But Senator Walker, as defendant, was there—and there was no doubt left in the minds of those present that he was guiltless of the charges made against him. This acquittal came in the form of the resolution that was passed unanimously.

It was the most dramatic meeting ever held under the auspices of a motion picture theatre body in New York. At the conclusion of his address the Senator completely broke down. For three solid hours he answered charge after charge, proving that he was innocent of any of them. For three hours he defended his honor and his reputation as a "square shooter."

"I'll go to hell for a pal; but when a pal wrongs me as I have been wronged, then I'll fight and fight to the end," and as these words were rung out by the Senator, the exhibitors enthusiastically applauded and left no doubt but that they were back of him to a man.

In that historic gathering at the Astor there were scores of exhibitors whom Cohen counted among his staunchest friends, but when the Senator completed his response, these were the first to take his hand and assure him that they "would see that justice was done."

It was apparent, too, that Senator Walker's feelings had been hurt beyond repair; that those statements had had the effect they were intended to have on the man. But "Fighting Jim" is on the warpath. He has been attacked and, according to his friends, without just cause, but he has taken up the challenge and changed his position.

Until the Chamber of Commerce meeting the Senator had been placed on the defensive, but after that meeting, called especially to give Cohen a chance to present his charges in person, it was the present M. P. T. O. A. head who was thrown on the defensive.

Walker took the two statements purported to have been issued by the executive committee of the M. P. T. O. A. sentence by sentence and proved the authenticity or inaccuracy of each and every one. He backed his denials with indisputable facts, documentary evidence, telegrams, letters and affidavits.

And then he read a letter sent by Cohen to him retracting the statements.

"But he doesn't repudiate the charges in the statement," commented the Senator.

He was on the verge of collapse when he finished his address and he had to be helped to a chair by several exhibitors, who had listened to his closing sentences with wet eyes and tears trickling down their cheeks. It was all sincere. It was real. The Senator had touched their hearts. He was plainly affected. And he meant every word he said.

"I've stood by you for two years," he said. "For two years I've worked hard and given the exhibitors of the country the best that was in me because I love you all. I have been with you from

Cheer and Urge Walker to Repudiate Charges of M. P. T. O. A. Clique

Popular Erstwhile General Counsel Will be Nominated in Washington—Officials Deny Having Granted Executive Committee or Anyone Else Power of Attorney—True Candidacy Constitutes Genuine Comedy

the beginning and even before you organized I was with you. The records show that. I have given every thing I've got in me. I came into your organization clean—and I'm going out clean.

"I came here to answer those dirty, rotten lies, but I find that those who made them have remained away. But you can tell the whole world that Senator James J. Walker was here. And he'll be anywhere and at any time to face any and every charge that has been made against him. I have fought for you—and, boys, I've even bled for you.

"For two years I've stood by your side; for two years I've been a pal to you all. But it's all over now. I'm through. I can no longer live in an atmosphere of intrigue, hypocrisy and deception. I never did and never will. I'm leaving clean.

"I've loved this business because I've cared for you, but you can't rip the heart out of me and expect me to stay in it; you can't write the name of Walker all over a mat and walk on it and expect me to stand idly by and look on. It can't be done. I'm going to go—and I hate to go, but it's the end. I have not yet reached the low level where I care naught for self-respect or my manhood. I'm protecting both. And I'm going."

Tears streamed down his cheeks as he bade the exhibitors "good-bye."

And hundreds of voices rang out in unison:

"Don't let him go!"

But the Senator was determined.

"Boys, I want you all to know that I always will love you all, but I have myself to think about in this case. I'm leaving because I'm going out to fight as I have never fought before in my life."

"Stay, Jim, stay!" rang out the exhibitors.

Jim, as he is affectionately known to his pals, finally was induced to stay, but when a motion was made by William Brandt, formerly President of the Motion Picture Theatre Owners' Chamber of Commerce, to nominate him for the presidency of the M. P. T. O. A., the Senator jumped on his feet and shouted:

"Nothing doing! Nothing doing!"

And here the exhibitors began to crowd about the Senator vainly urging him to accept the nomination.

Charles L. O'Reilly, President of the Motion Picture Theatre Owners of New York State, at this point announced that only a few hours previous the Senator had declined to accept the post of counsel for that organization.

"Boys, I'm grateful to you all—and I know you all mean well; God bless you for that. But, boys, I've got a bigger job to do. I've got to clear my name. Cohen and his henchmen have not heard the end of this and by all the living Gods above I swear that these charges made against me are nothing but dirty, rotten and contemptible lies."

Amid a cheer that rang through the entire hotel, the exhibitors pleaded and pleaded with the Senator to accept the nomination, but again he refused, although later Mr. Brandt announced he would present Walker's name on the convention floor in Washington.

While the Chamber of Commerce meeting furnished the outstanding feature of a most historic week, developments in the controversy that resulted from the issuance of the public statements attacking Walker in spite of the fact that the latter had never announced his candidacy for the presidency of the M. P. T. O. A., directly or indirectly, unearthed startling facts concerning the methods utilized by a certain clique in advancing the campaign of Cohen.

Cohen officially announced this week his candidacy for re-election.

This announcement he made in telegrams communicated to presidents of the State organizations.

This writer in the course of interviews with officials of the theatre owners' organizations of Ohio, Illinois, Michigan, Indiana and Wisconsin ascertained that a group of men sought permission from various State presidents, secretaries and others to use their names to statements to be used in "protesting against the campaign of Walker" without knowing what the contents of these telegrams would be.

Martin G. Smith, President of the Motion Picture Theatre Owners of Ohio, in Toledo, Ohio, on Saturday evening, April 23, showed this writer a telegram he had received from a committee

including W. A. True, Edward M. Fay, Harry Stevenson, R. F. Woodhull, J. T. Collins and John I. Manheimer.

In this telegram Mr. Smith was asked to give the mentioned persons power of attorney and permission to use his name in connection with statements issued in this "and other movements defending the interests of the organization." Similar telegrams were received by heads of other organizations.

Following is the text of telegrams sent generally from "national headquarters" and signed by True, Fay, Collins, Pramer, Lick, Smith, Brylawski and Stevenson, to exhibitor officials:

"Senator Walker announces in newspapers his candidacy for President Motion Picture Theatre Owners of America. Demands seventy-five thousand dollars a year. Move of producer element to break up our organization. Walker action during organization great injury and has been dismissed as national counsel. Will you give us power of attorney to use your name in this and other moves defending interests of organization. Kindly wire collect immediately. National Headquarters, fourteen eighty-two Broadway, New York City."

The fact is that Senator Walker did not announce to the newspapers that he was a candidate. Neither did he ever announce any candidacy for any job to any representative of the trade press. He was mentioned for the position by friends and newspaper editors who did not consult him. The Senator was not even talked to. The first he heard of his candidacy was when he read it in the daily newspapers and Harrison Reports, which serving as the mouthpiece for the Walker admirers, published the initial boom.

Senator Walker never asked for $75,000 a year for the presidency. Neither was any figure mentioned by any of those who tried to get him to run. That amount was mentioned by Joe Jordan, a writer on The New York Evening World, who according to Senator Walker in his statement before the Chamber of Commerce, fixed that sum "to help me get a big retainer." Senator Walker further explained that it was an innocent effort on the part of an admiring scribe to help him along, believing that "I wanted the job and that so long as I wanted it he was going to do what he could to get me big money."

In other telegrams sent out of New York to various State officials, it was stated that "producers were back of the movement," although no effort whatsoever was made in any of communications to prove the accuracy of any of the charges. One of the telegrams even charged that the "trade papers had been subsidized."

That these telegrams in many cases did not in any way help those who sent them was indicated by the many statements made to the writer by no few of those who came in receipt of them. One official, very prominent, said:

"It seems to me that the world is getting all wrong. Just because a person does not happen to think as some of those whose names are attached to these telegrams he is a crook. Since when, I ask, has it been a crime in this country for a man to think for himself? I'm for Walker because I believe in him. I'm not for a man who will work behind a screen."

A feature of the situation that is attracting nation-wide interest is the fact that those who were the best friends of Sydney S. Cohen are today his most persistent opponents. They are Charles L. O'Reilly, president of the Motion Picture Theatre Owners of America; Sam I. Berman, E. T. Peters of Texas, and many others.

Even trade paper editors who were the most persistent champions of Cohen have turned against him.

All have agreed that Arthur James, editor-in-chief of Moving Picture World, was "the only man in the business who had right dope." The turn of the best friends of Cohen against him and subsequent developments constitute a complete vindication of the stand maintained by Moving Picture World.

Exhibitor after exhibitor, visited by this writer in Chicago, Cleveland, Toledo, Detroit and other cities this past week, voiced their commendation of "the stand taken by your editor, Mr. James, and Moving Picture World."

After Senator Walker replied to the charges made against him, the speculative exhibitors were offering 3 to 2 that Cohen would withdraw his nomination for re-election. That the exhibitors throughout the country are gradually turning against the present head of the exhibitor organization was evidenced during the past week.

Among the States that this week came out against Cohen are the following: Ohio, Indiana, the solid South, Rhode Island, Pennsylvania, Texas, Louisiana, Maine, New York, Virginia, West Virginia and several others.

As the truth of the situation becomes known State after State seems to be changing over to the Cohen opposition, in spite of the fact that hundreds of dollars are being spent daily flooding the State officials' offices with telegrams.

There are in this country few exhibitors who are liked more than Sam I. Berman. The latter contributed in no small way to "putting over" Sydney S. Cohen. In fact, it was Sam Berman who made possible the affiliation of many State organizations to the national body. He and O'Reilly were largely responsible for the re-election of Cohen last year. They were the staunchest friends the national president had and they are today his bitterest opponents.

The telegrams sent from New York broadcast throughout the country have brought about a situation that will result in either of two things:

(1) The repudiation of Sydney S. Cohen and his defeat at the big Washington convention, or

(2) The disruption of the Motion Picture Theatre Owners of America.

It is a fact that is well known in exhibitor circles that in the event Cohen and his lieutenants succeed in bringing about his re-election, those who are opposed to him will withdraw from the organization.

There are no less than 19 States prepared to withdraw from the national organization in the event that Cohen is re-elected.

That the Washington convention will be the most important ever held goes without saying in view of the many problems with which it will contend.

Whether Cohen will go through with his announced intentions of running for re-election remains to be seen, for some of his friends in New York were intimating that he "would probably change his mind when he learns of the stiff opposition to his candidacy."

Those who pretend to be close to Cohen, however, differ and state that he will continue fighting. He has enlisted the services of Edward M. Fay of Providence, R. I., head of the Rhode Island exhibitors, who some time ago took out a lease on the former McKinley Square Theatre in New York, which is owned or controlled by Cohen; William A. True, president of the Connecticut Motion Picture Theatre Owners; W. A. Steffes of Minneapolis, Jim Ritter of Detroit, and several others.

While Fay's name has been attached to most all of the telegrams sent out from New York, he will in all probability not be able to deliver his own State for Cohen. In statements made to the writer by seven Rhode Island exhibitors, the latter made it known that when they cast their votes in Washington they will not be for Cohen or any one representing him.

It has been rumored persistently in exhibitor circles here and in Chicago that W. A. Steffes, president of the Minnesota Motion Picture Theatre Owners, would be named, but this week he issued a statement in which he said "the salvation of the Motion Picture Theatre Owners of America depends on the re-election of Cohen."

However, it will surprise few, if in a pinch, his name is mentioned by some of the Cohen faction. In that case, the feud that has developed will be as unsettled as it is today for he is not an acceptable candidate to those fighting Cohen.

Another candidate mentioned as a possible Cohen substitute was William A. True, but the only comment that a very influential exhibitor would make when his name was given, was a hearty laugh. Another exhibitor who had heard the same story asked a member of the executive committee of the national organization if it were true. The reply was:

"Now I'll tell one."

Martin G. Smith of Ohio admitted frankly to the writer that he stands practically alone in that State for Cohen. The Cleveland and Cincinnati factions are for

anybody but Cohen. Three of the Toledo exhibitors will be down in Washington and they are not going to back Smith, who, in the course of an interview with the writer, said in conclusion:

"Well, after all, what I am interested in is organization. Organization must be continued and if it is for the best interests of organization not to have Cohen why I guess that is all right."

Just before the writer bade him a good evening, Mr. Smith wired Cohen seeking to ascertain "what's all the shooting for?"

While the national exhibitor headquarters have been seeking power of attorney from every State official during the past week, the fact remains that a number of those whose names were signed to the telegrams and statements, claimed they never authorized use of those names. Jerome Casper of the Motion Picture Theatre Owners of Western New Jersey wired New York this week forbidding Sydney Cohen or any one else from using his name for any purpose whatsoever.

Harry Stevenson, who is in the employ of Ed Fay in Philadelphia and who is President of the Motion Picture Theatre Owners of Eastern Pennsylvania, was another whose name has been used to statements that Senator Walker characterizes as "libelous and untrue." It is the intention of Senator Walker to hold responsible every man whose name was signed to these statements, he said.

But while Stevenson's name has been used considerably by the Cohen faction, George P. Aarons, secretary of the Motion Picture Theatre Owners of Eastern Pennsylvania, wired Senator Walker, in part, the following:

"Believe your purpose sincere for benefit of entire industry and prompted by desire to raise all elements to highest plane. Faith in you so well founded. God speed."

Mr. Aarons had evidently read the newspaper story, for he congratulated Senator Walker and added: "Feel you consented to enter the field to serve your friends, the exhibitors, rather than disrupt, doublecross or break down this organization."

Mr. Aarons has since been informed of the true situation, namely, that the newspaper report was re-written by a reporter from a trade journal which suggested that Walker be made the head of the exhibitor organization.

Mr. Berman directed the attention of the writer to fact that had "Sydney Cohen confined his statement regarding Walker to the trade press, the only medium from which he could derive any political benefit, it would not have been so hard, but aside from ignoring the trade press he took steps to see that the story was telegraphed over the Associated Press wires."

It was pointed out, too, by Mr. Berman that in the list of those who gave New York offices power of attorney there were eight names. These included, he said, two members of the national executive committee, three members of the National Board of Directors, two State Presidents and one national Vice-President. He said there are 48 State organizations, thirty-one members on the Executive Committee, nine on the Board of Directors and eight executive officers.

Sydney Nutt, President of the Arkansas organization, late this week telegraphed New York that he had not allowed any one his power of attorney. President J. C. Duncan of Iowa also wired that he had given no one permission to use his name. Senator Walker has in his possession wires from other executives who claim they have not given any one permission to use their names to any statement or telegram.

That a scandal will result from the attitude maintained by certain State executives is certain. Senator Walker has retained Joseph A. Warren as his attorney.

Another Cohen lieutenant who has been bitterly attacked and whose name was attached to the statements given out to the press, condemning and making charges against Walker, is A. J. Moeller, General Manager of the Motion Picture Theatre Owners of America. The latter receives $150 a week for his services as general manager, according to Sam Berman. He was characterized by Senator Walker "as an irresponsible tool and figurehead."

SENATOR JAMES J. WALKER

Another interesting development was the resignation of E. T. Peters as manager of the "Movie Chats" Department of the M. P. T. O. A.

Still another who aided Cohen in getting the Presidency of the organization and who helped establish the latter, being largely responsible for the famous Cleveland convention, is Sam Bullock of Ohio. He, too, has sided with those who are opposed to Cohen.

Until Wednesday there was considerable speculation as to status of Walker and Cohen. After the Chamber of Commerce session there was no doubt but that Walker meant everything that he said, that he was "going to fight to the last ditch."

For the past two weeks exhibitors, who have admired the Senator and appreciated the excellent service he rendered the organization, had seriously considered nominating him for the Presidency. Senator Walker was not consulted. His friends had come to the conclusion that it would be to the best interests of exhibitors in general if the latter were given the post. These same exhibitors urged that the organization co-operate with General Hays. As a matter of fact, Hays was invited to Washington by Charles O'Reilly at the Chamber of Commerce luncheon several weeks ago, but he hinted that Cohen would have to write him.

Cohen personally told the writer that "Hays is coming to Washington." When told by the writer that the general would require a written invitation from him, he made a memorandum and said he would do so. On Thursday night of last week at William Brandt's M. P. T. O. C. C. "party" at the Ritz-Carlton Hotel in New York, Cohen approached Mr. Hays and personally invited him to come to Washington.

General Hays is expected to be in Washington and address the exhibitors. Senator Walker, too, will be there, according to those in a position to know and on that occasion he has "promised to tell the exhibitors what I have told the Chamber of Commerce." Theatre owners in New York are urging the Senator to go to Washington and demand "a show-

down from Cohen" and an explanation of the charges.

Inasmuch as Cohen did not attend the Chamber of Commerce meeting this week, it is not believed by some that he will face the Senator in Washington if the latter finally decides to go there. But that there is every chance that the Senator will be on hand was hinted at when he said that he "will go anywhere to prove that these statements are malicious lies."

Anyway, the convention, because of the fire at Hotel Willard last Saturday, which destroyed the ballroom, has been changed to Hotel Washington in that city.

The coming week promises to unearth many important developments for both sides are on the alert and in a fighting mood. Both sides are determined and each is lining up strong support, although scores of telegrams this week swamped the offices of Senator Walker from exhibitors who urged him to accept the nomination.

The special meeting of the Motion Picture Theatre Owners Chamber of Commerce in New York on Wednesday, April 26, came as a climax to a situation brought about through the publication of various statements in New York newspapers in which certain charges were made against Walker.

The Chamber of Commerce in order to prevent disruption offered to bring Walker and Cohen together. Both accepted, Tuesday, April 25, was the date selected, but Cohen asked for a postponement, saying that that day was the anniversary of the death of his wife and, as was his custom, he had to go to the cemetery. Walker agreed to a postponement. On Wednesday, April 26, the meeting was called by President Landau of the M. P. T. O. C. C., but while Walker was present, Cohen was not.

Mr. Michaels of Buffalo, in explanation for the absence of Cohen, stated that the latter had been "advised by his friends not to attend and for that reason he is not here."

Adherents of Cohen, who, although at first loyal to the latter, were the first to shake the hand of Walker after he had completed his reply, had sought to keep representatives of the daily and trade press out of the session. Representatives of the press appealed to them, but in vain. Finally, those who opposed star chamber proceedings, succeeded in bringing the question to a vote and it was finally decided to admit the trade press.

The meeting was then opened. Mr. Landau explained the purpose of the meeting and then introduced Senator Walker.

Senator Walker said that he was not at all pleased to attend the meeting in the capacity that he did, but, he added, "it had to be done because certain things have been said against me that must be proved. And I am here to prove that they are untrue."

Then he continued:

"When I have talked to you on previous occasions, I have spoken to you on potentiality, history and business matters in general. Today, I am here to ascertain whether there is any character in exhibitors of this country. I have spent about three years with you and fighting for you and if I find that there isn't any character, then I will know that I have wasted those three years. I have every confidence in exhibitors, but now is the real test and I'm here to put you through it.

"Your chairman made a misstatement; no, I won't say that. But he did say that I was general counsel of the Motion Picture Theatre Owners of America. I have been dismissed from that position I understand and yesterday I was made counsel of the Motion Picture Theatre Owners of New York State. I don't know what I am. But while I have been dismissed as general counsel for your national organization I cannot accept the job with the State organization. The reason I will explain later.

"What is the M. P. T. O. A. anyway? It is an organization of exhibitors throughout the country without constitution or by-laws. That's what it is. The only way a man can join the Motion Picture Theatre Owners of America is by joining a State organization, and he automatically becomes a member of the national association. I challenge you to go to the national headquarters any time and ask for the name of any member and they will refer you to a State organization. Without these State organizations there would be no M. P. T. O. A. Where is the list of membership? There is none."

After explaining the functions of the national organization and its dependency on local organizations, the Senator read a letter sent to his home at 6 St. Luke place, New York, by messenger, but addressed both to his home and office, 61 Broadway. The letter, he said, was delivered to him Saturday night, April 24, at 7.30 o'clock.

Senator Walker read the letter in which the charge was made that he had been negligent and that "for several months you have not given your service to the organization" and that they were "taking this means of dispensing with your services."

The letter was signed "A. J. Moller, general manager; authorized by Messrs. True, Pramer, Collins, Lick and Brylawski.

"While I have this dishonorable discharge in my hand—and that's what I call it," the Senator said, "I wonder if you reflect as I have. Have you ever had a bolt hit you squarely between the eyes? Have you ever been stabbed in the back? If you have then you know how I felt when I got this letter."

He then directed attention to the fact that Moeller had signed the letter, characterizing the M. P. T. O. A. general manager as a "tool."

"If Moeller can stand for this, I can."

Then he resumed:

"Let's see. They say I have been negligent. That is not true. I'm here because a man (Pramer) from Nebraska says I am unfaithful. That man away out in Nebraska says I am unfaithful. What right has he to make such a charge and what proof has he that I was unfaithful. These are only a few of the questions that these men will have to answer to me.

"I am here to say, and will say it personally to any man who allowed his name to that letter, that any man who says I am or have been unfaithful is a liar. And that goes for them all.

"I have struggled hard, and I've worked and always given the very best in me. I'm here to answer any charge and to demand an explanation. I've come here. Where is Cohen, where is he?

"I've worked my way up and I defy you to find the man who will say that Jim Walker is not a square shooter. I have established a reputation for fair play. And I don't purpose to allow any gentlemen from Nebraska, Connecticut or anywhere else to accuse me of the dirty, contemptible things that have been said about me in the past week. Messrs. Nutt and Duncan declined to give their authorization; they wired Cohen to the effect.

"I want to say, gentlemen, that you can write your own ticket with me any day, but I want square shooting. I insisted that the trade press be invited into this meeting because I was condemned in the public press and I demand the right to tell the entire industry my side of the case.

"They have gone into public prints in an effort to slander me. They stopped at nothing to poison public opinion against me."

The Senator then referred to the statement issued to the press headed: "Walker Assailed by Movies."

"He (Cohen) did not assail me when he inspired such a statement," said Walker. "He hurt me, but he did assail the motion picture industry in general.

"I was called on the 'phone by a reporter of The New York Times, who read the statement to me and asked for a statement from me. But I refused to do so because I refused to let the public know the chaotic condition in which the motion picture industry was, knowing how anxious the public and press were to grab something that would further jeopardize the business."

Senator Walker then denied that he had at any time announced his candidacy for the presidency of the M. P. T. O. A. to anyone, directly or indirectly. He referred to trade paper editorials in which the writers urged exhibitors to name Walker as their candidate. But these too, Walker said, were written without his knowing that they were going to be written; neither had be been consulted by those who wrote them. He then told how a writer on The New York World had rewritten one of these editorials, taking it for granted that the trade had received such an announcement. This supposition he embodied in a story, erroneously making the statement that Walker had announced his candidacy. This story appeared in The World of Saturday morning, April 23.

"Quinn Martin, I have learned, wrote that story," said Mr. Walker. "I don't know Quinn Martin and have never met the gentleman. I did not know and had no reason to know that he was going to write such a story."

A little later he said: "I know a man who has a corner on egotism and there isn't anything left for me."

"I was offended when I read this story," he continued, "because it meant closer relationship with those whom I have learned to love. But if that article insulted you, then why did you employ me as your general counsel?

"There is a writer on The Evening World, Joe Jordan, who covers the Legislature in Albany for that newspaper. Joe came out that Saturday afternoon with a story to the effect that I was to get $75,000 a year for a salary. That story handed me a great laugh. I refused to believe that it was possible to get $75,000 a year from an organization that can't pay $12,000 a year.

"And if you read Jordan's article you will have observed that in it he said: 'All that remains to put this project over is Walker's acceptance.' Even there it is admitted that I had not even accepted any proposition. I asked Joe Jordan about it and tried to learn the source of all this information, money, and everything, for it was all news to me and handed me a laugh. Joe said he had read the story in The World and thought it gave him a wonderful chance to send me over. He mentioned $75,000, he said, because he was trying to get a big fee for me. Now if you know newspapermen as I do, you will understand that Joe Jordan meant no harm; he saw a chance to put a friend over and that's what he had in mind when he wrote that story. And that $75,000 salary was invented by Joe Jordan—not me. I gave no statement at all to the press and talked to no one on anything. So again I say that nothing came from me; that I announced no candidacy and never did say I wanted $75,000.

"That story did not appear in The Evening World until the last edition Saturday afternoon, which comes out late. Yet that letter with the dishonorable discharge was at my home at 7.30 o'clock. Think it over.

"Cohen says I have been negligent. Well, I'll show you letters from that same Cohen for months back in which he makes no complaint of any kind.

"Mr. Cohen yesterday asked that the meeting be postponed for his convenience. We consented. You heard the reason why he wanted this postponement. Well, that's O. K. for one day, but where is he today?

"Do you want me to say what he wanted me to say about J. D. Williams when he did not show up at a meeting? This is where he belongs for these statements attacking my character were made by him."

He then took up the statement sent to the press on Saturday purported to come from the executive committee. He read the following passage from the statement:

"In *The Evening World* is a statement from Mr. Walker to the effect that he will accept the presidency of the organization if given a salary of $75,000."

Then he said: "That statement is a malicious

lie, because I gave out no statement and could not have said any such thing. I am here today to face some of these malicious lies. Then it's up to you, but you will have to stand up and be counted just as I have to stand up and be counted in Albany when put to the test on any measure.

"I say that the statement of the M. P. T. O. A. starts off with a malicious lie. I want to further say that while Cohen's name is not signed to that statement, he either wrote or dictated it over a typewriter. And he should be here to either affirm or deny that he did issue this statement. And why shouldn't he have come here? Who are here? His friends. Yes, his friends are here. But he don't dare face you.

"Perhaps hypocrisy, deception and double dealings are part of his methods. Perhaps these don't mean anything in the motion picture business. But I tell you—and I'm here to tell you—that it is character that is involved in this issue with me."

He continued reading from the M. P. T. O. A. press statement, and in reference to insinuations made therein against General Hays, Walker said that he would not be "a demagogue" and that Hays could take care of himself. "If I can't appeal to the reason of men," he added, "I will not appeal to their passion."

"This Cohen does not know what it means to say things against public men," he said. "We who are before the public must guard our character, for it is the public that judges us. A statement attacking the character of Cohen means nothing, for the question of the reader would be 'Who is this Cohen?' But with Hays it is different. He, like myself, have to report to the public by whom we are judged and I refuse to allow the public to judge me on a deluge of malicious lies.

"I am in this fight and I'm going to fight to the last ditch. I refuse to allow this irresponsible A. J. Moeller to make statements like those to which he has attached his name when those statements are lies. And they will answer for every statement they have made. Mark those words well."

Mr. Walker then read the following paragraphs from the statement:

"If the producers want to hire a professional politician to run their affairs for them, that is their business. If there is not enough executive ability within the ranks of this special group of producers to conduct their business without going outside and engaging a politician, that is their misfortune.

"Then again the screens of the motion picture theatres, owned by the theatre owners themselves, cannot be used for any political or other propaganda, no matter from what source this may proceed. The theatre owner will protect the public against any such debasement of the screen as is now contemplated in the political moves now under way. They will keep the screens free from the contact of professional politicians and hold the theatres in the service of the people."

"This person has cast reflection on every public official. He should be here to be made to answer whether he considers every public official a professional politician. There isn't a public official who has not taken exception to that charge and you'll hear more about that later. There isn't one man in public office, I say, who has been and isn't insulted by this malicious, dirty, rotten insinuation. He will be asked to answer this. And so will you. Just wait.

"And did you read that reference to keeping the screens free from politics? You know where I stand on that. I always was against the use of the screens for political purposes. He says that the screens are being kept away from professional politicians. You know only too well what Cohen has asked you to do with your screens, so I won't go into that, but the miserable insinuation that I am a professional politician is something you will have to think about because public officials are incensed over this.

"Perhaps it's been because I have fought so hard, because I've got the exhibitors here so many things that I am a professional politician. Well, I'm going to stake Cohen to this job.

"You can't hire this professional politician any more at any salary under existing conditions."

He also referred to a paragraph in the M. P. T. O. A. statement in which it was said:

"This is especially displeasing to them when Senator Walker, now being boosted for this place by Producer elements and a few disloyal Theatre Owners, has publicly stated in the presence of Will H. Hays, who represents the Producers: 'I like Will Hays. I am willing to sit at his feet and take my mental prescription from him.'

"Theatre Owners who for years have been subjected to the injustices and sharp practices of some of the men Hays represents, are not willing to 'sit at the feet of Hays and take their mental prescription from him.' Neither are they anxious to pay a professional politician $75,000 a year to do that feet worshipping act for them."

The Hays statement was made in jest at the William Brandt testimonial dinner at the Ritz-Carlton. Those who listened, hissed the statement and assured Walker that his speech had been distorted and that the thought had been not completed, for the Senator on that occasion added that after he had seen what another had, he had decided to "change the doctor from whom he would take his mental prescription." The remark when made last week was received as a hearty joke and never intended to be or taken seriously.

Walker said:

"This statement was not given to the trade press in which it would be published in its entirety. No, it wasn't intended that it should be published in its entirety. No, he gave it to the public press in the hope that it would be cut And he doesn't attach his signature to the statement, either.

"I charge that Cohen is the provoker of this statement. It was given to the press out of his office. Now, if he didn't write it he knew about it. Would Mr. Moeller get out that statement without being authorized to issue it? Moeller has been appointed to be the bearer of the dirty work of this provoker against his pals.

"The readers of the daily papers are not going to your convention in Washington. He didn't give the trade press that statement because he knew that he would be called upon to account for it at the convention. But while that newspaper reading public remains behind in New York, remember there will be a day of reckoning."

He again referred to additional reference to "professional politicians" as "cheap and mean."

"What is this job that Cohen is looking for with a mouth of lies?" asked Walker. "The difference between Cohen and me is that Cohen is chasing a job and I have several to choose from. But he can live on a job that stands for hypocrisy.

"But his day is coming. Just remember this: that as fast as rats are born new rat traps are made. There is a rat trap for every rat. In the end the trap that was made for the rat gets that rat and my hope is that the trap will get no innocent bystander.

"I'm through today, but not until I have told you everything; not until I have cleared my name; not until those who have lied are proven the rotten rats that they are. Then I'll say good-bye; perhaps, then you'll miss that chattering, funny, little Mick.

"As you treat me so will the fellow who comes in my place judge you. What guarantee have you that you will not be stabbed in the back as I have been stabbed. And, remember, I was his closest pal."

In reply to the charge that he had been negligent, he read the following from the statement:

"Senator Walker has been the national counsel of the Motion Picture Theatre Owners of America. Because of political and legislative activities, Senator Walker has been unable to give the necessary attention to the work of our organization, despite the fact that his retainer was $1,000 a month. For fully five months Senator Walker has done nothing whatever for our organization. He has been for three months of that time busy at Albany as a party leader and for two months was ill and unable to work.

"Finally after it became manifest that Senator Walker could not or would not perform the service for which he was engaged, members of the National executive committee of the Motion Picture Theatre Owners of Amer-

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The William S. Hart Company
5544½ Hollywood Boulevard,
Hollywood, California.
April 21, 1922.

Mr. Will H. Hays,
Director General of the
Motion Picture Industry.
Dear Will Hays:

Today I sent you the following wire in answer to one received from you:

"Your wire received today. I regret exceedingly that I cannot arrange to be with you all during the big drive for the great cause. The popularity contest to select the favorite motion picture actor or actress at ten cents a vote is a mighty fine idea. I am mailing you my check for two hundred dollars and ten cents. Will you kindly purchase two thousand votes for Will Rogers with the two hundred dollars and one for me with the ten cents? I want to be sure of being a starter."

In accordance with the above I am enclosing my check for two hundred—and the dime.

I wish mightily I could have fixed it to go to the Big Camp—for many reasons. The main one being that I sure would like to meet you and feel the grip of your fist. You have got a big job ahead of you, Will Hays, but you have proven yourself a big man—so go to it.

Every well balanced person in the movies is with you and there are mighty few in the game that are off balance.

Wishing you the greatest success,

Always sincerely yours,

Bill Hart.

ica definitely terminated his connection with our organization and notified him to that effect.

"Senator Walker's position with the Motion Picture Theatre Owners of America has been only that of an engaged attorney. He was not authorized to make any statements for our organization within the past five months."

"This is a subtle and tricky mind—the mind that wrote this," he said. Then he went into detail to cast into the discard this charge. "Thank God," he said, "that the day is not far distant when I will return to those professional politicians, as this person says, in Albany—those men who have done you exhibitors many favors. He charges me with neglect because for three months I have been up in Albany fighting for you, seeing to it that you got a square deal. But take it from me, I'm glad that I will soon give those men all my time exclusively. I'm glad I'll soon be back where a man's word means something, where a man's a man, where they don't kiss you today and stab you tomorrow.

"Up there they do not make promises that they can't keep. When a man tells his pal or colleague he is going to do something he does it. He comes clean. And if he doesn't come clean he's through."

He then hit at Movie Chats, which, he said, Cohen had "kidded many of us into believing were going to make millions."

Then he attacked William A. True and Edward Fay, mention of their names handing the spectators their first laugh of the dramatic meeting. "Where were William True and Fay in Minneapolis while Berman and O'Reilly were running around pulling strings for who—for Sydney Cohen.

"Neither one of this pair (True and Fay)," emphasized Walker, "has the interest of exhibitors or your business at heart. And I know. Their interest in the business is limited to that on which they cash in."

Walker said he had been in the employ of the M. P. T. O. A. as general counsel for twenty-six months.

"They say I got $1,000 a month," he said. He added that out of the twenty-six months he had served the organization he had received payment for but fifteen.

He reminded the exhibitors of the statement made frequently by Cohen at conventions and other meetings that "Jim has got to get a retainer." He reminded them, too, that on those occasions he told Cohen and exhibitors that he was contented.

"Have you ever heard Fay or True say that?" he asked. And a dozen voices answered negatively. "Did you hear of either one doing anything that benefited anyone but themselves?"

He started to work for the organization in December, 1920, but was reminded that it was through his efforts that many bills of importance to exhibitors were championed by and passed through his influence and work in Albany before he was counsel for the M. P. T. O. A.

"And, besides, what I want to know is, who hired me?" he asked.

"Like Topsy I never was born in this business, I just grew in it."

He reminded the exhibitors that Adolph Zukor had settled every complaint laid before him, namely, the Mrs. Dodge and Schwartz cases, those ranking as the two most important, Zukor having given the widow, according to Walker, $5,500 and to Schwartz, $3,500. He said that he asked for a contract for his services because of statements he had heard while in Milwaukee.

"On the train en route to New York," he said, "I told Cohen I wanted a contract." He answered with: "What do you want a contract for?" I answered, "Because they are not substantial." Cohen replied: "Don't bother about these cooties; I am the organization. But I told him that 'I wouldn't take his word on a bet.'

He then referred to another statement charging negligence of duty during the latter part of 1921. He pointed out that in spite of illness he was called to New Haven and later went to Boston where he was taken suddenly ill. He was removed to a hospital on September 18 and underwent a major operation the following day. He did not collect salary because of illness for September, October, November and December.

"Ask Cohen to tell you the truth. And they have said that I was negligent. The man who provoked that statement is nothing more than an ordinary, common, everyday, lying rat."

Continuing in his attack against Cohen, he said: "He has lied continually about me. They have made insinuations they will have to eat."

And here Senator Walker began to break down under the strain he was undergoing, mentally and physically. Tears began to trickle down his cheek as he said:

"Those dirty rats will never live those lies."

He then told, as he wiped his eyes, how he, sick, went to Washington, sat down with Senator Smoot, and extracted from him the promise the five per cent. tax would be defeated.

"After that I came back and went to the hospital. All my friends, God bless them, came along to see me. Even those who I fought politically came to wish me well. And one day Cohen came. I'll never forget what he said, for my nurse repeated it so often after that. Tiptoeing into the room he whispered: 'Sweetheart, I bring you love and kisses from 10,000 exhibitors.'

"It is true and I went to the hospital—and he sent me there," he said, referring to the work he was called upon to do. And in these statements he was borne out by various members of the national organization.

"You will never get along with a man who is ungrateful and guilty of breach of confidence."

The Senator then went into details concerning pending cases in court involving exhibitors, saying that while Cohen had neglected these cases and given no thought to those involved when he "dismissed" him, he did continue with them and will dispose of each and every one. He told of further achievements in which the exhibitors benefited, most important of which was the revision of the fire ordinances after the Fire Department authorities had issued an ultimatum to every exhibitor in New York to comply with certain regulations.

"I could forgive his (Cohen's) ignorance," he said, "but his ingratitude—never!"

"I came to you clean—and I'm leaving you clean. Where is that slogan, 'an injury to one is the concern one all?' The hell it is. I sent Cohen a wire asking certain explanations, but he didn't answer. Cohen has retracted the statement, but he does not say that it is not true—and that's what he has got to do."

Marshall Neilan Sails; Signs Goldwyn Contract

Marshall Neilan sailed for abroad last week and took with him his assistant director, cameraman and production staff. Before sailing he signed his contract with Goldwyn, whereby he will produce his pictures in conjunction with the Goldwyn organization.

"My arrangement with Goldwyn is most satisfactory," said Neilan just before he left New York. "It gives me just the right scope for my work."

—And the Band Played "For He's A Jolly Good Fellow"

T. O. C. C. TESTIMONIAL DINNER IN HONOR OF ITS RETIRING PRESIDENT, WILLIAM BRANDT, AT THE RITZ-CARLTON HOTEL, THURSDAY EVENING, APRIL 20

Billy Brandt's "Party" a Real Tribute; Exhibitors Praise His Faithful Work

By ROGER FERRI

EVERY film man and woman who was anybody in New York was at the William Brandt testimonial dinner and ball at Hotel Ritz-Carlton on Thursday night, April 20 and paid a deserving and enthusiastic tribute to the outgoing president of the Motion Picture Theatre Owners Chamber of Commerce.

Brandt's party, as the affair became to be known, was something more than a mere social gathering of friends of the popular exhibitor. It was a historic gathering of film folk who had something to say—and said it.

There was General Will Hays in all his glory, Senator James J. Walker and who not. Even Sydney S. Cohen, although the picture he presented was a pathetic one because those pals of his who until two weeks ago were his staunchest standbys, were not with him—and he stood alone. And not unnoticed was the grab that Cohen made for the smiling Will Hays when he detected the latter talking to a group of exhibitors.

Cohen Meets Hays

The General smiled as the M. P. T. O. A. head came to him and referred to the invitation that he had been extended the former cabinet official by Charles L. O'Reilly and others at a previous meeting of the M. P. T. O. C. C. Cohen asked if he would come to Washington—and then two days later newspapers in New York carried stories in which was published a statement purporting to come from the executive committee of that organization attacking officials of the M. P. T. O. A., who had courteously invited Hays to Washington during the absence of the president, who was in Parkersburg, West Va.

A Walker Ovation

And the boys thought they had Bill "stalled." They figured that he would play as the amateur actor making his professional debut would, but they were wrong, for Brandt turned out to be a splendid general and he turned the tide when he came forward with a gold cigarette case and presented it to Senator Walker in appreciation of the services he had rendered the exhibitors of the country in general. The gift came from the Chamber of Commerce.

The reception that followed reminded this writer of a wild night spent at Reisenweber's on Armistice Day, when men and women became wild, uncaring, reckless children again. There wasn't a clear voice in that crowd when Bill stepped forward and made the presentation. Everybody shouted until he or she was hoarse. And it was that kind of cheering that is inspired from the heart. There was no question about the exhibitors being firm believers in the honesty and integrity of the man who had given his all to them in their hours of greatest need.

For once the senator was stumped. He had been the Santa Claus all evening. He had good heartedly made presentation after presentation, but the gift of the organization to him literally took him off his feet and he just spoke as his heart dictated. He told how he felt and with a lump in his throat he cried out he loved this business and then leaning forward almost across the table, he shouted:

"Wonderful Pals"

"By the Holy God of Gods I will say again that I love this business and you can do with me as you see fit. I hereby dedicate and consecrate all my efforts to you wonderful pals, who tonight have made me the happiest man in the world.

"I am with the fellow who is with me because I have been kicked around and know that many times I have been wrong. But I'm right now. I've seen the game and I'm on the right road."

Bernard Edelherz acted as toastmaster and after paying an eloquent tribute to Mr. Brandt, introduced the speakers. Referring to Brandt, however, he characterized him as the "pal that every one who knows him will swear by." The first speaker was Cohen, who spoke more briefly than usual. He referred to the status of Cicero and told of "an alliance between the exhibitor organization and the producers and distributors."

"We are ready to co-operate and work with other organizations representative of other branches of our industry," Cohen said. "The time has come when all branches of this business should get together."

He praised Brandt and William A. Landau, the new M. P. T. O. C. C. head.

Hays Urges Confidence

General Hays, the next speaker, was given a rousing cheer when he stood up to fire his opening shot. He extended his felicitations and praised the Motion Picture Theatre Owners Chamber of Commerce. "Confidence and co-operation," he began, "are most needed in this business. Confidence and co-operation between producer and distributor on the one hand, and the exhibitor on the other hand, mean the solution of our every problem.

"If we have co-operation in this industry we will get character and with character will come courage. Let us make our industry strong and co-operative and when we have accomplished that, nothing this side of hell can stop us—and not until then will they stop kicking our industry around. They'll soon be building monuments for us if we carry out this program of confidence and co-operation.

"The time to strike is here and now. By determination and honesty of purpose in whatever we do we will win. There are no yesterdays in this business. There must be no going back. We must go ahead, fighting honestly, confidently and co-operatively. And if we do this we can't go wrong."

Walker Lauds Associates

Then Senator Walker came and the crowd arose as one man at mention of his name. He began as follows:

"I like this fellow Hays. I like all big men. I like him for two reasons: one is that he is going to do our industry a lot of good and the other because they have taken him out of the Republican party."

Walker then paid tribute to his associates in the M. P. T. O. A. and Adolph Zukor, characterizing him as "a game little fellow." Returning to Hays he said that he admired him because he "had picked out a dog that has been kicked around to fondle, when he could have had the pick of the best jobs, that commanded bigger salaries." But he came out and said: "You have got to stop kicking this dog about."

Senator Walker then presented S. B. Bock with a gold watch as a "token of genuine appreciation and affection of the M. P. T. O. C. C.." Charles Goldreyer and Sam Sonin, too, were presented with watches. President-elect Landau next spoke, praised his predecessor as a "loyal brother and jolly good fellow." He gave Brandt a cigarette case. Walker then introduced Brandt, who was cheered for fully three minutes, presenting him with the silver set.

Accomplished Under Brandt

Brandt spoke interestingly on organization and told that since December 24 of last year to date the New York City organization had settled 752 cases of importance to exhibitors via the arbitration board plan. He said exhibitors recovered in that period $46,000 in cash as the result of arbitration proceedings between the exhibitor and exchange bodies. These transactions, he added, involved $256,000. "Had it not been for confidence and co-operation," Mr. Brandt said, "this wonderful record could not have been achieved. If this can be done by a local organization it can be done by a national organization."

And the crowd assented by loudly applauding him. Mr. Brandt directed attention, too, to the fact that there is "considerably more money in the treasury of the Motion Picture Theatre Owners Chamber of Commerce than there is in that of the Motion Picture Theatre Owners of America."

High Spots in the Week's News

By SUMNER SMITH

"COHEN MUST GO" is the slogan of a rapidly growing army of exhibitors that is out to prevent the present head of the M. P. T. O. A. from receiving the third term he seeks. The Motion Picture Theatre Owners Chamber of Commerce is practically solid against him, especially now that he has feared to appear before that body and substantiate charges against Senator James J. Walker, which were printed in New York newspapers. Walker was there and in a three-hour speech proved his innocence of any guilt. These statements essentially charged commercialism against the counsel for the exhibitors, and said he had been "lying down on the job."

Senator Walker read a letter from Cohen retracting the statements.

"But he doesn't repudiate the charges in the statement," Walker commented. Then, while tears streamed down his cheeks, Walker bade the exhibitors farewell. "I will no longer live in an atmosphere of intrigue, hypocrisy and deception," he said. The hall was in an uproar. "Don't let him go," came from hundreds of throats. When "Billy" Brandt moved to nominate him for the exhibitor presidency, Walker shouted: "Nothing doing! Nothing doing." The cries that he be a candidate were repeated and insistent. Brandt declared he would nominate him at Washington anyway, but Walker replied:

"Boys, I'm grateful to you all—and I know you all mean well; God bless you for that. But, boys, I've got a bigger job to do. I've got to clear my name. Cohen and his henchmen have not heard the end of this and by all the living Gods above I swear that these charges made against me are nothing but dirty, rotten and contemptible lies."

Cohen has officially announced his candidacy for re-election.

* * *

Pictures representing an actual cost of $2,000,000, four large producing corporations and the works of eleven authors have been transfered by Benjamin B. Hampton and his associate, Hewlings Mumper, to J. E. Bowen, president of the Cosmosart Pictures Corporation. The distributing companies figuring in the deal are Hodkinson, Pathe and Goldwyn. The screen properties include Federal Photoplays of California, Benjamin B. Hampton Pictures Company, Great Authors Pictures, Inc., and Grey Pictures, Inc., a minority interest in Rex Beach Pictures, Inc., and a few minor interests held by Hampton and Mumper. These have been known as Federal Productions and a new corporation capitalized at $2,500,000 will be organized by Bowen to continue the production activities of this brand.

* * *

Friction has developed in the First Baptist Church, Nashua, N. H., because the deacons vetoed the minister's invitation to Virginia Pearson, screen actress, to address the congregation from the pulpit on a Sunday evening. She was to have told how the screen can aid in making known the finer things of life. The church was crowded and the congregation waiting as the hour for Miss Pearson's appearance came and passed. Finally, the minister announced she could not speak. Miss Pearson is Sheldon Lewis' wife. They have been married eleven years.

* * *

William Desmond, the motion picture star, is recovering in Los Angeles. The first report that he was fatally injured proved false.

* * *

Just before Marshall Neilan sailed for Europe last week he signed a contract to produce in conjunction with Goldwyn. Papers were served on him in a $100,000 suit brought by Associated Producers charging him with owing money for stock of the company and with not producing the number of pictures agreed to in his contract.

* * *

The government of India, writes our Calcutta correspondent, is effectively killing producing and exhibiting by taxation. Now it is proposed to raise the import duty on raw stock, as well as on positive prints and negatives, from the existing high rate of 20 per cent. to 30 per cent. Until the beginning of 1921 the ad valorem duty was 7½ per cent. Classified under the head of "luxuries," films were made to bear the import duty of an additional 12½ per cent., and a year is not over when the government proposes to increase this to 30 per cent.

* * *

Ole M. Nelson, Grand Junction, Col., showman, has been acquitted of the charge of violating the anti-Sunday statute. Similar complaints against local exhibitors probably will be withdrawn. Jacksonville, Ill., voters have decided to continue enforcement of the local Blue Laws. It stood 2,779 to 1,898.

* * *

Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith, sole owners and stockholders of United Artists, have formed the Allied Corporation for the release of independent productions other than their own. It will begin to operate immediately.

* * *

The site and ruins of the ill-fated Knickerbocker Theatre, Washington, D. C., are to be sold this week at public auction, as Harry M. Crandall will not re-build. Theatrical business has fallen off in that locality and there were some people sentimentally opposed to another theatre on the site. R. W. Geare, the architect, who was indicted with four others, has moved to quash the indictment. The others have pleaded "not guilty."

* * *

Producers have named an operating committee for the drive through the screens, co-operated in by exhibitors, to aid the Association for the Improvement of the Condition of the Poor in New York City, which will open Saturday night with a midnight show at which various stars will be nominated for the popularity contest.

Maryland Exhibitors Elect Officers

The officers for the Exhibitors' League of Maryland for the ensuing year were elected at a meeting held in the headquarters of that organization on the third floor of the Blue Mouse Theatre Building, on Tuesday, April 18.

Those elected are Frank A. Durkee, president; J. Louis Rome, vice-president; William E. Stumpf, sergeant-at-arms.

The board of directors will include Frank A. Durkee, Frank Hornig, Eugene B. McCurdy, Louis Schlichter, Ben Cluster, Charles E. Hicks, Charles E. Nolte, A. M. Seligman and L. Garman.

Those members chosen to attend the National Convention at Washington, D. C., include Charles E. Whitehurst, chairman; Eugene B. McCurdy, J. Louis Rome, Frank Hornig, Louis Schlichter, A. M. Seligman, C. Osborne, Thomas D. Goldberg and Harry Reddish.

Phillip Miller of Annapolis, Md., was named a member of the grievance committee.

Charity Drive to Open with Nominations at Midnight Show; Committees Are Named

NEVER before in the history of motion pictures have the various elements of the industry lined up so swiftly, so enthusiastically and so completely as they have done at the call of Will H. Hays to support the great official popularity contest to raise funds for the Association for Improving the Condition of the Poor of New York City.

Notably generous as the picture people have always shown themselves to be on behalf of other drives for charity, patriotic as they have always been in giving time, money and services to the Liberty Loan, Red Cross and other national drives, all past performances are going by the board when compared with the preparations for this great charity drive for New York City.

The call of this association with its history of three-quarters of a century of unfailing devotion to the poor and sick of the metropolis, is being answered by stars, producers, exhibitors, distributors, salesmen, scenario writers, authors, advertising and publicity men, personally and through their several organizations, in 100 per cent. fashion.

Nominations at Midnight Show

After two weeks of hard preliminary work, mainly devoted to planning and deciding on the many phases of co-operation between the committees of the Association for Improving the Condition of the Poor and the picture companies, work in which hundreds of people are engaged in each organization, the Official Motion Picture Popularity Contest will officially get under way on Saturday night, April 29, with a huge midnight show at which nominations of the stars will be made by their admirers.

On the following Monday the actual selling of tickets will start in theatre lobbies, department stores, on the streets, at public meetings and in City Hall Park, the steps of the Sub-Treasury Building and many other strategic points. Every day of the contest will have its dominant and interesting feature, all of them designed either to stimulate interest and inform the people of nature of the contest or to sell votes directly.

The Operating Committee

On the suggestion of Mr. Hays, who is chairman, each company assigned one man, and some two men, to devote their entire time to the actual and tremendous work of the drive. This group of men formed itself into a Motion Picture Producers Operating Committee. Vivian M. Moses of Fox was selected chairman and Paul Gulick of Universal vice-chairman.

The personnel follows: Vivian M. Moses, Fox film, chairman; Horace Judge, First National, secretary; Theodore Mitchell, D. W. Griffith; A. Hedley, Vitagraph; Paul Lazarus, United Artists; Charles E. McCarthy, Paramount; P. A. Parsons, Pathe; Paul Gulick, Universal; Randall White, Selznick; Jack Meador, Metro; Howard Dietz, Goldwyn; Nels Granlund, Marcus Loew; Frank A. Tierney, Fox Film; Victor J. Shapiro, Pathe; J. W. O'Mahoney, Educational; Walter Moore, Minor Lithograph Co.; Earl Gulick, Poster Advertising Co.; Victor Watson, Hearst Newspapers; R. H. Fulton, Poster Advertising Co.; J. M. Loughborough, First National; W. N. Nijey, Hotel Astor; Tom North, Hotel Embassy.

This general committee has been divided into committees on the following: Plans, finance, theatre, personal appearances, lithograph, posting, publicity, ball, printed matter, parade, stunts, midnight show, slides, public meetings, and assignments. Between the work of the A. I. C. P. committees, under the chairmanship of Mrs. Courtlandt D. Barnes and the operating committee, a perfect liason has been provided in the person of Frank Tierney.

Exhibitor Co-operation

Exhibitor co-operation was assured as soon as Sydney Cohen and Charles O'Reilly learned of the character and scope of the drive. In a letter to the A. I. C. P. the Theatre Owners Chamber of Commerce stated as follows:

"We have been advised of the drive for your charity with which the motion picture industry is co-operating, by its popularity contest for the King and Queen of the movies, and that the news reels of our industry are to make pictures of your activities and carry explanatory titles relative to the drive, which is to take place from April 29 to May 10.

"On behalf of the membership of the Theatre Owners Chamber of of Commerce I am instructed to advise you that your work and this drive has our unqualified indorsement, and that we individually and collectively will give you the fullest measure of co-operation to make this drive for this worthy cause a huge success."

News Reels Active

The news reels are co-operating and will co-operate throughout the drive. The Wednesday release of each news reel this week carried an exclusive shot showing some particular activity of the A. I. C. P. Pathe News covered the Caroline Home for Convalescent Mothers in Hartsdale. Selznick covered the clinic for the poor at the Association Building, Madison avenue and Twenty-third street. Fox News covered the activities of the Toy Shop, where old men and women are given useful and easy employment. International covered the Tuberculosis Hospital in the Bronx, the only apartment hospital in the world. Kinograms covered a staged outing of 300 kiddies from the poorer parts of the city to the Sea Breeze Summer Camp on Staten Island, which will open for the summer in a short time.

On Monday, J. P. Muller, gave a luncheon at the Cafe Boulevard on behalf of the committee to the daily newspaper men who cover theatrical assignments. This meeting was for the purpose of creating the proper channel for taking advantage of the newspaper co-operation offered by every publisher in New York City to Cornelius N. Bliss, Jr., president of the I. A. C. P. On Wednesday there was a luncheon at the Woodstock given by the screen writers and film editors of the companies in New York to the women writers on New York newspapers.

Next week's activities are already planned and all that is needed by the committee on their new offices on the second floor of the Loew Theatre Building, is more volunteer workers.

CONVALESCENT HOME FOR MOTHERS AT HARTSDALE

German Audiences Demand the Latest American Features, Says K. J. Fritzsche

By MARY KELLY

PROTESTING against the opinion of many American producers that Germany is a good market for old pictures, K. J. Fritzsche, special agent for the Tranocean Film Company of Berlin, explained that his particular mission in coming to New York at this time is to bring back features typical of the very latest achievements in this country.

"It is only these that prove really popular with the Germans," he explained. 'Your society dramas, with the elaborate sets and gorgeous clothes, are considered something a little less than miraculous over there. The financial success of a picture lies largely in the material display that it makes. Women over there are as critical of fashions as they are here, and even though the styles are not familiar in Germany, they keep sufficiently informed on the subject to know when they are seeing something up-to-date. Old styles are more objectionable to them than old plots.

"This reaction in favor of American subjects has necessarily followed the slump in German production. Since one of your biggest producers has established a European studio, the competition has been overwhelming, and during the past year the number of producing organizations has fallen from 350 to about 50. This has had a healthy effect upon production over there. Before that the surprising success of a few German pictures had encouraged all sorts of inferior attempts and these, companies now, have been exterminated.

"To put the business on a sound basis in Germany—and it is far from that now—we want to standardize our theatre programs as you have here. The feature has heretofore been considered the only thing of importance in German theatres. It will take some time to educate the public into appreciating a complete, rounded out show such as you have here, but such an improvement when it is realized will have a great effect on the box-office.

"Germans do not understand your comedies. Many times I have watched an American comedy that was a great success here, and have seen hardly a change in expression on the faces of our people as it was shown over there. This is not so much a lack of a sense of humor as it is due to the serious training which our people have always had. We have come to regard the theatre as a place for thought rather than amusement, and in the face of this habit, slapstick comedy came as a shock at first. I noticed however that certain comedies, such as one of Chaplin's grew in favor as it was repeatedly shown, and after six months' exhibition, it was a real success.

"The chief difficulty at present," Mr. Fritzsche explained, "is the restriction in regard to our importing foreign films. We are trying now to put through a bill which will permit the importing of $4,000,000 worth of films which would double the amount now allowed to us. There is so much dissension among those in our own ranks, however, that it may be long before this question is definitely settled."

Good Business Despite Kentucky Coal Strike

The national coal strike is having practically no effect in any section of Kentucky on the moving picture industry, as most of Kentucky's great coal fields are non-union.

Production is not heavy, but the exhibitors in the mining districts are finding business at about normal, although it is reported that exhibitors in some of the strong union districts of Ohio, Illinois, Pennsylvania and Indiana are suffering.

Women to Choose Matron for Buffalo Theatres

The Buffalo Women's City Club is considering the appointment of a matron for each local picture theatre. It will be her duty to see that no unsuitable films are shown children and to keep a watchful eye on all pictures to detect questionable scenes which may have escaped the censors.

The plan was suggested during a talk before the club by Samuel Carver, manager of the Empire and Academy Theatres and secretary of the Western New York unit of the M. P. T. O. A., who addressed the members on the theatre men's side of the present wave of alleged unclean pictures.

The motion would give especial attention to the Saturday and Sunday matinees. It is also planned to have a section of the theatre set aside, wherein unaccompanied children may sit in charge of the matron. A salary for each matron is talked of. Details of the plan, which has been informally approved by he club, are yet to be worked out.

Regal Films, Ltd., to Absorb Security Film Import; $200,000 Involved in Deal

DETAILS of a big film merger in Canada were revealed at Montreal, Quebec, on April 8, when announcement was made that Regal Films, Ltd., of Toronto, was to absorb Specialty Film Import, Ltd., Montreal, the transfer to be completed within a week, according to public announcement. The contract involves the sum of about $200,00, it was stated. Through this change, Regal Films would secure the Canadian distributing rights for Pathe releases which have been held by Specialty Film Import for a number of years. Other film companies in the Dominion are involved in the amalgamation, it was stated.

L. E. Ouimet, of Montreal, president and general manager of Specialty Film Import, Ltd., declared, in referring to the amalgamation that a name, other than Regal Films, Ltd., would be used for the new and combined companies.

Mr. Ouimet recently organized Laval Photoplays, Ltd., with headquarters in Montreal and with a capitalization of $300,000, to produce and release special photoplay subjects, a studio in California to be used for the purpose.

Mr. Ouimet is the oldest film exchange man in Canada and ranks as the oldest exhibitor in Montreal. He established an exchange after he had accumulated a stock of films which he first used in his own local theatres, renting the pictures to other local and out-of-town theatres. Both the Specialty Film Import, Ltd., and Regal Films have operated branch offices in six key cities of Canada for years, these being located at Montreal, Toronto, Winnipeg, Calgary, Vancouver and St. John, N. B.

Regal Films, Ltd., has been handling the release of Metro, Realart, Robertson-Cole, Wid Gunning and Selznick pictures throughout Canada. There is a distinct Selznick company in the Dominion, but Selznick features are released through Regal. N. L. Nathanson, of Toronto, is managing director of Regal Films, Ltd., and Famous Players Canadian Corporation, the latter controlling a chain of many large theatres across Canada.

The Famous Players Canadian Corporation recently presented an offer of purchase to Allen Theatres, Ltd., for the many Allen Theatres in the Dominion but there has bene no official announcement yet regarding the closing of this gigantic transaction.

Canadians Protesting Censor Fee Increase

The N. A. M. P. I. has been advised that the authorities of Alberta, Canada, have increased the examination fee for films from $1 to $3 a reel. Col. John A. Cooper, advisory board chairman of the Canadian Motion Picture Distributors Association, has filed a protest with the Prime Minister of Alberta, emphasizing the fact that the fee in other Canadian provinces range from $1 to $2 a reel.

The protest includes an argument to the effect that with a single exception, the six states in the United States where censorship laws are now being enforced, inspection and license fees do not exceed $2 a reel—the exception is New York State.

The "Noes" Have It—Don't Reduce Prices; Gillespie, Truitt and Schade Give Views

ADDITIONAL evidence to support the contention of many exhibitors that the security of their theatres depends upon holding admission prices at their present level is at hand this week. Probably the ablest statement of the case is set forth by H. A. Gillespie, manager of the Liberty Theatre, Yakima, Wash. The Liberty is one of the Jenson & Von Herberg chain of northwestern houses, most of which are holders of Associated First National franchises.

"The theatre that cuts admission prices is, in many cases, the kind of a theatre in which the price of admission is the chief bid for patronage," is Mr. Gillespie's epigrammatic way of stating the case in defense of present scales. "In the first place, it would appear to me that it is impossible to compare present admissions with those of the pre-war period. Within the past four or five years a class of entertainment presented by the leading theatres of the United States, together with the method of presentation, has advanced so far ahead of the pre-war period, that there is no comparison possible.

"Discriminating patrons demand a different atmosphere nowadays than they were content with five years ago. In my opinion, it will be absolutely impossible for first-class theatres to reduce their prices and maintain their standard of entertainment and presentation.

A Bid for Patronage

"It is certain, however, that a large number of theatres will undoubtedly reduce their admission prices, but in many cases the price of admission of such theatres represents their chief bid for patronage.

"The fact that some theatres make reduction of admission prices will undoubtedly bring forth a more or less insistent demand for the general public that admission prices, generally, be reduced. I believe, however, that those theatres who steadfastly maintain the highest possible class of entertainment, together with all the little refinements connected with the first-class motion picture theatres, will always secure a major portion of the business in their vicinity without cutting prices to secure it. Cutting prices would mean cheapening the entertainment provided, and I do not believe our patrons want that."

Jack Truitt, of the Sedalia Theatre, Sedalia, Mo., and the Grand Theatre, Moberly, Mo., is equally set against further reduction of admissions. He cites his own personal experience as proof of his position.

Small Reduction Useless

"The way condtions are and have been for some time," says Mr. Truitt, "it is hard to see as far ahead as next season, but it seems sound to say that present admissions are low enough for the class of entertainment offered in most of the picture houses. However, in cities where competition is great, especially with vaudeville theatres playing vaudeville and pictures at a minimum charge, admission prices must be given some consideration. But unless a decided cut is made—one that is radical enough to be felt—it would be useless to reduce them, as I cannot think that a reduction of 5 or 10 cents would be adequate enough to make much difference.

"In one of my theatres I reduced my regular prices 5 cents and was sorry afterward, as I cannot help but think it hurt the house, and instead of playing to more people I played to less, and while I did not reduce the class of entertainment, it was generally thought that, in order to make the reduction, I must have done so.

Bargain Matinees Drew

"In one of my other theatres I gave a series of bargain matinees one each week for three weeks, cutting my matinee prices in half, and my receipts on those particular afternoons were three times greater in dollars and cents than my usual matinees at regular prices. Whether or not the cut in admission prices would stimulate business if these prices were made permanent, is problematical and I have my serious doubts. Until further experience with them I am not going to make any further reductions, but on the other hand I am going to watch my expenses closer and also the standard of my shows, appealing more to the masses than to a class, as perhaps I have too artistic a presentation for the masses.

"It is my personal opinion that a slight raise in admissions rather than a slight reduction would be better business judgment under existing circumstances."

Lower admission prices?

"Not on your life," says George J. Schade, owner and manager of the Schade Theatre, Sandusky, O., a First National franchise holder. Schade drew a little price lesson from a boxing show that was pulled off in Sandusky a few nights back.

The Lesson Bronson Learned

"Ray Bronson, former welterweight champion of America, is the promoter of fistic entertainments in and around Sandusky," said Schade. "A lot of fans told him that if he would stage a show at popular prices, he would pack his hall. So Bronson staged a show at popular prices. He sold ringside seats that had been selling right along for $3 plus war tax, for $1.65, tax included. Reserved seats that had been selling for $2 plus the war tax were sold for $1.10, tax included, and bleacher or general admission tickets that had sold for $1 plus war tax, for 85 cents, tax included.

"Did 'they' pack Bronson's hall? They did not. The fellows who had been paying $1 and war tax, paid 85 cents, tax included. The fellows who had been paying $2 and $3 were not interested in the mediocre show that Bronson, in the face of prospective returns, was able to present. They did not patronize. After everything was over Bronson figured up to find that he was approximately $150 out of pocket. 'Never again,'" he said.

"The lesson's this," continued Schade. "The people—that is, the people who make things pay—want class and unless you give it to them they won't patronize. There are always a lot of fellows who are crying that if you'd do this or do that you'd make a barrel of money, but when you accept their suggestion you come out—in nine cases out of ten—like Bronson did.

"Then you believe that to reduce prices would be a mistake?" Schade was asked.

"A most serious mistake," was the reply. "You have a sample of just what would happen. You'd have to present a mediocre show and the result would be that the people who make your business pay would quit you, just as the people who made Bronson's shows pay by coming up with $3 and $2 respectively for the seats they occupied, quit Bronson."

Sell Knickerbocker Site

The site and ruins of the Knickerbocker Theatre, Washington, D. C., will be sold at public auction this week for the benefit of litigants, it has been announced. There are at present two liens against the property, amounting to $90,000, which the purchaser must assume.

The Columbia Road Business Improvement Association some time ago sought to induce Harry M. Crandall to rebuild the Knickerbocker and he has had the matter under consideration. This announcement gives evidence that he has concluded not to comply with the organization's suggestion. While the business men have declared that trade in the vicinity of Eighteenth street and Columbia road has fallen off 25 per cent. or more, there has been some opposition upon the part of individuals sentimentally inclined.

Grauman Books It

Sid Grauman has booked the first three-reel Bull Montana comedy special, "A Ladies Man," for its world premiere at Grauman's Million Dollar Theatre, Los Angeles, beginning Monday, April 24. Releasing arrangements are now being negotiated and will be announced later by the Hunt Stromberg Productions.

Educational and Religious People to Combat Exhibitor's Distribution Ban

NON-THEATRICAL organizations interested in the use of motion pictures for educational purposes are taking steps to combat the resolution adopted by the Motion Picture Theatre Owners of Kansas at the convention held at Wichita on March 27 and 28. The resolution prevents the use of motion pictures by educational and religious institutions, or any other non-theatrical organization, by obtaining the agreement of leading distributors not to supply service to non-theatrical organizations.

Representatives of the various churches and schools of Kansas City will meet at Atkins' Hall on April 25 to organize against the exhibitors. The committee arranging for the meeting is composed of Dr. Burris Jenkins, Rupert Peters, C. W. Aydelotte and H. Tom Collord.

Members of the committee say: "The church, school and civic leaders of America cannot sit by and permit the highest development of this great educational and recreational medium to be thwarted by a small group of commercially-minded men who would outlaw the motion picture for other than strictly selfish and commercial purposes. The action taken by the Kansas exhibitors is certain to spread to other states, if it has not done so already."

The committee reports that, if it becomes necessary, action in court will be taken to prevent the carrying out of the resolution of the exhibitors.

Vote to Discontinue 8x10 Lobby Cards

Lobby cards, commonly referred to in the trade as "eight by ten's," seem doomed to be discontinued. These photographs, popular for the lobby exploitation of both feature films and comedies for so many years, have gradually been superseded by the 11 by 14 cards.

Two distributing companies have already discontinued the 8 by 10 reproductions, and as a result of a questionnaire recently submitted to all the companies by the N. A. M. P. T., there is every indication that practically all of the distributors will discontinue them.

Exhibitors Win Respite from Fire Curtain Order

The district commissioners have suspended for six months their recent order requiring all theatres in the District of Columbia to be equipped with steel fire curtains. The order was issued as a result of the inquiry into theatre conditions made following the Knickerbocker disaster.

The exhibitors immediately protested, pointing out that the cost of steel curtains is very high and that a considerable time would have to elapse before orders for such curtains could be filled. They asked that they be permitted instead to use asbestos curtains and submitted figures from other other large cities throughout the country showing that such curtains are used extensively.

As a result of these representations the commissioners suspended the order until next fall, that the theatre owners may have an opportunity to present further arguments and figures in support of their contentions.

Zukor's "Quiet Day" Ends with a Fire as Hotel Is Threatened

Adolph Zukor, who came to Washington April 22 to spend a quiet day, encountered considerably more excitement than he bargained for. He came to the National Capitol with Will Hays to attend the luncheon given to Judge Landis and in the evening to attend the banquet of the Gridiron Club in the ballroom of the New Willard Hotel.

Tired out by the excitement of the two affairs Mr. Zukor after the banquet retired to his room in the New Willard for some much needed sleep, only to be routed out at 6 o'clock the following morning by a bellboy announcing that the hotel was on fire. The fire, which was a bad one, inflicting damage to the extent of $250,000, was confined to the ballroom which the members of the Gridiron Club had vacated only a few hours before, and it was not necessary for the guests to leave the hotel to escape the flames.

Because of the fire the M. P. T. O. A. convention will be held at the Washington Hotel. The date is May 8.

No Bedroom Scenes in R-C Pictures, P. A. Powers Orders

R-C Pictures Corporation announces this week the adoption of a production policy by its general manager, P. A. Powers, which is claimed to be a definite and positive step towards cleaner pictures. Mr. Powers has abandoned the generalities and issued a particular order which will apply to all future pictures made by R-C. Hereafter, no bedroom scenes in the slightest way suggestive, will be permitted.

A General Reorganization

This written order, over the signature of Mr. Powers, was issued by him before his return to New York from the R-C Los Angeles studios, where he has been for the past month, effecting a general reorganization of the production policy of his company.

Mr. Powers believes that by adopting this plan R-C will establish the confidence of the American public in its policy of wholesome and clean pictures. It is considered as an expression of good faith, and the publication of this sweeping injunction against offensive screen drama is expected to act as the most potent argument ever advanced against the uselessness of censorship.

Hodkinson Plans for Exhibitor Convention

The W. W. Hodkinson Corporaiton will be well represented at the forthcoming annual convention of the M. P. T. O. A. in Washington. The Hodkinson organization has one of the most prominent display booths in the Colliseum. In addition to this, plans are under way for a daily exploitaiton feature.

Headed by W. W. Hodkinson, the party will include Advertising Manager Foster Gilroy, A. E. Smith, Jr., and Warren W. Lewis.

Jacksonville Voters Frown on Open Sundays

Jacksonville, Ill., will continue without Sunday picture shows and similar amusements. The complete unofficial returns from Tuesday's election on the subject show that 2,779 men and women voted against Sunday shows and but 1,898 for them.

The place has been without Sunday shows for many years, the five picture houses remaining closed all day Sunday. With the exception of the Public Library, which is permitted to open for a few hours in the afternoon, the churches are without opposition on Sundays.

Nathan Vidaver also Leaves Wid Gunning

Almost coincident with the announcement of Ricord Gradwell's withdrawal from Wid Gunning, Inc., it was announced by Nathan Vidaver, the well-known New York attorney, that he had resigned as general counsel for the distributing company.

Mr. Vidaver is one of the foremost lawyers of the theatrical and motion picture fields, and is identified as attorney for a number of well known distributors, producers and stars.

May Party Planned

Invitations are now on the press and will be sent to all New Jersey exhibitors for a big May party. The entire force at the New Jersey exchange of First National Pictures, Inc., is hard at it, devising ways and means for a big turnout.

Many surprises in the way of unusual innovations are promised. "Si" Fabian Month (the entire month of May) is expected to be the greatest ever. As a consequence of the May party, record-breaking business for the month is expected.

Beautiful
Alice Terry
as she appears in
Rex Ingram's
"The Prisoner of
Zenda"

A Metro Picture

Arrow Presents

"MAN MADE LAW"

with

Gypsy O'Brien, Zena Keefe and
J. Barney Sherry

Directed by Dell Henderson

Constance
Talmadge
in
"A PRIMITIVE LOVER"
A First National Picture

"RIDIN' WILD"

with

Roy Stewart, Marjorie Daw,
Wallace Beery, Johnnie Walker

Western Pictures Exploitation Co.

Elaine Hammerstein in "EVIDENCE," a Selznick Picture

Dorlores Cassinelli in "CHALLENGE," Her First Independent Picture

Directed by Tom Terriss

Gloria Swanson in "BEYOND THE ROCKS," with Rodolph Valentino,

A Paramount Picture

Will Rogers in "A POOR RELATION," a Goldwyn Picture

Frank Hall's Beautiful State Theatre Opens in "Hill Section" of Jersey City

By C. S. SEWELL

"WITH a Bang!" the Hill section of Jersey City, N. J., came into its own on the evening of April 24. This date marked the premiere performance at the State Theatre, a magnificent structure, undoubtedly the finest in that city if not in the state, and one that in every way compares favorably with the sumptuous picture palaces of New York, Jersey City's big sister located on the opposite side of the Hudson river.

The opening of a theatre of this size and magnificance would be an event in any city, no matter how large; but in this instance it takes on added significance as the structure is located on Hudson Boulevard, Jersey City's most famous thoroughfare and is a monument to the phenomenal growth of that portion of the city which is continguous to the Summit Avenue "Tube" station.

Erected by the State Theatres Corporation, the man behind the gun, who deserves the credit for its success is Frank G. Hall, the president of the company, himself a resident of the neighboring city of Weehawken and already widely known for his theatre activities "across the river" as he built and now manages the U. S. Theatre in Hoboken, is president and managing director of the Ritz Theatre on Central avenue, Jersey City, and president of the Capitol Theatre Amusement Co. building the magnificent twin theatres in Union Hill.

It was due to the vision of Frank Hall that this wonderful structure was planned and one of the finest locations in the entire metropolitan district from a box-office standpoint selected, and to his ability that the building of this structure has been carried through to a successful conclusion.

That the significance of this occasion and what it means to Jersey City and New Jersey was recognized, is evidenced by the fact that not only was Edward I. Edwards, governor of the state, present but he also laid the cornerstone for this theatre on October 25, 1921, which was said to be the first time in the history of the state that a governor laid the cornerstone of a theatre.

While the theatre was formally opened to the public on April 25, the preceding night marked the opening for state officials, members and stockholders of the State Theatres Corporation, motion picture stars and other celebrities. The house was packed to the doors, while a great throng gathered in the surrounding streets.

Both state and local officials were present as well as representatives of several civic bodies. Ex-Senator Charles M. Egan was master of ceremonies, and following the singing of the Star Spangled Banner by the audience, Governor Edwards was introduced and made a brief but stirring speech, praising Mr. Hall and the directors of the company. He was followed by Frank Hague, mayor of Jersey City, who told what the opening of this house meant to Jersey City and also stated that it marked only the beginning of the development of the "Hill" section and that two other theatres were to be built in the neighborhood. Later Frank Hall announced that he is the man who is going to build them.

Following the governor's lead, brief but effective tributes to the men responsible for the theatre were paid by Boulevard Commissioner Joseph B. Payton, Robert J. Hoos, president of the Chamber of Commerce; Gen. W. C. Heppenheimer, director of the Bergen Association, and Congressman Charles F. X. O'Brien. Joseph E. Bernstein, chairman of the finance committee of the corporation then spoke and then "the man of the hour," Frank G. Hall, was introduced. His remarks, dealing with the planning and construction of the house, and thanking his associates and the stockholders for their co-operation, were brief and he made an excellent impression upon the audience.

The regular program then started. It will be the policy of the house to present high class pictures and vaudeville, and a wonderful bill has been provided for the opening week. Following six high class acts, D. W. Griffith's "Orphans of the Storm," which needs no introduction to theatre-goers, was presented. This was preceded by the personal appearance of Lillian and Dorothy Gish who are featured in the picture, Lillian making a delightful little talk.

Although the hour was very late when the picture started, the house was filled until the end of the performance, about 2 a. m. and even at that hour there were a large number of standees.

Following the performance a reception was tendered to the directors, state and city officials and a few others, at the beautiful Elks Club, which is directly opposite the theatre.

Citizens Fight Censorship and Are Upheld by Judge Who Calls it Vicious

THE ordinance creating a censor and regulating the moving picture shows in the city of Waco, Texas, went down under the judicial snickersnee of Judge R. H. Kingsbury of the city court Monday, April 17, when it came before him on complaint. The case had been entered against Abe Levy, of the Strand Theatre, a First National franchise holder, and charged violation of the ordinance regulating the picture shows in refusing to comply with the provisions of the law.

Attorney M. J. Ginsberg presented a motion to quash the complaint on the ground that the ordinance was unconstitutional, in that it sought to delegate powers not authorized by the constitution.

Special mention was made of that part of the ordinance which gives the censor the right to stop a show at any time without a hearing in a court of justice; to enter a picture show with any number of assistants free of charge and witness a show; to hold up a film which might have been obtained by the exhibitor at great cost.

Judge Kingsbury said he agreed with much that had been said in the motion and in addition he could say a few things which rendered the ordinance a vicious piece of attempted legislation. In the first place, it conferred authority to enforce the ordinance upon "the director of public welfare," when in fact there was no such officer in the city.

The ordinance, he said, was in contravention of every human right and seemingly the ingenuity of its framers was exhausted of individual freedom in the conduct of business. It attempted to delegate powers that belonged exclusively to the legislative branch of the city government, and he would dismiss the complaint. The ordinance, he said, was plainly unconstitutional and Mr. Levy was discharged.

Valentino in Benefit

Rudolph Valentino, Paramount star, will be one of the headliners at the monster program to be given May 5 by a San Francisco citizens' committee at the Civic Auditorium in that city to provide funds for the second annual convention of Disabled American Veterans of the World War. The convention will be held June 26 to 30, and all of San Francisco society is interested in making it a big success.

Daylight Saving

Without any protest by the picture theatre owners of the city, Albany, N. Y., has adopted daylight saving to become operative on May 1. In Watertown, however, a stubborn fight is being waged and a special election is being held this week to decide whether or not the northern city will have daylight saving from May 1 to September 24.

Deacons Veto Minister's Request That Actress Speak from Pulpit; Big Congregation Waits in Vain

CONSIDERABLE friction has developed in the congregation of First Baptist Church at Nashua, N. H., because of the failure to appear on Sunday evening of Virginia Pearson, well known screen artist, who had been widely advertised to make an address from the pulpit on how the screen could be the medium through which ideas of the finer things of life can be disseminated.

The church was crowded, and prominent in the audience were large delegations of Odd Fellows and Daughters of Rebekah. As the hour for Miss Pearson's appearance came and passed, and the pulpit remained empty, there was much fidgeting and many expressions of impatience. Finally the pastor of the church, the Rev. A. J. Archibald, entered the pulpit and announced that the screen artist would not speak.

It appears that Miss Pearson had accepted from the clergyman a bona-fide invitation to speak, and all went well with the program until it came to the attention of the deacons of the church. They raised their hands in holy horror that such plans had been made and expressed the opinion that to permit a screen actress to occupy their pulpit would be in direct opposition to the best ethics of church conduct.

Protests to the effect that there would be much disappointment, if Miss Pearson failed to appear as scheduled, had no effect upon the deacons and at the end of a heated discussion, an usher was sent to notify her that she would not be permitted to talk.

While that dictum applied to the church, it did not prevent Miss Pearson from expressing her opinion at the hotel, where the message from the church reached her. Among other things, she said:

"It certainly is not my fault that I will not speak at the church tonight. I was invited to speak and then the invitation was withdrawn. No reason was given for this withdrawal, but it apparently is the work of a bigoted and narrow-minded class of people who think that actors and actresses are damned forever, and are met by the devil with his crooked tail, when they die.

"I have appeared on the same platform with Sir Arthur Conan Doyle and in leading churches in New York, Cleveland and other large cities. I have been married to Sheldon Lewis for eleven years and our life is called ideal, for all that we are in the acting profession."

"Freckles" Visits the President

"Freckles" Barry, star of "Penrod," had eight whole minutes of the Chief Executive's time all to himself on Monday, April 24, when President Harding laid aside the nation's business for that period of time, and devoted himself entirely to the freckle-faced star. When "Freckles" departed from the Executive Mansion, he left behind him an autographed copy of the Freckles Barry edition of "Penrod," for the President's library, and a basket of special California oranges, the tribute of Mayor Cryer and the City of Los Angeles to the Chief Magistrate of the American people.

Robert Lieber Re-elected First National President

First National franchise holders meeting the past week at West Baden, Ind., re-elected all officers, as follows: Robert Lieber, Indianapolis, president; James B. Clark, Pittsburgh; vice-president, Harry O. Schwalge, Philadelphia, secretary-treasurer.

The executive committee was re-elected with one exception, E. V. Richards of New Orleans succeeding N. H. Gordon of Boston. Those re-elected are: Harry O. Schwalbe, chairman; A. H. Blank, Des Moines; Sam Katz, Chicago; Moe Mark, New York City.

Indications are that the First National will have sixty pictures for fall release.

Neilan Defendant in Suit for $100,000 by Associated Producers

An action instituted in the New York Supreme Court by the Associated Producers, Inc., against Marshall Neilan, was filed in the county clerk's office just before the close of business on April 25. As only the summons in the action was filmed by Nathan Vidaver, counsel for the Associated Producers, the cause of the action is not disclosed, except that it is an action to recover $100,000 from Neilan.

The summons also discloses that Barbara K. Cobb, of Mr. Vidaver's office, served the papers in the case on Mr. Neilan as he was boarding a steamer for Europe on April 22.

Mr. Vidaver said there are two causes of action, one for money due on subscriptions by Mr. Neilan to stock of Associated Producers and the other for alleged failure to live up to the terms of his contract and deliver a certain number of films within a specified time.

WILLIAM COLVIN

Shipman Signs Colvin to Manage Production Work

"Billy" Colvin, who has recently returned from Italy with the negatives of "Sant Ilario" made in Rome under the direction of Henry Kolker, has proved so satisfactory as business manager of the Italo-American organization, that Ernest Shipman has signed him to a long term contract as supervising manager of productions.

Mr. Colvin left Monday for Ottawa to arrange business details in connection with Ottawa Film Productions, Ltd., "The Man From Glengarry" and "Glengarry School Days" will be the summer offerings of this Canadian producing unit. From Ottawa Mr. Colvin will go to Sault Ste Marie to arrange for the production of "The Rapids" in that city.

February Exports Total $16,000,000 Feet of Film

More than 16,000,000 feet of films were exported during February, according to statistics which have been compiled by the Department of Commerce. Exports of films during the month included 5,150,924 feet of sensitized unexposed film, valued at $126,872; 715,021 feet of exposed negatives, valued at $61,941, and 9,653,609 feet of positive film, valued at $419,173.

Our most important market for sensitized film, the department's figures show, was Japan, to which country 3,476,199 feet, valued at $84,701, were shipped. In negatives England was the largest importer, taking 281,554 feet valued at $20,591, while Germany imported 78,448 feet, valued at $18,812. The most important market for positives was Canada, whose imports totaled 1,301,291 feet valued at $64,495. Argentina was a close second with 1,441,746 feet, valued at $63,446, while Australia imported 1,288,773 feet, valued at $55,516, and England took 1,035,135 feet, valued at $52,727.

Hays Enlists Newspaper Co-operation in Drive to Raise Standard of Films

AS guest at the dinner of the publishers of the United States in New York on April 26, Will H. Hays seized the opportunity to enlist the press in the movement for the uplift of motion pictures. He told the publishers how they can aid, and the response was immediate and gratifying from such editors as Arthur Brisbane and S. S. McClure.

Speaking of Mr. Hays, the motion picture industry and censorship, Mr. Brisbane said: "Mr. Hays, a very young Postmaster-General and Republican chairman, is chosen to umpire moving pictures, a very young and important industry.

"As Postmaster, Mr. Hays dealt with the entire population. In his present work he deals also with the entire population. The world will see in Mr. Hays a sort of young Milton. As Milton fought successfully to raise the standard of literature and to crush stupid, meddlesome censorship, so will Hays, I suppose, work to raise the standard of moving picture teaching and suppress, by making it unnecessary and by making it ridiculous, meddlesome censorship that would diminish the teaching power of the screen today.

"Moving picture men that do their work well and conscientiously—as an overwhelming majority do, taking pride in their profession and in their product—may be called the newest, most effective world teachers. And in that great gathering of teachers Hays is to be the principal, the superintendent, or, if you like, the Commissioner of Public Education. Much power and usefulness to him."

Mr. Brisbane said that one of the important things the world must watch over and protect is freedom of speech.

"I do not mean simply freedom to utter words—words that just occur to you. I mean the utterance of thoughts that come to you and which you desire to set forth in speech and in print. And there is but little difference in the motion picture. Censorship always menaces new ideas. Such is the educational power of the motion picture that I dare say that in half an hour I can show at least half the men here things they do not understand clearly about the history of man, let's say, from the beginning to Genoa."

General Hays spoke, in part, as follows:

"To the publishers of America I would come, for the motion picture industry as one approaches an older brother. The motion picture is essentially, of course, a source of amusement, the principal amusement of a great majority and the sole amusement of millions, and as such its importance is measured only by the imperative necessity of entertainment for our people. In this your concern is constant.

"You, who are the custodians of the printed word in America, have arrived at your present position of stability as the fruit of six centuries of development.

"But consider how different it is with this other mechanism for the distribution of intelligence. What with you has come about slowly, through six centuries, has with our motion picture industry, come about in the incredibly brief space of twenty years. Is it any wonder that we have problems in our industry which you gentlemen of the printed word solved decades or generations ago?

"We, in contrast with you, have nothing from the past. We must make all these things and achieve all these things for ourselves. The men who first took up this new thing are still alive. The pioneers of our institution are the men who are still in the business. We in the motion picture industry are at this moment in the very midst of achieving those standards of our relation to each other and to the public and in our responsibilities to the world.

"And it is exactly for the purpose of aiding in the arrival at those standards that our Association, the Motion Picture Producers and Distributors of America has been organized. Quoting from the formal articles of association as filed in Albany under the Board of Trade Statute of the State of New York, these gentlemen have stated their chief purposes of fostering the common interests of those engaged in the industry 'by establishing and maintaining the highest possible moral and artistic standards in motion picture production,' and 'by developing the educational as well as the entertainment value and the general usefulness of the motion picture,' to which purposes I earnestly direct your attention.

"Too, mechanically and financially, as a matter of organization and technique, it has been much the same. Here was a great new invention that burst upon the world. Here was a great vacuum of need and demand to be filled. Men who had the vision, who saw the opportunity and the possibilities of profit rushed into it. Their accomplishment in the last decade has been like an Arabian Night story. And there can be little wonder that these crowded years have been a period of chaos.

"Now, at the end of this period of incredibly compressed physical, mechanical, financial and artistic development, these men find themselves not only the responsible leaders and custodians of one of the greatest industries of the world, with limitless commercial possibilities and perhaps more income than all the public utilities of the country combined, with a total investment in real estate, studios, equipment and properties of over $500,000,000, with possibly over 50,000 people constantly employed and $50,000,000 paid annually in salaries and wages, with $800,000,000 paid annually for admissions and possibly $200,000,000 spent annually in production with an annual turnover in the business of $1,000,000,000—not only are they the leaders and custodians of such an industry, but also they find themselves the responsible leaders and custodians of an instrument and means of an entirely immeasurable usefulness in educational and moral influence.

"Now let us see what we have. First of all, note the scope of the opportunity. In the United States, in all the big cities and in all those maple shaded towns and villages that compose America there are perhaps fifteen thousand motion picture theatres, and in those theatres sixteen million seats. Taking into account the at least twice a day performance and applying the collected statistics, we estimate that within every twenty-four hours between Maine and California twenty million American men, women and children come to look for an hour or two on the picture screen.

"They come with no other pre-occupation, they come indeed in a mood which has deliberately put out of their minds all other distractions. They come not out of duty, but as a master psychologist, a great teacher, would want them to come, having in mind the desire to make the strongest impression upon them, to have them in the most plastic state for the receiving and holding of impressions.

"Now that is our opportunity.

"What then shall we do with it? The first and most important thing is that there shall be no attempt to do too much with it. First of all there must be no notion of implanting particular ideas. Our first duty must be to keep our institution free. There must be no seeking for any monopoly of ideas, no attempt to 'put over' any pet ideas of the industry's own for which our only sanction is our own pride of opinion.

"Neither, and this is even more important, must there be any proscription of any opinions of others responsibly held. We must in short take on that same attitude of trusteeship for public opinion and public thought which you gentlemen of the printed word have evolved as your own. We must take on that same code, chiefly tacit and only partly written, but nevertheless wholly binding, that governs you of the newspapers and periodicals in your relation to the public and in your relation to each other. We must avoid the faintest taint of the propagandist in our attitude towards the agency that is our trusteeship.

"But while this must be our broad and general policy, it is as true of the press and of the motion picture as it is of statesmanship that there are, of course, certain common standards so indisputable in their appeal to the common sense of right, so universally accepted as the highest standards of taste, art and morals that to promote them is as emphatically our duty as is that declaration of intention, 'to promote the general welfare,' in the preamble of the American Constitution.

"We say twenty million people a day see motion pictures. Very well; possibly half, I don't know, may be children and they go, too, with the same open mind referred to. Don't forget that the quick way to the brain is through the eye. There may be fifty different languages spoken in this county, but the picture of mother is the same in every language.

"This movement is a Cause—with a capital C. In this Cause each of you is as interested as the men who inaugurated it. I know if ever—I say if ever—I am of any value in any situation, it is when I have a Cause. I thought I saw a Cause when I went into the work. Now I know it is there and I am going to give all I have got for this period to this Cause. And I bespeak for it and for these men your most earnest and sypmathetic co-operation. I do not know what can be accomplished.

"Most certainly I will not be put in the attitude of being a judge of the morals of those who are in the industry. There has been much loose talk on that subject and the fact is that the morals of the thousands and thousands in this industry are just as good as those in any other.

"The vital thing now is the certain good faith of those who have set about these major purposes and I do know of the certainty of that good faith. I know that these men with millions invested will go through with this thing. This industry must and shall maintain its high place in the business world along with the other great industries, offering enterprising capital a legitimate opportunity for profitable investment, established on a solid foundation, operated with reasonable economy and supported properly as are our other great industries by the investing public. And it must and shall and will take its very high place in public estimation.

"So certainly is all this a matter of your concern that we earnestly ask your advice in the situation. I have thought the problems

(*Continued on page* 86)

Films Worth $2,000,000, Literary Works of Eleven Authors and Four Producing Companies Transferred

ONE of the largest financial transactions of 1922 was consummated this week when motion pictures representing an actual cost of $2,000,000, four large producing corporations and the literary works of eleven prominent authors, were transferred by Benjamin B. Hampton and his associate, Hewlings Mumper, to J. E. Bowen, president of the Cosmosart Pictures Corporation. Three distributing companies figure in the deal: W. W. Hodkinson, Pathe Exchange, Inc., and the Goldwyn Distributing Corporation, all of which have been handling the Hampton output.

The screen properties changing hands include the Federal Photoplays of California, Benjamin B. Hampton Pictures Company, Great Authors' Pictures, Inc., Zane Grey Pictures, Inc., a minority interest in the Rex Beach Pictures, Inc., and a few minor interests held by Hampton and Mumper. These have been commonly known as Federal Productions, and a new corporation with a $2,500,000 capitalization is to be organized by J. E. Bowen to continue the production activities of this brand.

Associated with J. E. Bowen in the purchase are Frank E. Spicer, vice-president of Cosmosart; W. G. Logan, business manager and treasurer; W. J. Reed, secretary; James Warwick, T. C. Hughes and Ernest Palmer, all three directors of Cosmosart.

The production changing hands include "The Westerners," "The Sagebrusher," "The Dwelling Place of Light," "The Spenders," "A Certain Rich Man," "Heart's Haven," "The Gray Dawn," "Desert Gold," "The U. P. Trail," "Riders of the Dawn," "Man of the Forest," "The Mysterious Rider," "When Romance Rides," "Golden Dreams," "The Money Changers," "Where Was a King in Egypt" and "The Killer."

"When Romance Rides" has just been released by Goldwyn. "Golden Dreams," "Heart's Haven" and "The Gray Dawn" are yet to be distributed, the first by Goldwyn and the last two by Hodkinson.

Federal productions will be made henceforth at the Cosmosart studios on Temple street, Los Angeles, a recently completed plant on twenty-one acres of land.

Bowen announced that he would follow out the production of pictures from the novels of prominent authors, having taken over the Hampton interests, rights and options to the works of Zane Grey, Stewart Edward White, William Allen White, Harry Leon Wilson, Clara Louise Burnham, Upton Sinclair, George W. Cable, Norma Lorimer, G. W. Ogden, James B. Connolly and Eugene P. Lyle, Jr. The output, it is announced, will total twelve productions annually.

This Theatre Serves Tea to Patrons

Women patrons of Gordon's Scollay Square Olympia Theatre, Boston, have hailed with enthusiasm an innovation that is likely to be copied by other theatre owners throughout Greater Boston as its success becomes more and more apparent.

Recently it was noticed that many of the women patrons made it a point to get a light lunch following the afternoon performance, and it was noted, too, that the theatre rest rooms were being used by such patrons as meeting places and conversational rendezvous.

A decision then was reached to serve dainty tea luncheons each afternoon between 5 and 7 o'clock, and during the past week these have met with such favor among the women patrons that it has been decided to make them a regular feature.

"Big Four" Forms Distributing Company for Marketing of Independent Releases

MARY PICKFORD, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith, sole owners and stockholders of United Artists Corporation, come forward on their third anniversary as business partners with an announcement they consider as important to the industry as that historical statement three years ago that carried the news of the formation of the "Big Four."

This time they have formed a new company for the release of independent productions other than their own, in order that the theatres, with the return of normal business, may be assured of a continuance of "open market" conditions and to assure other independent producers of the same freedom in production and directness in distribution that the "Big Four" themselves have obtained.

The new releasing organization is to be known as "Allied Corporation." Its stockholders and organizers are Miss Pickford, Chaplin, Fairbanks and Griffith. The board of directors is identical with the board of United Artists Corporation: Hiram Abrams, president; Mrs. Charlotte Pickford, Dennis F. O'Brien, Albert H. T. Banzhaf and Nathan Burkan.

Allied Corporation will begin its operations immediately. A number of prominent producers are now in negotiation for the release of productions already completed and in the making. The actual physical plan of distribution will be announced in a few days, it is said, but assurance is given that the new company will be releasing within a few weeks.

American Opens Its 28th Office

American Releasing Corporation has opened its twenty-eighth branch distributing office, New Haven, Conn., forming the newest link in their chain. Israel Levine, who for several years has been a branch manager for Selznick Pictures, has been entrusted with the destinies of the new office and has already begun operations and has got off to a flying start.

C. Eiseman, former sales manager of the Famous Players-Lasky office in Washington, D. C., has been appointed to and is now in active charge of the American Releasing Corporation's branch distributing office in Detroit.

Alex Weissman has joined the American Releasing Corporation as manager of their branch distributing office in Albany, N. Y.

Colorado Showman Wins Sunday Opening Fight

Ole M. Nelson, manager of the Majestic Theatre, Grand Junction, Col., one of Harry T. Nolan's theatres, was acquitted in the county court in that city on April 5, when Judge N. C. Miller directed the jury to bring in a verdict for the defendant on the charge of having violated the anti-Sunday section of the state statutes.

The complaint against Bell & Benton, owners of the Lyceum, similar in charge and nature to the complaint against Mr. Nelson, will not be called for trial, for no doubt the court would arrive at the same conclusion as in the Nelson case, as the complaints read the same.

It is reported that the anti-screen leaders propose to gather more evidence file new complaints and keep up the fight.

Enter Pleas of Not Guilty

Pleas of not guilty have been entered in the criminal court by four of the five men indicted on a joint charge of manslaughter in connection with the Knickerbocker Theatre disaster in Washington, D. C., on January 8. The men who entered the pleas are John Howard Ford, Richard O. Fletcher, Donald M. Wallace and Julian R. Downman.

Reginald W. Geare, architect of the theatre, who was indicted with the other four, has filed a motion to quash the indictment in his case advancing four reasons for this action.

Take This To Your Local Editor and Ask Him To Print It

No. 3

"Camp Followers" in Hollywood

By BEULAH MARIE DIX

I DON'T claim that Hollywood is peopled entirely by angels. Indeed I know of no community in America so blessed. I doubt however, if it is so completely overrun with devils as the stories current just now in press and pulpit would lead one to believe. The wickedness of Hollywood, as you know, is supposed to come from the motion picture people. Who ARE the motion picture people? You know, in the studios of Hollywood and Los Angeles some 30,000 people are employed. Quite a little army! Among them are electricians, seamstresses, camera men, writers, carpenters, bookkeepers, painters, stenographers, interior decorators, a host of laboratory men and women. All these, who derive their livelihood from the studios, are surely motion picture people. Are they hopelessly damned? Well, no, there is a chance for them, perhaps, it is regretfully admitted. The real sinners are the producers, the directors, and the people who act in the pictures.

What makes a motion picture actor or actress? His (or her) say-so? Every New Yorker knows that fifty per cent. of the men arrested in New York give their profession to be "stock-broking." Every old resident of a college town knows that every hoodlum arrested claims to be "a student." Every one who has ever smiled at poor human nature remembers how, in the old days, every little soiled butterfly on Broadway who had once carried a spear in the chorus labelled herself ever after "a chorus girl," or, more likely, "an actress."

We have the same phenomenon here in Hollywood and Los Angeles. A certain type of pretty, weak-headed girl will always gravitate toward the place where she believes her prettiness can be exchanged for a good time and easy money. Many, many such girls drift into "moviedom," and the police matrons of Los Angeles and the Girls' Studio Club of Hollywood are not able to head all of them back to home and mother. If such a girl has worked for a week—even for a day—as an "extra," she is a "motion picture actress" ever after. Where such girls come, there come also the men who prey upon them, and they, too, given one day's work as an "extra" or taking on themselves the job of "managing" these girls, are henceforth "motion picture men." These are the pitiable and sinister figures that follow our industry as inevitable as hordes of pilferers and pleasure-seeking women follow an army, and for all their lamentable actions, the industry, to which they do not in any sense belong, must bear the blame.

The existence of this horde of "camp followers" accounts for many of the charges of irregular living brought against motion picture actors and actresses, but it does NOT account, I grant you, for all of them. There have been incidents in the lives of some of the people who are prominent upon the screen as disgraceful as incidents in the lives of citizens in other professions. But did you ever stop to reckon what actual per cent. of picture actors and actresses have been involved in scandal? You know the ones who behave themselves don't get into the papers. When Miss ——— leaps out of one matrimonial bond and into another with the celerity of a society leader, the racy tale is "news." When my dear old friend, Edythe C———, hurries home from the studio where she has added another portrait to her notable gallery of grandes dames, and cooks dinner for the actor husband who she still adores after twenty-five years of married life—well, that's not a sensation. Who cares if she does? When a certain star takes more bootleg whiskey than is good for him, the story is whispered about with unction and hinted at in the press, but when Jack H———, equally a star, walks down Hollywood Boulevard, leading his baby son by the hand and radiating proud fatherhood in every glance, the pleasing sight isn't copy.

There are some vicious, weak-headed people in the profession with more money than brains to use it. There are probably in Los Angeles and Hollywood, as in other cities of equal size, a small number of unfortunates (some of them "in the profession") who in the sequel of the Volstead act, are slaves to the drug habit. There are others who drink far more than is needful, and whose sole idea of "a good time" is a drunken revel. These people are not, however, in the majority nor even in a large minority—and why should a profession be condemned, lock, stock and barrel, because of the lapse of the feeblest and frailest of its exponents?

Of course you are not unfamiliar with that count in the indictment against Hollywood and the motion pictures to which Dreiser (I regret to say!) has lately given currency: "No girl can succeed in pictures unless she yields herself to the director."

This charge, now brought against the pictures as if it were something quite new in iniquity, has been brought with equal plausibility against the opera house, the theatre, the department store, the business house, even against our public schools. I fancy that as long as women are women and men are men, and the power to promote lies in the hands of men, that charge will be brought forward in every art and industry.

Darmour Editing Selznick News

An error in a news story sent out by the publicity department of Selznick Pictures Corporation relative to the engagement of John C. Cutting as a member of the Selznick staff has caused some little confusion throughout the trade.

Editor of Brain Exchange

Mr. Cutting was engaged as assistant editor of the Selznick news reel and as editor of the Brain Exchange, the weekly house organ published by the Selznick company.

The erroneous statement was to the effect that Mr. Cutting had been engaged as editor of Selznick News, a positon which is still capably filled by L. J. Darmour.

Petition in Bankruptcy for Wid Gunning, Inc.

A petition in bankruptcy against Wid Gunning, Inc., was filed in the United States District Court, New York, April 24, by the Chalmers Publishing Company (Moving Picture World), Exhibitors Trade Review and Exhibitors Herald. Assets of the Gunning Company were listed at about $5,000 and liabilities at about $100,000.

Desmond Recovering

William Desmond, the motion picture star, who was erroneously reported as fatally injured in an accident on location at Truckee, Cal., is recuperating at Universal City. Just how long it will be before he can resume work is not known.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE as an industry have had so much trouble with the daily newspapers, that the utter folly of rushing into print with exhibitor or producer politics must be evident to all except those who are selfishly blind to all but their own ambitions. After the Theatre Owners Chamber of Commerce dinner at the Ritz the courteous remarks of the general counsel of the national organization were garbled and contorted and then sent out to the daily press. In addition, charges, subsequently characterized as wholly false, were made and the wide, wide world was permitted to see this family linen hanging on the line. A more misguided course could scarcely be conceived. It is a disgrace to our business and seriously injurious. We hope for a leadership that will not be guilty of things of this kind.

Mr. Walker's New Service

SENATOR JAMES J. WALKER, who has served as general counsel for the Motion Picture Theatre Owners of America since its organization, who has done the fighting on the firing line for that organization, and who, in his public activities has rendered great service to the industry, has made a discovery. He has discovered and uncovered the real Sydney S. Cohen and he has publicly branded him as a hypocrite, a false friend and a rat.

In a résumé of this discovery, lasting two and half hours, he proved to the entire satisfaction of the Theatre Owners' Chamber of Commerce that he knew what he was talking about. At the end of the meeting it was only Senator Walker's insistent refusal that kept him from being made New York's candidate for the presidency of the national organization at the Washington Convention. That he will be placed in nomination there is now no question, and it is likely that if Sydney S. Cohen has the courage to meet him at Washington that he will find the Senator ready to prove to the organized exhibitors of the entire country the things he so frankly and openly laid at his door at a meeting that had no star chamber trimmings.

We believe, as a firm and unfaltering friend of the organized exhibitor, that the greatest benefit will come from this unmasking. We find lined up with Cohen the rather dull Mr. True, of Connecticut, and his less interesting Mr. Fay, of Rhode Island. These satellites of the present national president have been favored to the exclusion of really important exhibitor leaders by being the inside cabinet of Cohen, ready to do his bidding, and doing his bidding at all times. We wonder how soon they also will learn what Senator Walker has experienced in being stabbed in the back.

Charles L. O'Reilly, who as New York State president has displayed real capacity for honest leadership, and Samuel Berman, as organizer, both stood for Cohen for the organization's benefit as long as they could. Now they are absolutely opposed to him and all his works because they have seen the daylight. In losing Walker, O'Reilly and Berman, the real brains of the Cohen presidency have departed.

We have opposed Sydney S. Cohen for many months, not because he meant anything to us personally, but because we were convinced that he was the greatest enemy that the organized exhibitor had. We have stood for the criticism that came with this stand, and alone among the trade papers of this industry we have consistently and continuously opposed him. No other exhibitor leader has had anything but support from us, because this publication has always been the real and not the false friend of exhibitor organizations. It gives us no personal satisfaction to see the discovery that those closest to Cohen have finally made. Rather, it gives us a feeling of sadness that a man who could fly so high should fall with such dire results to himself.

Fortunately, the Motion Picture Theatre Owners of America is a body big enough to feel no ill effects from the present situation. Senator Walker described what a pet rat can do to its friend. We do not believe the industry cares to share further in the experience.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

"Peacock Alley" Well Exploited by Middle Western Exhibitors

The desire to exploit "Peacock Alley" has been a pronounced with showmen as the popularity of the attraction has been with the public. Metro, distributors of this Tiffany Production in which Robert Z. Leonard presents Mae Murray, reports that in all sections of the United States exhibitors have gone to elaborate pains in other-than-newspaper advertising.

Ambitious lobby and theatre displays, house decoration, special prologues, extensive tie-ups with local merchants, novelty street stunts—all these have been brought into play to visualize to the public the approach of Mae Murray's appearances in "Peacock Alley." Great initiative and ingenuity has been displayed by many exhibitors of "Peacock Alley."

The Howard Theatre, Atlanta—Lobby decorations consisting of cutout of peacock with spread tail feathers over the box office, two peacocks on urns at either side and a generous array of stills in frames. Still further back in the lobby are cutouts from posters, alternating with circular painted panels in harmony with the general colorful scheme. Within the theatre, at the head of the grand staircase, a great urn, with a peacock mounted upon it, the tail of the bird drooping to the floor in a graceful curve, and a cutout of Mae Murray in her peacock costume. A prologue, the stage set with peacock decorations, and a circular frame for a singer, a young girl, was given. The song was "Somewhere a Voice is Calling," and the arrangement was by Enrico Leide. De Sales Harrison, manager of the Howard, supervised the entire campaign.

The Blackstone Theatre, Pittsburgh—Local music stores literally were re-papered with copies of the song. "Peacock Alley." The lobby of the theatre was paneled with special cardboard frames, painted, with special enlargements, life-size, of the star in costume, and the whole effect caught together at the top by drapes leading from the top rims of the frames to a central point in the seiling. Peacock designs were painted upon the panels of the doors, and the boxoffice was enclosed and decorated similarly. As a background for the prologue number, a dance similar to that done by Miss Murray in the picture, a special peacock drop was designed, with the peacocks upon columns at either side of the stage.

The Lincoln Square Theatre, Decatur, Ill.—Among the exploitation ideas was a striking tie-up with Linn and Scrugg's department store. A cutout of Mae Murray from the twenty-four sheet was used to display the more exclusive grades of beautiful satin and silk dress goods of peacock shades. This store is one of the most up-to-1date establishments of its kind in the Middle West.

The Fort Armstrong Theatre, Rock Island, Ill.—Unusual was the drug store co-operation, a display arranged in conjunction with toilet and beauty preparations the trademark of which embodies a peacock with baby ribbons, was employed. These were spread into fan shape, each ribbon leading the gaze to a sample of a different product. This company's phrase, "Nylotis and I are friends," was signed with Miss Murray's name.

The Elite Theatre, Waukeegan, Ill.—In the windows of the Globe department store cutout figures of Mae Murray from the twenty-four sheet were draped with the store's own material, supplemented by cards calling attention to the gowns worn by Miss Murray in the picture and to the store's own excellent stock.

The Travis Theatre, Sherman, Texas.—A special gateway to the lobby was arranged by Fred Minton, the manager, at the suggestion the owner of the playhouse, C. J. Musselman. A square arch, in beaverboard painted like ribbed marble, was flanked at either side by cutout figures of the star, taken from the twenty-four-sheet. Three sheets outside the frame, and peacock panels on the walls at either side of the arch completed a pleasing and novel arrangement.

The Murette Theatre, Richmond, Ind.—This playhouse tied up as effectively as did the Fort Armstrong in Rock Island, with the Nylotis productions. The co-operator in the scheme was Quigley's drug store.

The Orpheum Theatre, Fort Wayne, Ind.—J. W. Daley, manager of the Orpheum, succeeded in a joint stunt with Wolfe and Dessauers department store, considered the most exclusive in Indiana. Cutouts of Mae Murray, from the twenty-four sheet, were draped with the merchants' material, and a card in the window read "How these gowns of Mae Murray's in 'Peacock Alley' would appear if purchased at Wolfe and Dessauers."

"Topics of Day" Awards Its Prize

One of the big features of the Exhibitor's League Convention in Minneapolis was the presentation of the "Topics of the Day" check of 100 to E. W. Eichhorn, the winner of the prize for the best essay on better business. The presentation was held at the banquet, and Charles W. Stombaugh, Pathe branch manager, secured permission from the league to make the presentation on the grounds that the convention was being held to figure out ways and means to improve business.

Mayor George E. Leach made the presentation speech and congratulated Mr. Eichhorn and complimented "Topics of the Day" on their enterprise in getting up a contest of this sort.

Engel to Reopen Metro Studios; Ingram, Dana, Dove to Be Active

Resumption of production at the Hollywood studios of Metro Pictures Corporation will follow the arrival there of Joseph W. Engel, general manager of the studios. Mr. Engel left New Work this week for the West Coast.

Metro officials report the company in an ideal situation from the standpoint of releases. All pictures called for by the schedule up to September 1 are completed and merely awaiting their turn on the list. Such productions as are begun upon Mr. Engel's return to the studios will constitute the first few of the fall releases.

The plans of the producing department call for new Rex Ingram production, Black Orchids," for a Viola Dana special, and for the initial photoplay presenting Metro's new star, Miss Billy Dove. The titles of the two last named pictures have not as yet been announced by the company.

Before he left New York, Mr. Engel made known that Rex Ingram's production of "The Prisoner of Zenda," based on Edward Rose's stage version of Anthony Hope's novel, although finished several weeks ago, will not be available for booking until after September 1. The obvious reason is that his latest achievement, "Turn to the Right," from Winchell Smith's stage hit, has shown a power of sustained appeal which will carry it far into the fall.

Clean, Heart-Interest Features

In response to a request for a statement of its plans, the Paul Gerson Pictures Corporation of San Francisco, Northern California's pioneer picture company, submits the following:

"The company is definitely committed to a policy of producing nothing but clean, wholesome, heart-interest stories, both in comedy and drama. We have just completed three of a series of twelve two-reel comedies that are of the rural character type, replete with healthy humor that does not in any way savor of the slapstick or hoakum. We strive to be natural and human, without approaching the commonplace.

"Besides this, we are perfecting arrangements for a series of six reel features, in which we will utilize to a great extent rural characters and surroundings and which will be sweet and wholesome."

H. C. Weaver, general manager, and Bob Eddy, director, are now in New York. They have with them the first three of the Plum Center Comedies. Dan Mason, who made a great hit in the Toonerville Trolley Comedies, is the principal actor.

Buxbaum Starts Paramount Drive

H. H. Buxbaum, Paramount district manager in charge of the New York, Albany and Buffalo, has inaugurated a drive throughout the district for the cleaning of bookings through the securing of play dates for Paramount pictures. The drive will continue through the months of May. June and July.

Irving Willat Making New Film

A brilliant drama of the far North, Paramount says, is promised in Irvin Willat's production, "The Siren Call," by J. E. Nash, which will present Dorothy Dalton as the leading player with a strong cast. David Powell plays the leading male role.

Realism Mark "Nice People"

William de Mille's Paramount production of Rachel Crothers' play, "Nice People," which boasts of an all-star cast headed by Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye, has reached an advanced stage at the Lasky studio and Mr. de Mille's set is proving the center of interest for all of the organization.

It would seem that the producer had gone the limit to secure realism in detail in the reproduction of such an ordinary thing as a vegetable garden, for here vegetables are seen actually in all stages of growth from tiny blades of green to full-grown plants.

The stage setting of an ultra-modern Japenese cafe, with real Geisha girls and native youths, is said to be one of the most elaborate and lavish ever constructed for the screen. It consists of a spacious entrance hall and a large garden illuminated by lanterns, dotted with tables and boasting of numerous pieces of oriental sculpture, architecture and vegetation.

Agnes Ayres in a Dual Role

Two separate characterizations are undertaken by Agnes Ayres in "Borderland" by Beulah Marie Dix, now under production as a Paramount picture, Paul Powell directing.

The story delves into the supernatural wherein the soul of a woman of the '50's strives to warn a modern and jazzy girl from the fate which befell her when she forswore the legitimate love of a husband. It is really a double tale, telling in parallel the experience of a wife who chafed at restraint sixty years ago, and her more modern counterpart.

This duplex character of "Borderland" is said to give unusual opportunities for a continuous succession of absorbingly dramatic incidents. Milton Sills is cast as the modern husband whose prosaic forgetfulness stirs a young wife into revolt, while Casson Ferguson and Bertram Grassby are the heavies in the lives, respectively, of the two women.

See First Films

The little girls composing the student body at St. Mary's Academy, Newburgh, N. Y., enjoyed a treat a few days ago when the Playgoers Pictures production, "Father Tom," with Tom Wise, was screened at the school. The picture was roundly applauded by instructors as well as pupils. Although Newburgh is only fifty-nine miles from New York City, not only many of the children but some of the sisters in the faculty had never seen a motion picture before.

Pathe Lists Another Strong Collection of Short Subjects for Release Week of April 30

Pathe Exchange, Inc., announces that a strong collection of short subject features and one serial episode has been scheduled for release the week of April 30. "Told at Twilight," a new re-edited Pathe Playlet cut down from a former feature success starring Baby Marie Osborne will head the week's releases. The offering is a comedy of childhood mingled with pathos. Henry King is seen in the leading masculine role and was also responsible for the direction of the production. Other roles are in the capable hands of Beatrice Van and Daniel Gilfether.

"The Tunnel Menace" is the fourth episode of the new Pathe serial, "Go-Get-'Em Hutch," starring Charles Hutchison and produced by George B. Seitz.

"Pipe the Whiskers" is the title of the current re-issued one-reel comedy starring Harold Lloyd. The offering is a comedy of whiskers.

"The Boy and His Dog" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created for the screen by Cartoonist Paul Terry.

"Kill the Nerve" is the current Hal Roach comedy featuring "Snub" Pollard. The offering is a comedy of the dentists' parlors.

Pathe Review No. 153 is filled with a series of interesting and entertaining subjects.

Pathe News 36 and 37 present the important events of the world of topical interest photographed by the Pathe staff of cameramen.

Topics of the Day No. 18 supplies the screen with the latest wit, wisdom and humor culled from the presses of the world.

"Four Horsemen" Break Box Office Records in San Diego

Exhibited as a first-run attraction in three downtown theatres, for five weeks' total run, advanced prices, is the record of the Rex Ingram production for Metro of "The Four Horsemen of the Apocalypse" in San Diego, Calif.

The latest motion picture playhouse there to show this picture of Vicente Blasco Ibanez's novel, the Plaza Theatre, wired to the Metro Los Angeles exchange after the completion of the photoplay's run in San Diego:

"Business remarkable, with waiting lines up to closing day. This makes five weeks at advanced prices in San Diego, which we believe breaks all records in this city."

The popularity of the film in San Diego is the more remarkable on account of its previous engagements there, first in the Spreckels Theatre, under the management of Dodge and Haywood; and afterward at the Rialto, under the direction of Messrs. Payne and Wall, for another fortnight.

World-Wide Company Formed by American Releasing Corporation

Evidence of the activity of the American Releasing Corporation in extending its sales organization beyond the borders of North America is found in the announcement of World-Wide Pictures as the marketing medium and company trademark for the unification of all the productions released by America in this country when they are introduced into all other countries except the Dominion of Canada—where Canadian Releasing Corporation has been organized by J. P. O'Loghlin and associates.

Registry of World-Wide Pictures insignia will bind together, not only the pictures released by America on North American continent, but will create a releasing insignia for such occasional pictures as may be brought into the United States from producers in other lands.

Releasing units are already being organized under the World-Wide Pictures name and insignia for the United Kingdom, France, Central Europe, Italy, the Orient, South America, Africa and Australasia. One of the operating executives of American Releasing will sail for England in May to arrange for the opening of its distribution there.

"Golden Dreams" to Be Second B. B. Hampton Film for Goldwyn

Benjamin B. Hampton's second contribution to the Goldwyn program, released in the same group as "When Romance Rides," is an adaptation of another story by the same author, Zane Grey. At present it is called "Golden Dreams," but this title may be changed before the picture reaches the theatres.

Three directors were associated with Mr. Hampton in the making of this production, Jean Hersholt, Gus Peterson and C. O. Rush.

Claire Adams, who also carries the leading role in "When Romance Rides," portrays the heroine. Carl Gantvoort plays opposite her.

Two Male Leads in Next Compson Film

"The Bonded Woman," Betty Campson's Paramount picture now in production under the direction of Philip Rosen, claims distinction by reason of the fact that it has two leading men, John Bowers and Richard Dix being the two contenders for the favor of the heroine.

In this adaptation by Albert Shelby LeVino of John Fleming Wilson's story, "The Salvaging of John Sumner," the interest of the spectator as well as his sympathy for both men is said to be maintained to the very end by the uncertainty as to which one Angela Gaskell will eventually marry. Much of the action takes place on the sea and there are two shipwreck scenes.

Others who have prominent parts in "The Bonded Woman" are Ethel Wales, Frances Raymond and J. Farrell MacDonald.

Lois Wilson in "Manslaughter"

Lois Wilson's name is the latest to be added to the growing list of notables who will appear in Cecil B. DeMille's forthcoming production of "Manslaughter," according to an announcement made at Hollywood by the producer.

Thomas Meighan and Leatrice Joy are other members of the cast chosen to date, they playing the two leading roles of Dan O'Bannon and Lydia Thorne. Jeanie Macpherson is adapting Alice Duer Miller's novel for the screen and production work is scheduled to start within two weeks.

Robbers Hit Right Day for Big Haul

J. W. Watson, manager of the Boston, one of the popular suburban picture theatres of Kansas City, Mo., is receiving messages of sympathy as a result of the rifling of his safe. At the same time Mr. Watson commends the judgment of the unidentified robbers in the timing of their visit. "They took the Saturday and Sunday receipts," he says. "That would have been a blow at any time but it was an especially hard one because they selected the Saturday Sunday of the particular week when Harold Lloyd in 'A Sailor-Made Man' was playing the Benton. That robbery was the work of a master mind, I'll say!"

Fitzmaurice Has Romantic Story

The elaborate court of King James I, a reproduction of historic Jamestown in 1620, a fight between a pirate ship and a victim vessel, colorful properties and costumes galore—these are promised for "To Have and to Hold," the famous romantic story which George Fitzmaurice is soon to make as a Paramount picture. Heading the cast are Betty Compson, Bert Lytell, Theodore Roberts and Theodore Kosloff.

To Take Part in "Manslaughter"

Jack Mower, Julia Faye, Edythe Chapman and James Neill have been added to the cast of Cecil B. De Mille's forthcoming production of "Manslaughter." Production is scheduled to start about May 1.

Mission Books "Monte Cristo"

The first contract involving any of the big special pictures produced by William Fox for next season has been signed by Mack Sennett, who has selected "Monte Cristo" as the attraction to follow D. W. Griffith's "Orphans of the Storm," now at his Mission Theatre in Los Angeles.

"Monte Cristo," probably the most famous of all the Alexandre Dumas romances, offers a wealth of superb screen material. The Fox organization has spared no effort to make the film version a masterpiece.

Mr. Fox and Mr. Sennett have the greatest confidence in the reception that will be accorded the production by the public and the latter predicts that it will run at least eight weeks at the Mission Theatre.

The admission prices to be charged during the run at the Mission Theatre include $1.50 top.

First National Makes Big Success of "Clean Up" Month

April was one of the most successful months in the history of the New York exchanges of Associated First National Pictures, Inc., due to the enthusiasm inspired in the sales forces of the New York, Buffalo and Albany offices by the inauguration of "Clean Up Month."

Plans for the month were outlined and discussed at a preliminary meeting in New York, and the salesmen carried the spirit of the occasion into their territories with such good results that an actual scarcity of prints was threatened daily.

The basic insignia of "Clean Up Month" was a broom and in keeping with the "Clean Up" idea each office was liberally decorated with brooms of various sizes and designs. Each salesman was given a liberal supply of miniature wisk brooms, with a tag reading: "Clean Up! April 3-April 29. First National Pictures." These novelties were distributed among the exhibitors.

"My Old Kentucky Home" Opens Broadway Run at the Central

The first of the Pyramid Pictures, Ray C. Smallwood's production of Anthony Paul Kelly's original screen story, "My Old Kentucky Home," distributed by American Releasing Corporation, is being given its premiere presentation at Central Theatre, New York, where it opened Sunday and was accorded a cordial reception.

The decision to open Sunday was arrived at late Thursday afternoon, permitting very little time for preparation or publicity. In spite of this handicap, the opening presentation left little to be desired, a fact which may be explained by the varied emotional appeal of the picture which quickly warmed the audience and made it responsive to its moods.

There is an all-star cast in "My Old Kentucky Home," including Monte Blue, Matthew Betz, Billy Quirk, Sigrid Holmquist, Lucy Fox, Julia Swayne Gordon, Frank Currier and Arthur Carewe.

Holubar's Best

"My best audience picture" is Allen Holubar's personal estimate of his recently completed production for First National, "Hurricane's Gal," in which Dorothy Phillips is starred. Of the many productions Mr. Holubar has made, he believes that his latest effort, a big sea-story, will receive an unusually hearty welcome because of its many different qualities as a vehicle of entertainment.

World Tour for the Scenes in "East Is West"

Constance Talmadge is scheduled to travel around the world during the making of her next First National production, "East is West," the stage success in which Fay Bainter was starred.

Joseph Schenck has just secured the film rights to this play and Miss Talmadge soon will return to Hollywood, where the interiors for the picture will be made at the United studio. With the completion of the interiors "Connie" will take her company to China where scenes will be made with Shanghai and a number of other Chinese cities and rivers as backgrounds.

The star will probably return to America via the Suez canal, thus making the entire circuit of the globe. Sidney Franklin, who will direct, is assisting Frances Marion in the preparation of the continuity.

"Smilin' Through" on Stage and Screen in Adjacent Theatres

"Smilin' Through," Norma Talmadge's current First National attraction, has, First National says, been given extraordinary notices and has rewarded its producers with almost unprecedented accomplishments.

It has elicited editorial praise from two large newspapers—the Chicago Tribune and the Omaha World-Herald. It has broken the records of two more theatres. It was held over for a second week at the Strand Theatre in New York due to its success at the box office. It is, First National says, drawing unsolicited letters and telegrams of praise from exhibitors.

It is now playing at the Brooklyn Strand Theatre to crowded houses—and the stage version, with Jane Cowl as the star, is playing at the Majestic Theatre, next door to the Strand. It is one of the few pictures which the newspaper critics were unanimous in praising, it is stated.

The situation in Brooklyn is unprecedented. Never before, it is said, have a stage play and a photoplay based on the same story been shown simultaneously in adjoining houses.

Elaine Hammerstein's Next Feature Starts in Hollywood

Out on the Coast the Selznick production forces, under direction of Myron Selznick, have settled down to work. In addition to a new production for Owen Moore, designed to succeed "Reported Missing," work on "Under Oath," a new Elaine Hammerstein presentation, will begin at once "Under Oath" was written by Edward Montagne especially for Miss Hammerstein.

George Archainbaud, who rejoined the Selznick forces to make the trip to Hollywood, will probably direct Miss Hammerstein.

Miss Hammerstein's release for May 10—"Evidence"—was written by Montagne, who created the new work, "Under Oath." This scenarist also wrote for Selznick stars "A Wide-open Town" and "Channing of the Northwest."

In Fifth Week

The only holdover picture at present on Broadway is the International Film Service Company's production, "Sisters," a story of romance, marriage and the triumph of unselfish love, from the novel by Kathleen Norris, Seena Owen, Matt Moore and Gladys Leslie are featured, while Joe King has an important role. Albert Capellani directed. The picture is now in its fifth successive week at Cameo Theatre.

CHICAGO EVENING AMERICAN MONDAY, APRIL 24, 1922.

FILM NEWS AND REVIEWS

'The Sheik's Wife' a Worthy Successor to 'The Sheik'

BY ROB REEL.

Perhaps I should not say "successor," since I stand in danger of being misunderstood. "The Sheik's Wife" is not an American play. It is a French production with a majority of English stars, and scenes taken in Arabia. There are few interiors compared to the vast number of desert scenes—the latter, I believe to be the loveliest and most striking I have ever seen.

This story begins as it should—at the beginning; that is, at the marriage of the Sheik to Estelle Graydon, an English beauty. They leave the half British town behind them and face the desert; Estelle happy in the paradise of innocence to which she is relegated. She cannot know that she is barred forever from the society of her own people; or that she shall never speak again to a white man unless she breaks a holy desert law.

In time a child is born; and she believes without effort that her husband will keep his oath to her: not to take another wife so long as he should live.

But she counts without the law of the Arabians. The old Sheik admonishes his son to take a second wife. Estelle's husband objects, but—there is the holy law!

Strife sets in. Purposes cross and recross. The Occident wars with the Orient in the Sheik's household; and each misunderstands the other.

It seems that fiction and the drama must get around to the Orient every half dozen years or so. Just as there are fads for Alaskan plays, or Australian ones, or tales of desert islands. It is well for us that this is true. Variety is the spice of life, no doubt—particularly of the life of the imagination, which must feed to a great extent upon itself. That modern fiction should have chosen to make the Arabian Sheik the husband of an English beauty—why, then the touch of variety has been imparted and the world is glad there are Sheiks who can wed English girls!

Briefly, "The Sheik's Wife" is a picture of sense, of romance, of stirring contrast, and real meaning. The production is being shown this week at the Randolph.

Paramount's May Release List Includes Four Big Specials

Four big special productions, among them one from Cosmopolitan, are included in the list of seven features scheduled for release by paramount in May and just announced by Sidney R. Kent, Famous Players-Lasky's general manager of distribution.

Released on May 7, on day and date booking in more than 225 leading first-run theatres throughout the country, is Gloria Swanson in Elinor Glyn's "Beyond the Rocks," with Rodolph Valentino. This is a Sam Woods production and the author, Elinor Glyn, acted in a supervisory capacity. The scenario, from Mme. Glyn's original story, was written by Jack Cunningham. In addition to the star and Mr. Valentino, the cast includes such well-known players as Edythe Chapman, Alen B. Francis, Robert Bolder, Gertrude Astor, Mabel Van Buren, Helen Dunbar, Raymond Blathwayt, Harris Gordon and June Elvidge.

On the same day is released "The Wife Trap," a UFA production, directed by J. May. This is a modern drama which is said to carry a world of thrilling action in its plot.

Scheduled for the 14th is the Cosmopolitan production, "The Beauty Shop," with Raymond Hitchcock and an all-star cast. In fact, with the exception of Montagu Love and Louise Fazenda, long recognized as celebrities of the screen, the list of players reads like a page from "Who's Who in Musical Comedy," for, in addition to Mr. Hitchcock, who plays the same role that he had in the original musical stage production, there are Billie B. Van, James J. Corbett, former world's champion heavyweight, who has been seen in many Broadway revues; the famous Fairbanks twins, Marion and Madeline; Diana Allen and Laurence Wheat. The original play by Channing Pollock and Rennold Wolf was adapted by Doty Hobart, and Edward Dillon directed.

Also released the 14th is the special production, "North of the Rio Grande," with Jack Holt and Bebe Daniels. This is an adaptation by Will M. Ritchey of Vingie E. Roe's novel, "Val of Paradise,' and was directed by Joseph Henabery. Charles Ogle, Alec B. Francis, Fred Huntley, Shannon Day and Edythe Chapman are among those to be seen in the supporting cast.

The George Fitzmaurice special production, "The Man from Home," is scheduled for release the 21st. This production, adapted by Ouida Bergere from the famous play by Booth Tarkington and Harry Leon Wilson, was made in Italy, for the most part at the very locations called for by the script. James Kirkwood, Anna Q. Nilsson, Norman Kerry, Dorothy Cumming and John Miltern are featured in a cast which also includes Jose Ruben, Geoffrey Kerr, Annette Benson and Clifford Grey.

Agnes Ayres in "The Ordeal," an original screen story by W. Somerset Maugham, is also scheduled for the 21st. Beulah Marie Dix wrote the scenario and Paul Powell directed. Conrad Nagel is seen as Miss Ayres' leading man and Clarence Burton, Edward Sutherland, Ann Schaefer, Edward Martindel, Shannon Day and Claire DuBrey are also prominent in the cast.

On May 28th comes Thomas Meighan in "The Bachelor Daddy," from a story by Edward Peple, author of "The Prince Chap." Olgo Printzlau wrote the scenario and Alfred E. Green directed. Leatrice Joy plays opposite Mr. Meighan and there is said to be some wonderful "kid" stuff put over by five clever children, Charlotte Jackson, Barbara Maier, Bruce Guerin and the De Briac twins. Maude Wayne, Adele Farrington, J. Farrel MacDonald and Laurence Wheat complete the cast.

Titles Retained

After much consideration, during which hundreds of alternative titles were discussed, Goldwyn has decided to retain "Remembrance" as the title of the new Rupert Hughes photoplay, which the author himself has been directing, based upon one of his short stories with that title. Basil King's new photoplay will also retain the title of the novel, under which it has but recently finished serial publication in one of the big women's magazines, "The Dust Flower."

Film Edition of Glyn Novel

Coincident with the day and date showing of the Paramount picture, "Beyond the Rocks," starring Gloria Swanson on May 7, there will come from the presses of the Macauley Company a new illustrated edition of Elinor Glyn's book of that name.

A photograph of Gloria Swanson, done in three colors from a still from the Paramount picture directed by Sam Wood, adorns the cover of the book, which bears this imprint on the cover:

"Beyond the Rocks, by Elinor Glyn, who also supervised the Paramount picture starring Gloria Swanson, with Rodolph Valentino."

Selznick Pictures Are Ready with Three Releases for May

The program of Selznick releases for May, as announced for distribution through Select exchanges, presents Elaine Hammerstein, in "Evidence"; Conway Tearle, in "The Referee," and Norma Talmadge in a revival of "The Forbidden City." May 10, 20 and 30 are the respective release dates.

"Evidence" was created by George Archainbaud, under supervision of Myron Selznick, from the original story and scenario by Edward Montagne, who has just submitted "Under Oath" as the first Elaine Hammerstein picture to be produced in Hollywood, the new location of the Selznick studio forces. Niles Welch again plays leads opposite Miss Hammerstein, with Ernest Hilliard assuming an important "heavy."

Constance Bennett, daughter of Richard Bennett, the famous stage star, who made her screen debut with Miss Hammerstein in "Reckless Youth," is presented in an essential role in "Evidence." The cast also includes Holmes Herbert, Warren Cook and Matilda Metevier.

A Gerald Beaumont

"The Referee" marks the conclusion of the Conway Tearle star series. The picture was created from the Red Book's story, "John McArdle, Referee," by Gerald Beaumont. The scenario was furnished by Lewis Allen Browne. Ralph Ince directed and the supporting cast is led by Gladys Hulette. Other players include Lora Clarion, Andres Randolf and Charles Slattery.

"The Forbidden City" is another Norma Talmadge revival of the successes she attained when Lewis J. Selznick was advancing Norma and Constance to screen stardom. Of special interest to great numbers of theatregoers will be the appearance of Thomas Meighan as Miss Talmadge's leading man.

Metcalfe Engaged

Earl Metcalfe, the well-known character and heavy actor on stage and screen, has been engaged by Goldwyn to act a prominent role in the new Rupert Hughes' photoplay, "The Bitterness of Sweets," in which Colleen Moore and Antonio Moreno have the leading roles.

Pathe Short Subjects for Release the Week of May 7

Announcement comes from the Pathe Exchange, Inc., that the strong collection of short subject features and the one serial episode scheduled for release the week of May 7 will be fortified by the latest Pathe Playlet, "Vengeance Is Mine," starring Irene Castle. The Playlet has been re-edited to three reels. Eliott Dexter, Helene Chadwick, Frank Sheridan and Fred Tidden support Miss Castle.

"Shot Into Space" is the fifth episode of the new Pathe serial, "Go-Get-'Em Hutch," starring Charles Hutchison and produced by George B. Seitz. "Follow the Crowd" is the title of the current re-issued one-reel comedy starring Harold Lloyd. He is assisted by Bebe Daniels and "Snub" Pollard. "The Eternal Triangle" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry. It illustrates the moral that "all's fair in love and war."

"Days of Old" is the forthcoming Hal Roach comedy featuring "Snub" Pollard, assisted by Marie Mosquini, George Rowe, Eddie Baker, and the Hal Roach comedians. Pathe Review No. 154 contains a number of interesting and entertaining subjects.

Goldwyn Completes Two Films and Prepares for Three More

Photography on two productions was completed his week and work is about to begin on three new pictures at the Goldwyn studios.

"Broken Chains," the winner of the Chicago Daily News—Goldwyn $10,000 prize scenario, will be given an elaborate production. The preliminary work has been begun. Carey Wilson is supervising editor. The continuity is being prepared. The director has not yet been selected nor any member of the cast.

"Women Love Diamonds," the new Carey Wilson story, will go into production within a few days under the direction of E. Mason Hopper. This is a three-episode story of life in modern New York, the three stories concerning the same magnificent diamond and three women who possessed it.

Rupert Hughes is at work on a new scenario. He is a rapid and hard worker and expects to have it ready for production within a short time. No further details are available. Mr. Hughes this week completed the photography on "The Bitterness of Sweets," featuring Colleen Moore and Antonio Moreno. He is now editing the production.

Director E. Mason Hopper is putting the finishing touches on Peter B. Kyne's story, "Brothers Under Their Skins," in which Pat O'Malley, Helene Chadwick, Norman Kerry, Claire Windsor and Mae Busch have the leading roles.

"Grandma's Boy" Gets Lavish Praise at West Coast Previews

Lavish praise of "Grandma's Boy," Harold Lloyd's latest production for Associated Exhibitors, was given by four separate California audiences who have been privileged to see the picture in pre-views, according to latest reports reaching Associated Exhibitors offices in New York City.

"Grandma's Boy," which is Mr. Lloyd's longest production, is in five reels. It had its first pre-view at William A. Howe's Glendale Theatre, Glendale, Cal. The picture was taken down to the Rosemary Theatre in Ocean Park, Cal., which is in charge of Manager Sands. The third pre-view was held a few evenings later at Hoyt's, in Long Beach, which is a combination vaudeville-motion picture house. It is the Lloyd idea to reach the most varied audiences. For the final pre-view, "Grandma's Boy" was staged at the exclusive Wilshire Theatre, Los Angeles.

Great Expansion of R-C Pictures Is Announced by Powers on Return

P. A. Powers, who returned this week to New York from his trip to the R-C West Coast studios, brought back word of an examination of the R-C production program, which will give that company some of the biggest stars of the industry and assure exhibitors a list of special productions of high calibre.

Since Mr. Powers assumed control of the R-C Pictures Corporation, announcement has been made of the acquisition of Harry Carey as an R-C star, and now it has become known that Ethel Clayton, who has been producing for the Paramount program, will be starred in specials for R-C, and that Jane Novak, popular player in many big specials, will be featured in a series of Chester Bennett productions for R-C release.

These announcements were made by Mr. Powers to the press immediately after his return from Los Angeles. In addition to these stellar additions, Mr. Powers had considerable to say in regard to his plan of co-operative production, which will be put into practice with the filming of all future pictures.

The new managing director of R-C left the West Coast studios in a state of intense activity. The work of connecting the R-C studios and the United, under the arrangements perfected by Mr. Powers, is in full swing, and hereafter R-C producting units will have the benefits of all the sets and properties of the well-stocked United Studios, formerly known as Brunton's, which adjoin the R-C plant.

With a plentiful supply of big special productions guaranteed by the signing of Carey, Ethel Clayton and Jane Novak, Mr. Powers also announces that Mr. and Mrs. Carter De Haven will appear in a series of short subjects to be releases under the R-C banner. They will be refined, domestic laughmakers, and are expected to take the place in the motion picture world once held by the comedies of Sidney Drew.

These comedies will be developed along distinct lines, giving them an individual style, and will aim at supplying the screen of the country with a clean, wholesome, refined type of comedy with sufficient sincerity and realism to satisfy the most dignified house and which will at the same time be fast-moving, rapid-fire laughgetters.

While it was known to the trade that Mr. Powers was busily engaged on the West Coast in reorganizing and developing R-C production, the signing of Miss Clayton has come as a surprise. Miss Clayton has a numerous following of her own, and for the past year has been one of the mainstays of the Paramount program. Under the plans formulated by Mr. Powers, she will star in special productions only and each of the six productions willl be individually produced and given special attention.

This is in accordance with the general policy of R-C pictures recently announced by the new management, that each feature should be given the attention usually afforded only special attractions. It is understood that Mr. Powers is now negotiating with one of the best known directors in the industry to supervise the Ethel Clayton productions. In a short time, this announcement will be made to the trade.

The Chester Bennett productions, starring Jane Novak, will also be made at the R-C studios. The first, "Snow Shoe Trail," is now in production and five more will follow at regular intervals. The Chester Bennett unit, like the Eethel Clayton company and all R-C productions, will have the benefit of the combined R-C and United studios sets and properties, as well as those of the R-C studios.

Jane Novak has for a long time been one of the most popular leading women on the screen, and has been featured in several big productions. She has played opposite William S. Hart and in several Ince productions, and has also appeared in one Robertson-Cole picture, "His Debt." In Marshall Neilan's production, "The River's End," she was afforded an important part, and in "Isobel" she played another big role. She is known as a leading female delineator of the "outdoor girl" character, and adds to her dramatic ability one of the most delightful personalities in the film world.

Youngsters Like Pathe Films at Trial Showings

Following the success of semi-educational programs for young folks tried out in various representative theatres throughout the country, Pathe has prepared special programs of interesting and entertaining short subjects selected for children. The McKinley Theatre in Canton, Ohio, was one of the first of the larger houses to attempt special childrens' matinees, and the experiment was a success. The Canton *News,* in an editorial, commended particularly Ruth Roland's new Pathe serial, "White Eagle," as a splendid offering for the young folks.

The short subject programs, selected especially for boys, contain things that appeal particularly to the younger generation. Harold Lloyd comedies, Major Jack Allen Animal Pictures, Bill and Bob Animal Pictures, Tom Santschi Westerners, Holman Day's pictures of the timberlands, Pathe Screen Studies of animal life, Pathe Review, Aesop's Film Fables in animated cartoons and "Snub" Pollard comedies are included in the selected programs.

Oumansky Calls in Kobeleff's Aid

Because of the fact that Alexander Oumansky, ballet master at the Capitol Theatre, found time too short to devote to his many duties at the theatre as well as his classes at his new studio at 110 West Forty-seventh street, New York, he invited Constantine Kobeleff to conduct his classes at the school and work hand in hand with him in developing future interpreters of the expressive art of dancing.

Kobeleff is a graduate of the Imperial Russian Ballet School and he was also a member of Pavlowa's and the Russian Ballet. In his career he was associated with Albertina Rasch, Bessie Clayton and many other celebrities who are widely known for their dancing.

Wonderful results are expected from this new arrangement and Mr. Oumansky will thus be enabled to continue his excellent work at the theatre under the direction of S. L. Rothafel.

Fox Signs Well Known Players for Another Super-Production

William Fox seems destined to surpass all his records with his pictures for the 1922-1923 season. With "Nero," "Monte Cristo," "A Fool There Was" and "The Town that Forgot God" already in hand and others well underway, he has begun production on the West Coast of still another super.

Tom Santchi heads the list and with him in this picture thus far are Tully Marshall, Virginia Valli, Bessie Love, George Hackathorne, Pat Moore, Dave Butler and Carolina Rankin.

No announcement of the nature or name of this production has been made, but with Tom Santchi in the leading role, there should be some big rugged stuff and perhaps the public can look forward to another history-making screen fight. Santchi has been a popular screen actor since his magnificent screen combat with William Farnum in "The Spoilers." With Tully Marshall as the villian, Santchi has an acting opponent that will keep him stepping along during every inch of the film. Jack Ford is directing.

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April 30 to May 6 Is Music Week

78 Other Cities Have Inaugurated Similar Periods

By T. S. da PONTE

April 30 to May 6 is to be New York City's Music Week. Mayor Hyland has issued a proclamation to that effect and the committee on New York Music Week's third observance is circularizing orchestral leaders in New York theatres asking that they bring the fact forward as prominently as possible.

It is suggested that the orchestra leaders make up a special program designated as Music Week Program and that it be rendered at least twice weekly, and daily, if possible, and that announcement of it be made on the theatres' programs. Managers of theatres have been requested to make the announcement of Music Week on their screens, and organists of theatres have also been asked to co-operate in bringing the occasion prominently before the public.

The manner in which the orchestra leaders and organists participate is to be announced in the Music Week program of events to be compiled by the committee.

Thirty-nine committees are co-operating with the general committee to make the event city-wide. Hugo Reisenfeld is chairman of the Special Committee for Motion Picture Theatre Co-operation, and has sent out a special request to managers of motion picture theatres to aid in making the event a success.

Mayor Hylan called attention in his Music Week proclamation to the plan which has been created by his administration to sponsor a legislative bill authorizing the municipal authorities to acquire a site for a building to be used for advancement of education in music, drama and other arts. "New York City wants to be in the forefront of things musical and should have the proud distinction of being the music center of the world. In the building for the fostering of music it is proposed to have accommodations for a conservatory of music as well as rooms sufficient for both vocal and instrumental practice. It is also planned to have in it auditoriums for the production of opera, classic drama, comedy and concerts," the Mayor said.

"Music is too vital a force to be the property of only a portion of our population, and the plan of the committee on New York's Music Week is to make it the property of the entire people. We hold that music should be at the disposal of all the people and that any who desire it should be able to procure a musical education. The study of music should be encouraged generally, not only for its cultural value, but because of its value as an element of civic betterment. In the City of New York, which is the great melting pot of the nation, there is no more wholesome influence or one tending more to the creation of social harmony which can be applied so effectively with the other elements producing a united and upright citizenship as that most universal of all the arts—music."

The purpose of Music Week is to focus the public's attention for one week in each year upon music. It is planned to do this by stimulating organizations and individuals to participate in the giving and attending of concerts, recitals, and lectures on music.

It is planned also to show to the people what a great aid to their happiness music can be made, and special literature for this purpose is prepared and distributed.

Since the inauguration of Music Week in this city two years ago, seventy-eight cities throughout the United States have inaugurated similar weeks. Also several states have declared state-wide Music Weeks and it is declared the movement is still growing.

How Does Public Want Arliss? In An Amusing Role, Says One

Showmen of long experience have favored Distinctive Productions with their views of George Arliss as motion picture audiences want him. George W. Davids, who has been around theatres in various capacities for twenty-five years, declares that his experience with "The Ruling Passion," recently released by United Artists, convinces him that the fans "decidedly favor either a light drama interlaced with clean comedy, or a farce comedy."

"Many and many a time," said Mr. Davis, who manages the Barvedon Theatres Corporation, Poughkeepsie, "the 'tired business man' will leave the theatre and remark, 'Why don't you give us something light part of the time? After a day in the office a man doesn't want to go to the theatre in the evening to try to solve dramatic problems.'

"This is a composite of the expressions invariably made after we show pictures. Any picture with a light touch that appeals to the younger people, is also more desirable than the dramas of today. There are too many dramas and problem pictures and far too few bright, clean comedies, which I feel sure would meet with the greatest success. This is the expression from the city of 35,000 people. Maybe the large cities think differently."

A. A. Elliott, of the Playhouse, Hudson, N. Y., a theatre veteran of thirty years, asserts that George Arliss is wanted in simple, compelling stories. For this reason he is enthusiastic about "The Ruling Passion," believing it to be "within range for high and low to follow; to grasp all the situations."

Goldwyn Buys Screen Rights to Elinor Glyn's "Six Days"

Goldwyn announces the purchase of Elinor Glyn's famous story, "Six Days," for the purposes of picturization. Miss Glyn has been in conference with Goldwyn scenario editors on the screen adaptation and the details of her production. Several of the scenes will be taken in Paris, and Miss Glyn, who sailed April 23 for Europe on the Olympic, will have an active hand in supervising the photography taken abroad.

"Six Days" is a strong story of love and a misunderstanding between lovers. Its motion picture appeal is of unquestioned merit, and several companies were bidders for the story before Goldwyn got it. A production of magnitude is contemplated. It will be among the Goldwyn fall releases.

Miss Glyn is the author of several novels which have had a wide popularity. "Three Weeks" was the sensation of its day. Among her other stories are "One Day," "Elizabeth Visits America" and "Destruction."

Several months of her present stay in the United States were spent by Miss Glyn in Hollywood where she studied screen technique and wrote two original scenarios for Gloria Swanson, "The Great Moment" and 'Beyond the Rocks." She has contracted to write a story about Hollywood for production by Sol. Lesser.

Three Paramount Features Are Slated for Release April 30

Three features considered by Paramount to be among its biggest productions of the year will be released by that organization April 30. They are the Cosmopolitan production, "The Good Provider": the special all-star comedy, "Is Matrimony a Failure?" and the John S. Robertson production, "Spanish Jade."

"The Good Provider" has, Paramount says, been aptly termed "the brother of 'Humoresque." "Is Matrimony a Failure?" is described by Paramount as a riot of fun. It is an adaptation of the stage play in which Leo Ditrichstein scored a great success. It was directed by James Cruze.

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20 Bigger and Better Christie Comedies Are Planned for Educational for Next Year

Educational Film Exchanges, Inc., and the Christie Film Company have just closed a contract in which are outlined the plans for twenty two-reel Christie Comedies for the season of 1922-1923, which are designed to eclipse in stories, acting, settings, photography and production generally the best pictures of this type that the industry has ever produced.

Until the beginning of the last production year the Christie Company produced twenty-four two-reel comedies, fifty-two single-reel comedies and several feature length comedies a year. During the last year—the second year during which Christie Comedies have been released by Educational—the Christie Company has put all its effort into twenty-four two-reel comedies.

Now the number of pictures made by the Christie Company is to be still further reduced, and all the resources of this comedy making unit are to be devoted to making twenty pictures of two reels each.

"The day of the cheap picture is gone," said E. W. Hammons, president of Educational, in announcing and discussing the elaborate plans for next year's Christie Comedies. "The Christie Comedies of the current season and the success with which thy have met everywhere, are ample proof—if any further proof could be needed—that the picture—that is a BIG picture, regardless of its length, is the picture that the exhibitor and the public want, and must have.

"I am proud of the pictures that have been made by the Christies in recent months. I am proud of the reception they have received from exhibitor, critic and public; and this reception has encouraged the Christies as well as Educational Film Exchanges and myself to be confident that still bigger pictures, though not quite as many in number, will mean the biggest year in the history of Christie Comedies.

"The reduction of the production schedule from twenty-four to twenty pictures does not by any means indicate any sort of retrenchment. It simply means that the money that has heretofore been divided among twenty-four comedies will be spent on making only twenty, and it is intended that each of the twenty shall be a BIGGER picture than any that has heretofore been made by the Christie Company."

Charles H. Christie, general manager of the Christie Film Company, who came to New York from Los Angeles to sign the contract which was concluded a few days ago, was enthusiastic as he departed from this city to return to the Christie studio.

"There is no doubt," said Mr. Christie, "that the signing of this contract marks another big step for short subjects. We are going to do our utmost to co-operate with Educational in its effort to give to the exhibitor the very best in short subjects. The Christie Comedies to be produced for the next season will, without doubt, be the biggest and finest polite comedies that have ever been offered to the public.

"Al (his brother, Al Christie, supervising director of all Christie Comedies) is working now on the last release of this year's series, and on completing this picture will go to Europe for a vacation. He is now making the plans for the first two or three pictures of the next season, however, and production will go right ahead while he is away. It is probable that two pictures will be made while Al is on his vacation.

"Our whole organization is full of enthusiasm over the showings made by our recent pictures. Of course, we have always been confident that Al's judgment on making clean, polite comedies in a big way was going to win out in a similarly big manner, but there still remained protests from some quarters when we decided to give up the 'bathing girl' and any and all other artificial means of provoking laughter and build our pictures strictly on fine stories, depending on the wholesome humor of the story for the entertainment rather than on 'bathing girls' and 'gags,' and it has been encouraging to see the way that critics, not only of the trade press, but of magazines and newspapers as well, have greeted most warmly our recent pictures."

The pictures of the last year have established beyond question the growing popularity and the high ability of the four principal stars who have been given most of the stellar roles in recent Christie Comedies, and they are in mind for the principal parts in the pictures being planned for the next season.

These actors are Bobby Vernon, Neal Burns, Dorothy Devore and Viora Daniel, who have been alternated in the recent Christie productions. In addition to these, there are many popular players taking leading supporting roles, and several new members have recently been added to the company. These include Charlotte Stevens, winner of the Chicago Journal beauty contest; George Stewart, brother of Anita Stewart, and Natalie Johnson, a brunette beauty, formerly with the Ziegfeld Follies." Vera Steadman, long popular in Christie Comedies, has recently returned to the studio after an absence of almost a year, during which time she joined the vast ranks of screen mothers.

During Al Christie's absence the filming of comedies will go ahead under the direction of Scott Sidney, William Beaudine and Harold Beaudine. These directors, with Al Christie, will be alternated in the forthcoming productions just as the stars are.

Definite steps also have been taken by the Christies to assure the very best in stories for the 1922-1923 Christie Comedies. The scenario staff has recently been enlarged until it now includes Frank Roland Conklin, Walter Graham, Robert Hall and Royce Alton as regular staff writers. No more stories from outside sources are being considered.

This step was taken because the Christie production standpoint is now the same as for the longer feature films. It is intended that each picture shall have as much plot and interesting story as the best of the five-reelers, and the story needs of the company can best be met by staff writers.

Al Christie will sail from New York about the middle of May for his European vacation, accompanied by H. D. Edwards, who is production manager for Christie Comedies.

Pictures Approved

"No Parking," a Christie Comedy featuring Neal Burns, and "Fresh From the Farm," a Christie Comedy featuring Bobby Vernon, both current Educational releases, are approved as "Family Films" by the National Motion Picture League in its latest Bulletins. "Nights of Many Shadows."

Taylor Appointed

President Arthur S. Kane announced this week the appointment of C. A. ("Buck") Taylor, well known in the selling end of motion pictures, as sales representative of Associated Exhibitors in Washington, D. C.

Miss Pickford Sure of Better "Tess of the Storm Country"

Of the three productions now under way at the new Pickford-Fairbanks studio, Hollywood, only one so far has a name—"Tess of the Storm Country"—which Mary Pickford has selected as her next screen vehicle. Douglas Fairbanks is hard at work on his new picture, but has not decided on a title, while Jack Pickford also is at work on a picture which Miss Pickford is supervising, but it also is without a name.

Miss Pickford's "Tess of the Storm Country" was one of the first big photoplays ever made, and the original production is said to have been seen by more persons than any film ever produced. In fact, the original negative has been so worn by constant printing that one of the main reasons for Miss Pickford's making a new "Tess of the Storm Country" is to get another master negative.

"This story offers unlimited possibilities," said Miss Pickford recently, "and naturally many of the finer things were not developed in the first version because at that time we still were pioneers. I hope to make the new "Tess" more perfect than anything yet offered the public on the screen."

In the re-filming of "Tess" all of the sub-titles that were overlooked before will be incorporated, besides bringing out all the perfection of production that has been made possible by the progress of the motion picture industry. John S. Robertson will be seated in the director's chair.

New York Warmly Approves of Selznick's "Reported Missing"

Lewis J. Selznick's production, "Reported Missing," with Owen Moore as the star, had its New York opening at the Criterion Theatre, Sunday, April 23, an event which, as later disclosed, proved to be the start of "a big week"—in a box-office sense.

The photoplay went over amid riotous laughter, and from 2 p. m., when Hugo Riesenfeld, managing director of the Criterion, started his first show going, until 11.30 at night, when the last crowd emerged from the theatre, the triumph of "Reported Missing" was climbing to a high mark, which was maintained throughout the week.

The opening was preceded by a week of carefully planned newspaper advertising and publicity campaign. The metropolitan newspapers carried a teaser campaign of more than usual interest, and the Sunday papers carried large space. Reviews were uniformly enthusiastic.

PUBLIC SALE

OF

High class moving picture theatre on State House Circle, Annapolis, Maryland, known as "Circle Playhouse." Completed September, 1920, and rated as one of the finest structures of its kind in America. Annapolis, capital of Maryland, and seat of the U. S. Naval Academy.

Public sale to be held May 4, 1922

AT 12 O'CLOCK NOON

For further particulars, apply to

RIDGELY P. MELVIN, Assignee, Annapolis, Md.

Boasberg Joins R-C Pictures

Nat. G. Rothstein, advertising and publicity director for R-C Pictures, announces this week the appointment of Albert Boasberg to the exploitation staff. Mr. Boasberg comes to R-C after extensive experience in exploitation, advertising and publicity. For the past year he has served as field exploitation man for Famous Players-Lasky Corporation.

New Series

Under the specifications of a contract just made with Jack Cohn and Lewis Lewyn, Pathe will distribute a new series of "Screen Snapshots" of a quality and general interest calculated to give them the importance of a periodical Review devoted to the professional doings and personal acticities of popular screen favorites. The contract calls for twenty-six one-reelers, to be released one every two weeks, the date of the first release to be announced shortly.

Ernest Hilliard to Play "Heavy"

With the engagement of Ernest Hilliard as the "heavy," the cast of Linda Webster Campbell's latest production for Vitagraph, starring Corinne Griffith, is now complete, and work on the interior scenes will begin at the Brooklyn studios.

Arranges for Wide Publicity

"The Sheik of Araby," the H. B. Warner feature to be released by R-C Pictures May 15, will R-C Pictures says, be assured of wide publicity by means of the tie-ups arranged with the publishers of the song of the same name and the phonograph record manufacturers.

Paramount Reports Second Block of Seven for "Revival" Programs

The series of seven productions recently released in block by Paramount, constituting a "Revival Week" program, has proved so popular with exhibitors and public that it has been decided by Sidney R. Kent, general manager of distribution, to issue a similar block of seven more of the biggest Paramount and Artcraft successes.

The second block will consist of the following features: Cecil B. DeMille's productions, "Why Change Your Wife?" "The Woman God Forgot" and "We Can't Have Everything;" Mae Murray in "The Gilded Lily," the Paramount-Artcraft special production, "The Woman Thou Gavest Me;" the William A. Brady production, "Little Women," and Elsie Ferguson in "Barbary Sheep." These pictures are now available for bookings under the same conditions as the previous. Block and play dates may be arranged as soon as the new prints are distributed to the exchanges.

"The success of our experiment in releasing in block 'The Miracle Man,' 'Male and Female' and the other big pictures that played for a week with daily change at the Rialto Theatre, New York, has induced us to continue the policy," says a Paramount statement. "Scores of leading theatres have already played them and exhibitors without exception are reporting unusually heavy business. Our contention that any picture is new until it has been seen is being vindicated daily at the box offices.

"Cecil B. DeMille's production, 'Why Change Your Wife?' the first of the seven features comprising our second revival block, is one of the best box-office pictures we ever had. It was written by William de Mille, with scenario by Sada M. Cowan and Olga Printzlau, and is one of Mr. de Mille's interesting series of married life dramas. The all-star cast includes Thomas Meighan, Gloria Swanson, Bebe Daniels, Theodore Kosloff and Sylvia Ashton.

"'The Woman God Forgot,' also directed by Mr. De Mille, presents Geraldine Farrar as its star, with Wallace Reid playing opposite. Others are Hobart Bosworth, Theodore Kosloff, Raymond Hatton and James Neill. It is from an original story and scenario by Jeanie Macpherson.

"Mae Murray scored a sensational success in 'The Gilded Lily,' in which she was directed by her husband, Robert Z. Leonard. Clara Beranger wrote the story and scenario and Lowell Sherman, Jason Robards and Charles Gerrard are seen in Miss Murray's support.

"William A. Brady's production of Louisa M. Alcott's delightful novel, 'Little Women,' proved immensely popular when first released and may be well classed as a prestige picture. Harley Knoles directed from a scenario by Anne Maxwell and the cast includes Conrad Nagel and Henry Hull.

"Hall Caine's story, 'The Woman Thou Gavest Me,' was adapted for the screen by Beulah Marie Dix and directed by Hugh Ford. Katherine MacDonald, Jack Holt, Milton Sills, Theodore Roberts and Fritzi Brunette are seen in this picture which is especially distinguished by magnificent photography.

"Cecil B. De Mille's 'We Can't Have Everything' is another which was foreordained for success by its wonderful cast and story. Rupert Hughes was the author and William de Mille the scenarist, and the cast includes Kathlyn Williams, Elliott Dexter, Wanda Hawley, Sylvia Breamer, Thurston Hall, Tully Marshall, Theodore Roberts, James Neill, Charles Ogle and Sylvia Ashton.

"Elsie Ferguson achieved one of the triumphs of her career in 'Barbary Sheep,' from the famous story by Robert Hichens. Charles Maigne wrote the scenario and Maurice Tourneur directed, while the cast includes Pedro de Cordoba, Lumsden Hare and Macey Harlam."

Is Capitalizing Public Interest

Capitalizing the public interest aroused by the announcement that "The Masquerader," the famous stage success, has been picturized and would soon be released as a First National attraction, a number of metropolitan newspapers have made arrangements to publish the novel serially, it has been learned.

To date the Chicago Daily News, the Detroit Journal and the Toledo Blade have been granted the right to publish the novel serially.

"Silent Call" in 10th Week

Last Sunday "The Silent Call," the photodrama with a canine star, began its tenth week at Miller's Theatre, in Los Angeles, and is expected to complete a twelve weeks' run before it is taken off.

"The Silent Call" is a First National attraction presented by H. O. Davis and directed by Laurence Trimble. "Strongheart," a Belgian police dog, is the "star" of the production, and it is his "acting" which is responsible for the success of the picture in Los Angeles and elsewhere.

Fred A. Miller, of Miller's Theatre, has sent the following telegram to First National:

"Here is something you would like to hear. Sunday, beginning of tenth week, your picture, 'The Silent Call,' had line nearly block long. This week will break all records on coast for continuous runs. Am convinced that this picture will establish record for the whole country to shoot at."

French Village Built in Studio

An entire French village of the sixteenth century, complete in every detail, it is said, was built this week at the Famous Players studio in Long Island for Cosmopolitan's "When Knighthood Was In Flower" which Robert G. Vignola is making. This, Famous Players says, is probably the largest set ever put up in the interior of a studio. It was designed by Joseph Urban.

Tully Returns to Los Angeles

Elated by the successful reception of "The Masquerader" in New York, Richard Walton Tully has just returned to Los Angeles from that city, whither he went with the negative and master print of his first film production, starring Guy Bates Post.

"First National officials," said Tully, "were delighted with Mr. Post's artistry in this picture."

First National Picture Finished

Marshall Neilan's latest production for First National, suggested by the Saturday Evening Post story, "Her Man," by George Pattulo, was completed last week. In the leading roles are Matt Moore, who has appeared in various Neilan pictures, including "Don't Ever Marry," and Leatrice Joy.

W. F. Tilford Says Production Is on Increase in the East

Production activities in the East are beginning to show a marked increase, according to a statement issued by Walter Ford Tilford, president of the Tilford Cinema Corporation, which took over the studios at 332-334 West 44th street, formerly the Tiffany Studios, on the first of the month.

The Tilford company, which does all its work on a definite contract basis completed "Destiny's Isle," for W. P. S. Earle and J. Stuart Blackton, Jr., a few days ago, and built the sets and handled all of the studio work on the Arthur Housman feature just completed at the Biograph studio and this week it is busy with contracts for three new big productions. The first of these covers the settings on Mae Murray's next picture for Metro, "Broadway Rose," which is presented by Robert Z. Leonard.

It is also handling in its entirety, the production now being made by Holtre Productions, Inc., with Irene Castle as the star, for Hodkinson release. The picture is tentatively titled "Don't Weaken," and is being directed by Alan Crosland. At the Biograph studios it is also producing the next Triart picture, starring Mary Astor, based on the famous painting, "Hope," which is being produced under the direction of Legaren A. Hiller.

The Tilford company also expects to begin work on the first William Nigh independent production within the next week or ten days, and it is Mr. Tilford's opinion that production in the East is beginning definitely to speed up with every indication of a return to normal between now and summer.

Stern on His Way to Europe

Abe Stern, secretary and treasurer of Century Comedies, has arrived in New York from Chicago, where he has had a conference with mid-western exchange men. Mr. Stern will stay in New York about two weeks and has booked passage on the Aquitania for Europe, where he will arrange for European bookings of the Century stars: Baby Peggy, Brownie the Wonder Dog, Harry Sweet, and Lee Moran. With him goes Bert Sternbach, Century's casting director.

Playgoers to Release New Noble Johnson Production, "Tracks," on May 7

Playgoers Pictures has set May 7 as the release date for the new Noble Johnson production, "Tracks," John C. Ragland announced this week. This is a picture in six reels from the story by Mark Noble.

Despite its locale—broad Texas ranges, the story is declared to be much more than a Western, essentially. There are stunts and gallops and thrills, great outdoor sweeps across rolling plains, and views of jagged mountains, but all these are said to be only means to an end, the high lights of a basically sound and entertaining story. And to the production, say Playgoers, as much care and detailed attention have been given as are lavished on a society drama, or a problem play.

The story gains its name from the fact that invariably when any of a series of raids is made by horse-thieves on the range mysterious cow tracks appear in the neighborhood. These baffle the ranchers and the rangers for a long time and form the basis of a mystery plot.

The part of the ranger is taken by William Patton, who has played in both romantic dramas and Westerns. Noble Johnson, in the role of Serrano, chief of the gang of "bad men," repeats the successes he scored in such films as "The Four Horsemen of the Apocalypse" and "The Leopard Woman." Beatrice Burnham is the daughter of a ranchman, Francois Dumas, and J. Farrold McDonald has a comedy role.

First National Has Pictures Suitable for "Mothers' Day"

Mother's Day will be celebrated Sunday, May 14, and alert exhibitors have an exceptional opportunity to take advantage of the sentiment connected with its observance by showing pictures particularly adapted for presentation on that day.

Associated First National Pictures, Inc., has prepared a list of eight of its productions in which the mother theme is predominant, and it is advising showmen to book them for Mother's Day, and to advertise in advance the character of their program for that day.

The eight First National attractions on the list are "Mother O' Mine," "The Song of Life," "Hail the Woman," "Kindred of the Dust," "The Rosary,' "The Woman in His House," "Scrap Iron," and "Tol'able David." In each of these a mother plays an important part. All of them have met with success.

R-C Pictures Plan to Release First Short Subjects April 23

In accordance with the expansion plans inaugurated by R-C Pictures, under the management of P. A. Powers, who recently became managing director of that organization, the first R-C short subject release, the Hy Mayer Travelaugh, "Such is Life in London's West End," will be offered April 23. Heretofore R-C has distributed exclusively feature subjects from its own Coast studios and a few outside productions.

In branching out into the short subject field R-C is inaugurating a program which is expected to expand until it embraces the best short reel pictures which can be obtained. "It is not our intention," states J. I. Schnitzer, general manager of R-C Pictures, "to spasmodically issue short subjects. We are going to afford the exhibitor a steady supply, but we will not pick up any cast-off comedies or scenics to do it. We are planning far ahead."

Picture Has Varied Appeal Associated Exhibitors Says

An outdoor story carrying romance, mystery, adventure and punch—this is said to be a description of "Lonesome Corners," the Edgar Jones production released by Playgoers Picture April 23.

The central figures are a lonesome wife, a lonesome husband and a lonesome friend, who, with the solitude of the woods, give the production its name. Starting with a rip-snorting fight, the action swings into drama when the other man boldly carries the wife away. The comedy begins when the kidnapper teaches the backwoods girl how to be a "perfect lady."

Edgar Jones and Edna May Sperl, whose previous pictures in which they won popularity included a number of other dramas of the north woods, play the leading roles. Playgoers makes use of the exchanges of Pathe for physical handling.

"Barnes" Sold

Announcement was made this week by C. C. Burr that with the sale of the New England, Detroit and Washington, D. C., territories to Sam Moscow Film Company of Boston, Favorite Film Company of Detroit and Associated First National Exchange of Washington, respectively, the country has now been sold 100 per cent on the first Johnny Hines feature, "Burn 'Em Up Barnes."

RITZ-CARLTON
ATLANTIC CITY, N.J.
The center of distinguished social life at this world-famous seaside resort, carrying out the European atmosphere and social charm of illustrious Ritz Hotels of the continent.
The Ritz-Carlton at Atlantic City appeals especially to those who are familiar with these niceties of appointments and individual service.
A preeminent name and perfect facilities make the Ritz-Carlton the ideal meeting place of conventions at the Seaside. Reservations direct, or through Ritz-Carlton, New York.
ALBERT KELLER
Managing Director
GUSTAVE TOTT
Resident Manager

New York Press Is Unit in "Your Best Friend" Praise

"Your Best Friend," a Harry Rapf production starring Vera Gordon, directed by Will Nigh and distributed by the Warner Brothers, has been acclaimed another great screen attraction by the New York newspaper critics, following its presentation at the Central Theatre. The picture was shown for two weeks during the Lenten season, and it is said that the popularity of the star, the attractive title and the exploitation campaign put over was productive of gratifying results.

Stage Favorites in "Burning Sands"

Two favorites of the musical comedy stage, Louise Dresser and Jacqueline Logan, have been added to the cast of George Melford's new Paramount special production, "Burning Sands," based upon the novel by Arthur Weigall.

Censor as Adviser

"The First Woman," starring Mildred Harris and scheduled for release by R-C Pictures April 30, is probably the first motion picture to be made under the direct supervision of a censor. Royal A. Baker, Detroit Police Censor of Pictures, though not acting in any official capacity, was present at the shooting of practically every shot.

Pathe Has Human Interest Picture on Snow-bound Life of the Eskimos

It is promised that motion picture patrons everywhere shortly will see a special feature of human life, love and struggle that is not only of absorbing popular interest but unique in the history of motion picture art. This promise is made by Pathe in announcing that it has acquired world distribution rights of "Nanook of the North," to be the only picture feature ever photographed wholly in arctic conditions and dealing from beginning to end with the fascinating life-drama of native characters—men, women and children—whose existence has remained entirely independent of and oblivious to the forces of civilization.

"Nanook of the North" was produced for Revillon Freres by Robert J. Flaherty, leader of five Sir William Mackenzie expeditions into North Hudson Bay regions. The scientific record of Mr. Flaherty's explorations, including the discovery and charting of the Belcher Islands of Hudson Bay, is contained in issues of the Geographical Review for June and August, 1918. During the ten years covered by these explorations he lived in intimate association with the small tribe of Eskimos who inhabit the upper east coast of Hudson Bay and the extreme northern point of Labrador known as the Ungava Peninsula.

The real life hero of the picture, "Nanook of the North," is the leading man of the tribe who was the indispensable guide and faithful companion of Explorer Flaherty while making his hazardous traverses of the Ungava Peninsula, and, later, across the ice-locked Hudson Straits and into the frozen wilderness of Baffin Island. Of this Nanook (The Bear) of his tribe, and of rigors of climate which no other race could survive, Mr. Flaherty says, "Yet here, utterly dependent upon animal life, which is their sole source of food, live the most cheerful people in all the world—the fearless, lovable, happy-go-lucky Eskimo."

Nanook, the members of his family and his little band of followers, including mothers and children, are the living characters in the picture. The heroine is the young mother, Nyla, "the smiling one." Even she, with her naked little Eskimo baby carried snug and comfortable in the fur "parka" hanging from her shoulders, shares in the incredible adventures of the hunting party, dog-sledging over miles of ice and snow in a temperature of fifty degrees below zero, yet resting at night in Eskimo domestic comfort in a snow 'igloo" built in an hour.

Without the walrus and seal, their best sources of heat-giving food and clothing, existence would cease to be possible with these people. Their skill in capturing these ocean animals, weighing at full growth from 1,000 to 2,000 pounds, with their slender, walrus-ivory pointed harpoons, is remarkable. The picture shows every detail of these exciting adventures—with the women and the children sharing them, their appetities whetted for their favorite food, raw seal meat. In the arctic mid-winter the whole Eskimo family is seen dog-sledging over vast fields of ice under which may be seals. These animals have to renew the air in their lungs every twenty minutes, and with their flippers they keep "blow holes" open.

The seal "blow holes" are very small and usually concealed from ordinary eyes by snow. But the mighty hunter, Nanook, has keen and well trained eyes. Suddenly he halts the dog team and goes prospecting alone—for the slightest noise will alarm any seal that may be swimming under the ice, hurrying for his "blow hole." You see Nanook fall on his fur-covered knees. Suddenly he stands and plunges his harpoon straight down into the hole. The cunningly fashioned harpoon head never fails to hold. The party on the distant sledge sees Nanook's struggles at his end of the line, and hurries to his aid. The ice-hold is widened sufficiently and presently Nanook and his women and children, and the famished dogs, are enjoying perhaps their first square meal in a week.

The human interest drama of the picture, with its clear and beautiful photography and its intimate revelations of the strangest social and domestic conditions in the world of human beings, is declared to have spell-bound everyone who has seen it screened. Pathe says that when Mr. Flaherty arrived from the picture's far north "locations" and exhibited a finished print in six reels, the judgment of executives and members of the Pathe Film Committee was unanimous and spontaneous: "A special feature—the most marvelous and fascinating ever yet produced."

Adventure Picture Is Widely Booked

Goldwyn's new Gouverneur Morris adventure film, "Yellow Men and Gold," to be released in that corporation's fourth group of pictures for the present season, is attracting much advance attention from exhibitors. It is one of the first pictures that exhibitors ask to see when they visit any Goldwyn branch exchange. It has already been booked for many first run houses.

Director Irvin V. Willat was given one of the ablest casts seen in any Goldwyn picture—Helene Chadwick, Richard Dix, Rosemary Theby, Richard Tucker, Henry Barrows, William Carroll and Goro Kino.

Is in Second Week of Run

Cosmopolitan's Production, "The Good Provider," featuring Dore Davidson, Vera Gordon, William (Buster) Collier, Jr., Vivienne Osborne and Miriam Battista, is now at the Rialto Theatre in its second week of its pre-release run, and is said to be doing exceptional business. During the first week at the Rivoli Theatre it also did big business, Cosmopolitan reports.

Talmadge Film Title Changed

Norma Talmadge's next production for Associated First National, filmed under the working title of "The Duchess of Langeais," will be released as 'The Eternal Flame," it became known this week.

"If Winter Comes" to Be Produced Both Abroad and Here; Fox to Visit Author

When Fox Film Corporation completes the special production, "If Winter Comes," it will be flashed on the screen backed by the most extensive and popular advertising campaign that ever preceded any single Fox production. Not only has the book itself received as much favorable comment and created so much discussion as any novel recently written, but it has broken records as a best seller.

Arrangements have not been completed by the producer for the filming of the great work, but plans are so far advanced as to warrant the prediction that when the cameras begin to turn the director will have in hand arrangements for an unusually careful, elaborate and spectacular picture. Realizing the great popularity which the novel has enjoyed and is enjoying, Mr. Fox is in no hurry to rush its screening but is taking his time, and no effort or expense, it is announced, will be spared to make of it an ideal photo-drama.

To this end, while some of the scenes will be made in the Fox studios in New York and Los Angeles, many of the bigger outdoor episodes will be photographed in England at the very localities which the author describes in his novel. This will be done with the idea of obtaining graphic and faithful portrayal of the scenes which have been made familiar in print to hundreds of thousands of readers, and to preserve the true and quaint flavor of the places and personages created in the book.

Mr. Fox, in order to accomplish this, will leave for England soon and, with A. S. M. Hutchinson, the author, will go over the scenario and confer on all details of the forthcoming production.

Guests Praised "Silas Marner"

"Silas Marner," the picturization of George Eliot's great novel, which Associated Exhibitors has set for release April 30, received the enthusiastic endorsement of a large company of representative New Yorkers at a supper dance at Hotel Plaza, Associated Exhibitors reports. The event was an invitation affair given by the American Committee for Devastated France, of which Miss Anne Morgan is the head, and the showing was made at the special request of the hostess and her associates.

Hallrooms Score

Percy and Ferdie Hallroom Boys Comedies have been selected for featuring in the Strand Theatre, Erie, Pa., for two consecutive weeks,

"Tropical Love" Going Big

Springtime, the tropics, color and atmosphere—all suggestive of the present season of the year, combine to stimulate activity in the bookings of "Tropical Love," according to Playgoers Pictures.

This picture, featuring Ruth Clifford, is reported to have enjoyed wide popularity from the beginning, but many exhibitors have withheld their showings until the present, considering the spring a peculiarly appropriate time.

Keeping in Personal Touch

By FRITZ TIDDEN

THREE novels with moving picture life as backgrounds have been published recently—"Merton of the Movies," by Harry Leon Wilson, and from the presses of Doubleday, Page; "Souls for Sale," by Rupert Hughes, and distributed by Harper, and "Linda Lee, Inc.," which the Duttons are publishing for Louis Joseph Vance.

To date the Wilson book is the only one we have read; when it was published in serial form in the Satevepost. It is our personal opinion that it is a masterpiece, and up to this time we have never encountered such a vivid or truthful picture of the life on the big lots out on the coast. It is tragic comedy, and the story is told with that kindly sympathetic smile of understanding that few men of our generation outside of Harry Leon Wilson display. If ever it is done, it presents a difficult proposition for film translation.

Rupert Hughes' novel, "Souls for Sale," has only been out for a few days so we haven't got around to it as yet. We are extremely anxious to read it because we know of no authors who are in closer touch, in closer sympathy or have a fairer attitude toward the moving picture industry or its folks that Hughes. Or are more enthusiastic concerning its possibilities or more bitter against its berators, either.

* * *

How come that no enterprising producer does not star Creighton Hale? A number of years ago he played featured parts more frequently than he does today, but his work in small roles in several recent big films displays he has more qualifications than many of the male luminaries winning the female hearts. He can act.

* * *

Hiram Abrams is back in town.

* * *

Within easy memory, "The Way of a Maid" has won for her terms that range from fish to birds. They have been called broilers, squabs, chickens and flappers. Pretty near time for a film titled "Girls Will Be Girls."

* * *

Lois Weber returned from Europe the latter part of last week.

* * *

Kirk L. Russell, chief of the Bureau of Information, Post Office Department, is to join the Motion Picture Producers and Distributors, Inc., as publicity director.

* * *

W. Burt McDonough, well-known to the trade in the Middle West, has left the industry for the automobile accessory business.

* * *

C. L. Dixon, formerly with R-C Pictures, has been made director of advertising and publicity of International. He replaces Leo Pollock, who resigned to become radio editor of the New York Evening Journal, and James F. Sayles, who also resigned.

Francis Marion has returned to the United Studios, Los Angeles, from New York, and has commenced preparing the scenario for "East Is West."

* * *

Marshall Neilan sailed for Europe last Saturday. In his party are David Kesson, cameraman, and Frank Urson, an associate director.

* * *

Speaking of Neilan, a queer coincidence seems to have occurred concerning his affiliations. It appears that no matter where he goes he all of a sudden finds himself back in the First National fold. He broke away from F. N. to join Associated Producers, who became amalgamated with the former only a short time after Neilan left them. Then he lined up with Goldwyn, whereupon that organization planned to have its features released by First National.

We will now rise and sing to the appropriate music, "And the Cat Came Back."

* * *

Mary Miles Minter, Paramount star, and her grandmother, Mrs. Julia Miles, are on their way from Honolulu to their Los Angeles home.

According to a cablegram received by her mother, Mary has had a wonderfully good time during her stay at the Islands, and is returning refreshed for the resumption of her work before the camera.

* * *

With "Reckless Youth," "Reckless Love" and "Reckless Chances" among the new films it would seem that the titlers have thrown caution to the winds.

* * *

Four little coffins—all in a row!

Their disposal confronted Jack Coogan, Sr., at United Studios.

They had been used in Jackie's forthcoming "Oliver Twist" picture.

What the heck good is a coffin unless one is dead?

"Give 'em to charity," said Arthur Bernstein, production manager.

"Nope—afraid I might insult somebody," said the elder Coogan.

Then dawn arrived.

Four neat little black cards were ordered and on each coffin one was tacked.

They bore the inscriptions of Adolph Ramish, A. L. Gore, Sol Lesser and Mike Gore.

The four coffins were then ordered sent to the executive offices of the West Coast Theatres, Inc., with the following message:

"If we all die in our attempt to make 'Oliver Twist' the greatest of all screen productions, at least we have our coffins ready."

(Signed) Jack Coogan, Sr.

* * *

Louis Brock, formerly foreign representative of Selznick-Select, has been engaged by Joseph M. Schenck, to assist in foreign affairs relating to the distribution of the Norma Talmadge, the Constance Talmadge, the Richard Barthelmess and the Buster Keaton First National Pictures.

* * *

Thomas N. Miranda has been engaged by Max Linder to title and edit his burlesque on "The Three Musketeers."

* * *

During the summer months the Criterion Theatre will effect a change of its policy, in that pictures will play but a week instead of remaining for an extended run. It is planned that the house will take the features the week following a Rialto or Rivoli run. In the fall the Criterion will revert to its usual policy.

* * *

"Whispering Devils" is a film dedicated to folks who get vocal with the sub-titles.

* * *

An open letter to J. D. Williams:

Mr. J. D. Williams,
Associated First National Pictures, Inc.,
6-8 West Forty-eighth St.,
New York City.

My Dear J. D.: We are in receipt of your kind invitation to the opening of the J. D. Williams Amusement Company's new theatre at Dallas, Texas. We regret that we will not be able to be present, through no fault of our own. The boss won't give us the week off. Not because he thinks we are so darn valuable and all that sort of thing, but he says he likes to see the help around, anyway.

I haven't been in Dallas since I trouped with a minstrel show when I was but a big, ingenious boy. It wasn't Dallas's fault that the show was a frost, so I don't bear any hard feelings, even though I found the streets rather dirty. You see I'm a little feller and the small guys are always out in front in the parade. I kicked more dirt aside to make it clean walking for the big fellows than I thought there were horses in the world.

I'd like to be with you at the opening of the theatre. And I wish you success as far as thought can reach.

Sincerely,
TOUCHER.

* * *

M. D. Gardner, production assistant to Vice President Lehr at the Goldwyn studios, has been nomi-

HAZEL LINDSLEY

She will appear in Warren A. Newcombe's forthcoming one-reel picture, "Sea of Dreams," which will be a combination of paintings and live figures, as was his recent success, "The Enchanted City." It is Miss Lindsley's first appearance on the screen

NOTED SPORTSMAN TRANSFERS HIS AFFECTIONS

Lynde Denig seasonably changes from indoor to outdoor sports. He gives up chess for tennis

nated for Mayor of Culver City, California. He is the only candidate for office who has no opposition. The term is four years.

* * *

Agnes Egan Cobb, general sales manager of the Concord Film Company, Inc., wishes to thank her numerous friends throughout the trade for all the kind and loving messages; also for the quantities of flowers and fruits sent to her during the past six weeks while she was so dangerously ill.

* * *

May Collins, who recently visited New York, has left for Detroit, where she will join a local stock company to act on the speaking stage.

* * *

C. F. Hodge has succeeded Ben Conlon as publicity director for Vitagraph.

* * *

Earl W. Rossman, Prizma cameraman, and Capt. F. E. Kleinschmidt, Arctic explorer, left this week for a seven months' hunting and exploration trip to Alaska, Siberia and Arctic regions north of Wrangells Island.

Rossman carries the regular black and white camera, high speed analysis of motion camera and a Prizma color camera, in order to make a complete record of the trip. A specially constructed yacht will carry the party from Seattle, Washington, to the Arctic regions, where a motion picture record will be made of polar bear, brown bear, seal, walrus, whales, native types, and the geological, astronomical and geographic phenomena of the Far North. The best of the color subjects secured will eventually be released on the regular Prizma color short subject service.

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Trans-atlantic commutation is resuming its usual spring and summer fervor.

William A. Brady expects to sail for Europe next week.

William Fox will go in a month or so.

Maurice Tourneur sails on Saturday of this week.

* * *

George H. Davis is in town from San Francisco.

Tom J. Geraghty, who is full of wise saws since his return from England, where he was supervising director of the Famous Players-British studio, was walking around the Lasky Hollywood studio lot the other day, when he saw a cameraman shooting a close-up of a shovel turning over some mouldy earth.

"What's that for?" he asked lightly.

"If it's any of your business," said the cameraman, who did not recognize Tom in his English cutaway, "we're trying to get a shot of some fishing worms."

"Well, be sure and get the right angle," said Tom, and walked away—which, if you think it over, was the only thing for him to do.

* * *

Prince Mohammed Ali Ibrahim, nephew of the newly created King of Egypt, sailed last week for home on the Olympic. With him went his private secretary, Blink McCloskey, erstwhile prize fighter. While in this country 90 American nights cost the Prince $60,000.

In a long interview to newspapermen, prior to sailing, the Prince stated, among many other interesting things, according to the New York Times:

"I am returning home at the request of my uncle, the King, who wants his family around him," he said. "But I am coming back to the United States in July to see the rest of the country. The women here are most delightful. Where can one find such beautiful women as Mae Murray, Bebe Daniels and Mabel Normand, to mention some I met?"

One interviewer asked about the women of other countries. The Prince did not catch the question, whereupon the alert "Blink" translated it into Egyptian code. His Highness responded in the same tongue at length.

"The Prince says they're mostly oil cans," replied "Blink," rubbing his cauliflower right ear, a reminder of his pugilistic days.

"What impressed you most in this country?" he was asked. "Your night life," he said: "it has Paris beaten. I found Hollywood deadly; the people living there go to bed too early."

* * *

Due to its constant expansion, First National has been forced to take over two additional floors in the building at 6-8 West Forty-eighth street, and now occupies the major portion of the twelve-story building. The publicity department now occupies the entire seventh floor, and other departments which have also been cramped for space have been moved to the fifth and twelfth floors following their vacation by former tenants. While the additional floor space has relieved the congestion somewhat, it still takes a genius to find a spot or a niche into which a desk can be put.

* * *

"She Loves and Lies" is a movie title that goes way back to Mother Eve.

* * *

Joe Brandt left town last week on an extended business trip to key cities.

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It is reported that William Desmond was not seriously injured in a recent accident while making scenes for "The Great Conspiracy," contrary to the original reports emanating from the coast at the time.

* * *

Arthur Hammerstein was host to Gwynedd Vernon, the English motion picture star, who has just arrived in this country, at "The Blue Kitten," in the Selwyn Theatre, one evening this week. It is an odd coincidence, as Hammerstein met Miss Vernon in Paris at the time he purchased the rights for "The Blue Kitten."

A prominent group of stage and screen people also occupied the box with Miss Vernon. Among them were Lyn Harding, the English actor, who is now in this country playing his famous role of Henry VIII in "When Knighthood Was In Flower" with Marion Davies—Miss Vernon played opposite Mr. Harding in a number of pictures in England—Richard Barthelmess, the screen star; Henry King, who has directed Dick Barthelmess in his recent productions; Herbert Grimwood, the English stage and screen actor; Martha Miller, the young huntress who brought down the biggest lion and elephant in the recent Akeley expedition in Africa; De Sacia Mooers, the film actress, and Mary Phillips, who was seen in the English Revue, "Pins and Needles."

Paramount Block Releases to Be Known as "Encore Weeks"

Hereafter Paramount will style each of its block issues of previously released features "Encore Week" and each each individual engagement "Encore Engagement." This was decided upon by S. R. Kent on the suggestion of Bill Johnson, assistant exploitation director of Southern Enterprises, Inc., who tried it out successfully at the Columbus, Ga., theatre.

"To my mind," wrote Mr. Johnson, "'Revival Week' implies the idea that something has been brought back to life, which is not true of these Paramount productions. 'Encore' embodies the significance of having been applauded back—a demand by the audiences for their return."

Mr. Johnson added that the adoption of the term "Encore Week" brought splendid results at the Columbus Theatre, and it is therefore being recommended to all exhibitors playing the pictures.

Stahl Seeks Story

Having completed the cutting and titling of "One Clear Call," his latest First National production for Louis B. Mayer, Director John M. Stahl is now looking for a story for his next picture. Human interest is the principal requisite for these vehicles, but they must also have regular, every day sort of people for characters, a strong climax and a consistently good, logical plot.

Complete Comedy

After three weeks of strenuous work, Billy Bevan and Roy del Ruth have completed what they consider to be one of the best efforts their combined talents have produced since Bevan began his starring career for Mack Sennett.

The new picture has been cut and titled "Gymnasium Jim" and will be shipped to New York immediately for distribution through the exchanges of the Associated First National Pictures.

Short Subtitles in Ray Pictures

The thirteen pictures made for First National by Charles Ray possess a rather unique and significant distinction, inasmuch as they are notable for an unusual brevity in each sub-title and for an economy of sub-titles in each picture, two factors which combine to effect an economy of title footage.

About 200 sub-titles appear in the average modern five-reeler, but the Ray features have averaged 127. Where the title footage in most features approximates some 1,500 feet, the Ray average is 808.5; and whereas in most films a sub-title uses up eight feet of celluloid, the Ray average for these thirteen pictures has been 5.86.

Educational Gets Heavy Bookings

The extensive releasing schedule of Educational Film Exchanges, Inc., during the last year (the second full year of this organization as a national distributor) has almost doubled the amount of film available for booking through Educational Film Exchanges a year ago. With this much greater program to draw from, early reports from Educational branches to the home office in New York on the progress of the second Educational Pictures Week, just ended, indicate that from 80 to 90 per cent. of all useable film in the various exchanges was kept busy during the week.

These early reports, therefore, mean a much greater response from the exhibitors of the country during this particular week of recognition of the value of the short subject, than even the fine cooperation that kept virtually every reel of film in the exchanges working during the first Educational Pictures Week, a year ago.

Among the first of the final reports to be received are several showing up to 100 per cent. of the film in various groups of pictures booked solid.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

WHILE the past few months have made history for independent producers who have delivered money-making pictures to the exhibitors, the present is not so encouraging for the reason that there is a very sad and dangerous lack of big productions. Big productions like "School Days," "Ten Nights in a Barroom," and "Why Girls Leave Home" have made money for theatre owners and consequently for local exchangemen. But more such pictures are needed.

TRUE, there are many new pictures on the market, but they are not of the big type, the kind that will inspire the exploitation that the pictures mentioned above received. These pictures, to be sure, will make money, but that is not the big question right now. The State rights market today needs big pictures. The exchangemen can handle them. They can make money. That is now a fact.

THIS department has during the past six weeks come into the receipts of scores of letters from exchangemen who stand ready to give cash for big exploitable pictures. But there are none available right now. This is indeed a trying situation and should be relieved as soon as possible. This independent producers alone can do.

THE independent producer need have no fear of putting his picture out on the State rights basis. There are exchangemen in this field who have accomplished miracles in this—the toughest season show business has ever known. These exchangemen have the cash with which to buy these pictures and they are amply capable to exploit them to the advantage of the exchange, distributor and producer. Of that we are convinced. It's now up to the independent producer to deliver the goods.

A DISTRIBUTING organization that has been trying to tie up with the exhibitor body this past week sent out a lengthy statement to independent producers that purported to show the advantages in releasing the picture through it. The fact is that that organization claimed a lot of things that it never did—and never can do. But the interesting and important phase of this campaign is found in the fact that to date, insofar as the writer knows, none of those who received these well-worded letters has accepted the proposition enclosed therein.

WHAT'S happened to the Independent Producers' and Distributors' Association? That is the question that has been asked the writer time and again. We are frank enough to admit that we do not know. What we do know is that Harry G. Kosch, its general counsel, has been very active and whether or not he has been working for the organization, he has untangled no few perplexing problems. But we would like to have that question answered, not only for ourselves but for the business in general. If there is an organization, why the secret?

AT last the distributor of a picture with excellent box office possibilities has got on the job and this week announced the sale of certain territories. To the writer who knows that this distributor, for no good reason that we know of, turned down no less than nine offers six weeks back, this is good news. At last, this gentleman is playing square with himself. But if he is serious about that $300,000 proposition, then he has another guess coming. The picture is a humdinger and will make money but from where we sit we can see no justification for such a selling valuation.

WE spent four days last week in the Middle West and while there heard from no few exchangemen. They are not altogether pleased with existing conditions. Some admitted they owed thousands. Others just stalled and talked. But the spirit was inspiring. It proved to us that out there the exchangemen are fighting, despite the fact that prevalent conditions are not the best.

ELSEWHERE in this section is published an account of the phenomenal record established by "Mother Eternal" at the Adams Theatre in Chicago. This was a frost and conceded hoodoo. Its patrons, literally speaking, up to the time the Ivan Abramson picture was booked, were empty seats. The manager was puzzled. And then along came Frank Zambrini, one of the brightest showmen in Chicago's Film Row, and he put the house over. And with "Mother Eternal." It was exploitation of the convincing and sensible kind that put it over.

OUT in Toledo exhibitors book pictures that they believe will make money for them. Then they get behind those pictures and spend money in advertising them. Take, for instance, "Doc" Horater, who runs the Alhambra and Panthenon theatres there. He has booked "Where Is My Wandering Boy Tonight?" for an indefinite run at the Alhambra, opening next Monday. But he had been plugging on this picture for the past three weeks. From time to time he has taken space in the local papers advertising the picture. What is the result? Well, when this writer was in Toledo last Saturday, "Doc" had enough demands then to warrant booking the feature for a two-week run. And the picture hasn't opened there yet.

DOC" was good enough a showman to realize that he had something big—and the bigger he exploited it the more money he would make for himself. And he's in business for what he can make out of it. He's got his health and is keeping it, but that isn't why he's an exhibitor. He's making money and admits it. But others are not so fortunate. But perhaps if they took a tip from this oldtimer they would stand a better chance of collecting a profit when Saturday night came along. Create a demand for your pictures.

FILM pirates are active again, if we are to consider certain complaints that have reached this department this month. For a time these thieves remained in the dark and nothing was heard about or from them. Now we hear of five piracy cases. The Weiss Brothers are taking steps to prosecute pirates who are alleged to have stolen prints and taken them to Europe where they are unlawfully being shown.

THIS department would advise every exchangeman in this country who can afford the time and money to go to the M. P. T. O. A. convention in Washington. There will be a lot of important issues brought before the convention that will demand the attention of the independent film man. So if you can spare the time, come along to Washington.

THE F. I. L. M. Club of Detroit is doing remarkable work, a service that is extremely popular with exhibitors and beneficial particularly to the independent exchangeman. Why can't a similar arrangement be made between exchangemen and exhibitors in other territories?

In the Independent Field

European Showmen Dickering with U. S. for Road Showing of Big Productions

British showmen with theatre holdings and interests in London and on the European continent are negotiating with several motion picture companies here for the indefinite bookings of big pictures in legitimate houses there. Among these showmen is none other than C. B. Cochran, the leading British producer, who this week made it known in London that he will inaugurate a summer policy of pictures on his Pavilion Theatre in that city. He is dickering with several producers in America.

Just how long this policy will be pursued depends entirely upon its success. It is proposed to use the services of American managers to put on the shows to go along with the pictures, but no definite offer along these lines has been made as yet.

D. W. Griffith is now in London, and, according to several reports from the other side, is being approached by money interests there who are trying to interest him in making a big picture in that country. No comment on this report was available in New York, although it is not thought likely that D. W. will make his next picture abroad.

Tom E. Davies, the British film magnate, who spent ten weeks in this country, is back in London. He bought many pictures here, but to date has not announced what they are.

According to a report from the other side, Douglas Fairbanks in "The Nut" will not be ready for release until June.

British film interests interpret the abandonment of the Congressional program to increase the tax on films as a victory for them. Editorially, the Bioscope, a British trade paper, says: "The British film producer indeed owes a debt of gratitude to his American confreres who actively opposed any alteration in the tariff laws that would have exercised a prohibitory effect upon the importation of his manufactures into America."

That capital is the one big thing needful for British pictures was the substance of addresses made at the recent dinner of the Royal Automobile Club, at which Harley Knoles, maiaging director of the Alliance Film Corporation, was the principal speaker.

Britishers are looking forward with considerable enthusiastic expectations to the release of "Frailty," the Stoll pictre. The release is set for June.

The firm of George Clark productions has changed its "style and title" to "George Clark Pictures, Limited, Guy Newall Productions."

The Crown Prince's Indian tour has been photographed and is now being used as an added attraction at the British cinemas, where the picture sare said to be making good money.

Americans in Germany attempted to open an American picture house in Berlin, but the venture proved a costly failure for the enterprising showman who attempted to put it over.

No statement was received this week from the Stoll's concerning the Sherlock Holmes series problem that has resulted in this country from announcements by two companies that they each have the series. Cable queries to the other side brought no answer.

Norman Kerry, according to a report in New York, is going to Austria next month to make a series of pictures in that country for the international market. Norman Kerry is now on the Coast, but will be through with the picture this week.

On January 1 the "Agfa" ("Aktiengesellschaft fur Anilinfabrikation") has once more raised the price of raw film to 9 marks pro. meter.

The Prussian cabinet has given out directions in order to protect cinemas of too heavy taxes.

The "Projektions A-G. Union," the oldest producing company of the German film industry, has had its annual meeting. In this company the Ufa holds the majority of the shares.

The "Lichtbildbuhne" is preparing a yearly book of the German film industry which will be published in the spring.

The Richard Oswald A. G., of Germany, has increased capital from seven to twelve million marks.

In view of the general scarcity new tariff negotiations are pending between employers and employees of the German film industry.

The "Lichtbildbuhne" complained about the violations of German film monopolies being the rule in the Balkans and in Egypt.

In Coblenz the American army of occupation has been forbidden to visit any cinemas.

In Leipsic a distributing agency has been founded by exhibitors. The firm is called "Deutsche Vereins A. G."

The German film trade union has held her general meeting in Berlin.

The "Filmliga," a German association for furthering good film production, protested against the high cinema taxes hampering the film industry in producing artistic film.

In November, 1921, Germany imported 11,000 kg. of exposed film, worth 2,973,000 marks. The export of raw film amounted to 354,000 kg., worth 49,462,000 marks, while 61,000 kg. of exposed film, worth 4,987,000 marks, have been exported.

The Vienna firm, "Das Kino," has been transformed into a joint stock company with a capital of 12,000,000 kronen. Thus the firm, disposing of two printing establishments and a modern studio, is the biggest Austrian enterprise.

In Gummersbach, Germany, the "Film-Fabrik-Aktien-Ges." has been founded with a stock of 30,000,000 marks with a view to producing raw film. This foundation is of special importance, in view of the fact that the world's markets demand of raw film considerably surpasses the supply.

In January, 1922, the capital invested in the German film industry was increased by 24,270,500 marks.

C. B. C. Forces Acquire Studio for Big 1922-23 Producing Program

Los Angeles (Special).—Owing to the increased activities of Harry and Jack Cohn and Joe Brandt, who constitute the distributing firm of C. B. C. Film Sales Corporation, and producers of considerable short stuff, they have taken over a local studio where they will confine their production activities. The move was necessitated because of the ambitious plans of the firm.

Among the pictures made by this firm are the popular Hallroom Boys comedies and the two-reel Sunrise comedies. The Hallroom comedies will be produced on a more elaborate scale, according to the announcement given out this week.

It is proposed, too, to use the studio for the production of six melodramas that Messrs. Cohn and Brandt will produce during the coming season. There will be twenty-six Sunshine Comedies turned out by Harry Cohn. The studio has been equipped with every modern facility. It is understood that a large production staff will be maintained here. The cutting and editing will all be done here and prints sent to New York ready for release.

"No Money to Guide Them" is the title appropriately given to the latest Hallroom Boys comedy, a print of which is now in New York. Harry Cohn produced this one, whcih si one of the best of the series.

Director Fred Caldwell is very busy these days shooting "The Night Life of Hollywood," a travesty on the sensational articles that have appeared in the newspapers. The cast includes Frank Glendon, Josephine Hill, Jack Connolly and Gale Henry.

Joe Di Lorenzo, of New York, who is State righting the new series of "Big Boy" Williams Western five-reelers, arrived here this week, completing the first leg of his trip to exchange centres. He took a look at the production on "The Trail of Hate," the second of the new series, and appeared to be well pleased with the work done on it thus far.

James B. Leong, the Chinese producer, has leased the Balhoa studio here and will shortly begin production there.

C. A. Beatty is the general manager of the Better Pictures Corporation, which, according to letters received here, has established a new laboratory in Chicago.

Eva Novak, formerly with Universal, has organized her own producing company and will shortly start production at the Fine Arts studio. She will be featured in a series of five-reel specials of the mystery type for independent distribution. E. L. Butler and William R. Reed are backing this venture.

Jack Hoxie is a busy man these days. He is working on the second of the new series of Westerns which Sunset Productions will handle. Anthony J. Xydias is president of this firm.

Philip Space—(well named)—used to be an eastern newspaperman, but now he is filling up newspaper space (no intent at comedy) exploiting Jack Hoxie for Sunset Productions, Inc.

Arista Film Corporation, according to authentic gossip here, will State right "My Mother."

Grace Comeron will play the lead in "Little Dolly Dimples," which P. S. McGenney will make for Shamrock Productions, Inc.

Del Andrews, until recently with Thomas Ince, is now associated with Hunt Stromberg, who has entered independent production on an ambitious basis. He is production manager and film editor as well.

Clar Kimball Young's contract in which Sam Zierler, the New York State rights exchange man, is financially interested, calls for a series of five pictures annually. The first one will shortly be completed. Elliott Dexter, as exclusively reported in Moving Picture World, six weeks ao, is her leading man.

Fred Caldwell has completed the continuity on a seven-reel special that Commonwealth Pictures will make at at the Balboa studio. C. E. Peters has been engaged to do the photographing.

"Fires of Vengeance" is the title of the first Long Chaney starring picture that Irving Cummings is producing for the independent market. Irving Lesser is said to be financially interested with Cummings in this production.

Ferdinand Earle was scheduled to star production this week on a super special entitled "Faust," with an all-star cast. Mr. Earle has written the scenario and George Benoit engaged to do the photography.

J. A. Howe, an old timer in direction line, is now working on the Roach line, after having done considerable work with independent producers.

Norman Kerry, who is working on Peter B. Kyne's "Brothers Under Their Skin," is to go to Austria where he will appear in a picture in which he is to be starred.

P. S. Corp. Gets Sunburst Films

Producers Security Corporation has closed a contract with the Sunburst Pictures Corporation to handle the distribution of this company's products.

Albert W. Plummer, president of the Sunburst Company, announces that the filming of "The Sands of Humanity" will start about May 10.

In the Independent Field

VERA REYNOLDS
Star in Arrow's Popular Broadway Comedies

To Excite Curiosity Is the Aim of True Exploitation, Says Burr

"In the motion picture business, the term 'exploitation' is frequently abused," says C. C. Burr, president of Affiliated Distributors, Inc. "While exploitation is really a form of publicity, true exploitation actually shows some portion of the entertainment to be offered in order to arouse the curiosity of the beholder to see the whole of it.

"Curiosity is then the motive to which appeal must be taken. Perhaps the most efficient user of real exploitation is the circus. With a circus parade you usually see wagon after wagon pass with the shutters closed while occasionally one comes along with the occupants revealed. This is done to excite the curiosity as to what is in the closed wagons.

"With respect to a picture," continued Mr. Burr, "I believe that stunts which have no connection with the picture should not be employed. For example: With 'I Am the Law' the Edwin Carew special, a jazz band or a train wreck in the lobby would be out of place. On the other hand, a northwest cabin scene with animals, skins, knives, etc., would be appropriate because such a scene is actually in the picture, and to stage some action, such as a struggle between two men, would add to the effectiveness.

"Then there is a clever knife-throwing stunt that could be used in a store window, or the use of an Eskimo dog team where possible, or a man depicting a Northwest mounted policeman and used for lobby or street work would be effective and absolutely in keeping with the production.

"There are many other exploitation possibilities in this picture, but I have mentioned enough to illustrate what I believe to be the true idea of exploitation. If you have the goods in a picture, show the public enough of it to arouse sufficient curiosity on their part to make them want to see the whole."

Equity Closes "Curse of Drink" Deal

As was exclusively published in Moving Picture World two weeks ago, Equity Pictures Corporation, through Louis Baum, the sales manager, who shortly goes to Europe, announced this week that it would release the latest independent feature, "The Curse of Drink," written and directed by Harry Hoyt. The deal was closed Tuesday, April 25. The cast is made up of well-known screen and stage players. The picture was made in New York.

To Road Show Houdini Film

After three weeks, Houdini closed his New York engagement at the Times Square Theatre this week in his initial photoplay feature for his own company, "The Man From Beyond." During its run on Broadway, "The Man From Beyond" was accorded high praise from press and public alike.

Houdini plans to road-show "The Man From Beyond" in a number of key cities, appearing in person in conjunction with the picture in original feats of mystery that have made him famous the world over as an entertainer.

McGovern-Egler Report Sales on Hamiltons

McGovern & Egler announced this week that the two-reel westerns, featuring "Shorty" Hamilton, have been sold in four more territories. H. C. Simeral & Co., of Pittsburgh, for Western Pennsylvania and West Virginia. Federated Film Exchange of Kansas City for Kansas and Western Missouri. Screen Art Pictures of Philadelphia for Eastern Pennsylvania and Southern New Jersey. Federated Film Exchange of Omaha, for Iowa and Nebraska.

Dillon Finishing "A Lady by Luck"

Edward Dillon's first independent production, "A Lady by Luck," is now nearing completion and it is Mr. Dillon's intention to try out this picture as soon as it is finished, in some small town upstate without any advance heralding, and if it wins the approval of the audience, plans will then be consummated for its national distribution.

"Wandering Boy" in Two Fox Houses

Following its week's run at the Allen Theatre, Cleveland, where it did excellent business for the entire seven days, the Equity production, "Where Is My Wandering Boy?" has been booked by its territorial owners in the Washington Theatre, Detroit, and at the Liberty Theatre, St. Louis, for week runs.

Between You and Me

ALEXANDER FILM CORPORATION intends going the limit in seeing to it that its contracts with the various State rights exchanges that bought territorial rights on Stolls' Sherlock Holmes series of two-reel mystery plays are fulfilled. The Alexander people accuse Stoll of double dealing and with not adhering to the contract he had with the American distributor. This week, Alexander sent out letters to the buyers informing them that he would take steps to obtain an injunction.

The actions of a certain State right distributor in the possession of a big box office possibility are hard to explain. This seller closed a deal with a certain exchangeman. The latter was made to understand that the territorial purchase price was $4,000. He planted $1,500 cash down when he bought and the remaining $2,500 was payable on delivery of the print, when he was to also pay for the print cost. The contract was signed. But for some reason known only to himself the distributor went into the exchangeman's town and tried to talk another exchangemen into buying a picture, the rights for which he had already sold in that territory. This exchangeman and the buyer, however, had a secret agreement between them that one was to lay off a picture so long as the other was dickering for it. So the second exchangeman, knowing that his friend had already bought the picture, listened to the visitors' chatter—and then called up the buyer, who had his little say. And he has the picture rights.

The very first thing Harry Rapf, the Warner producer, did on his arrival in Los Angeles two weeks ago, was to wire Harry Warner ascertaining how "Your Best Friend" was going. And just to prove that he was on the level about it, Harry closed as follows, "Your Best Friend, Harry Rapf."

Phil Selznick no longer is in active charge of the Cleveland exchange that bore his name. Sam Green, his backer, has taken charge, although, according to the gossip this writer heard in Cleveland, Phil still retains a financial interest in the exchange. Selznick is now with the Select outfit in that city. Selznick over-bought. It will be remembered that Phil Selznick was given his start in the independent field by Dave Warner, who operates the Warner Exchange in Detroit. Selznick was grabbing off $100 per week when with Warner, according to Dave. Sam Green at that time was putting up the money for Dave Warner. Selznick, however, got ambitious and soon went into business on his own with the result that Green soon got behind him. For a time the Selznick exchange was the talk of the field, but as time lapsed the exchange fell behind.

Wesley Barry, star of "School Days," is a mighty hard-worked lad and the strain is beginning to tell on him, according to those in on the know. Though clever, this boy, envied as he is, is leading anything but a happy and contented boy's life, for the reason that he is kept much on the go and is given little or no time to devote to boyish enjoyments. He is drawing from $2,000 to $2,500 a week for his personal appearance act.

There is a certain press agent, a newcomer in the independent field, who for the past few weeks has been dishing out a lot of what he calls "press copy" that we wouldn't hand to a junk dealer. This chap has a funny idea that all he has to do to get space is to sit down and knock everybody's product. He also resorts to lengthy, but meaningless editorial comment, characterizing his pictures as "great," "stupendous" and those of the other fellow as "junk," etc. We want to inform this gentleman that we are for co-operation. We want to serve the independent man right. We will publish news and interesting information on pictures—but we will not tolerate junk. For the benefit of this gentleman we will say that his stuff is always welcome by our waste basket.

Anybody who tells you the Weiss Brothers are not showmen, hand them a laugh. This crowd has a mob of good, big pictures that they are holding on to until the Fall when they expect to come out strong. As exclusively stated in this department last week Weiss will not release "After Six Days" until the Fall.

In the Independent Field

Live News from the State Rights Market

ANNOUNCEMENT has been made by J. T. Sheffield, manager of Greater Features, Inc., and of Lannon-Sheffield exchanges, both of Seattle, that Harry Sigmond has resigned as manager of the Blue Mouse Theatre, Portland, Ore., to reenter the selling end of the business, and has joined Greater Features, Inc. Mr. Sigmond will have charge of the company's activities in Oregon and southwestern Washington. Mr. Sigmond's first contract with the motion picture business was as lawyer when he organized the Northwest Film Board of Trade and acted as its counsel until August, 1920, when he accepted a position as assistant manager of Vitagraph Exchange in Seattle. In June, 1921, he was chosen manager of the Seattle Exchange of Associated Producers and held that position until November, when he was appointed manager of the new Blue Mouse Theatre in Portland, then just opening as a first run house. Mr. Sigmond is known by every exhibitor in the four northwest states, and his reentry into the distribution field will be like a home coming. Mr. Sigmond is now living in Portland at 1189 E. Burnside street.

Educational offices in Seattle made a city record for short subjects by their bookings for Educational week, April 16 to 23. Every house in Seattle, with but two exceptions, ran Educational subjects. Good records were made throughout the entire northwest. J. A. Gage is manager of the Seattle office.

About March first Arrow Film Corporation announced the purchase of fifteen two-reel Sherlock Holmes films for distribution throughout the Northwest. Now comes the conflicting word that these films are to be distributed through Educational offices. Arrow, however, claims Northwest rights; at the same time not denying that Educational may have secured the balance of the territory for the series.

Mrs. Nell Clark Keller has arrived in Seattle in advance of "Ten Nights in a Bar Room," which opens at the Blue Mouse April 22. She is making three to five minutes talks before audiences this week, inconnection with a trailer of "Ten Nights." Mrs. Clark will remain for the opening, at which time she will be joined by Baby Ivy Ward. Mrs. Keller has many friends in Seattle, where she formerly lived and attended school. This is her first visit to the city in six years. She is the mother in the picture while little Miss Ward is the child.

Ernest Williams has resigned from Grand & Warner, Buffalo, N. Y., to accept a position with Niagara Pictures Corporation. J. A. Schuchert, Jr., has resigned from Niagara. It is rumored he will start an exchange of his own.

The Buffalo, N. Y., Pioneer Exchange is now located on the third floor of the Warner Building, 257 Franklin street, where Manager Bob Murphy will be glad to greet old friends. It is rumored Sam Suckno has purchased the exchange.

The newly organized Progress Picture Company, of which Joe Fox is manager, is now located on the second floor of the new building at Nineteenth and Wyandotte streets, Kansas City. The new quarters boast a projection room and facilities affording the quick handling of film. The company, besides distributing the Arrow pictures formerly distributed by the Phoneix Film Companyq has the distribution in that territory of "His Nibs" and "Shadows of Conscience."

M. A. Kahn, manager of the Crescent-Federated Exchange, Kansas City, left last week for a trip around the key towne in Southern Kansas.

David Segel of the Royal of Philadelphia announced this week "Determination" will be given its first upstate engagement at the Arcadia, Reading, for a week's engagement begining May 1, and will also play at the Lorenz, Bethlehem, Pa., and the Strand, Easton, Pa. In Philadelphia nine theatre in the outlying districts, each a first run house, will play "Determination" day and date. Allen Glenn has been added to Royal force in the capacity of exploitation man.

Oscar Neufield and Tony Luchesse of the De Luve Exchange Philadelphia, announce the big special "Yankee Doodle, Jr.," which it seems must follow the marvelous success attained by their "Ten Nights in a Barroom." Also "Prosecution," in seven reels, will be another big production which is going to find its way in all the first run houses in Philly.

The Motion Picture Equipment Corporation of Philadelphia reports the following installations: two Power's 6-E machines, curtain controls and full booth equipment. W. Q. Keen, manager, is very optimistic regarding future business.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, was in Chicago and Toledo, Ohio, last week, being met in the latter city by the writer. Dr. Shallenberger went into a conference with "Doc" Horater of the Alhambra and Panthenon theatres, Toledo and it would be surprising to hear that would not be surprising to hear that "Doc" is put at the head of a syndicate that will handle "Ten Nights in a Barroom" in Ohio.

Frank Zambrini, the live-wire exchangeman of Chicago, is doing a land office business with his bigger pictures. Frank had the honor of having three of his pictures in Loop houses this week. Not bad, eh?

Lester Scott, Jr., sales representative for C. Burr's Affiliated Distributors, Inc., handling the all-star Bfl. F. Zeidman-Bernie Fineman Edwin Carew production, "I Am the Law," is contributing his share towards making the railroads pay. Lester was in Kansas City, St. Louis and Chicago this week.

This is Federated-Standard Week in northern Ohio, for the Standard-Federated Exchange of Cleveland this week conducted its Sales Drive there. Reports early this week are encouraging.

Nat Lefkowitz of the Standard Film Service, Cleveland has moved his headquarters from the Film Building to the Broadway Film Building.

Joe Brandt, president of the Star Serial Sales Corporation, handling the Eddie Polo serial, "Cap'n Kidd," and head also of C. B. C. Film Sales Corporation, spent the week visiting Chicago, Cincinnati and Omaha. He will be away from New York for several weeks.

David Horsley has purchased a First National sub-franchise for the Hawaiian Islands. Dave is one of the old timers in this business.

M. A. Fink, president of Peacock Productions, Inc., of Oklahoma City and Dallas, visited New York during the past week as did also M. Richards of Kansas City.

The bankruptcy proceedings against the Pioneer firm in New York, according to statements issued this week, will not affect the Buffalo or Detroit exchanges. The Philadelphia and Boston exchanges also are not interested in the proceedings.

Louis Baum, sales manager for Equity Pictures Corporation, leaves early next month for Europe. He will tour continental Europe and England. He is making the trip in the interests of Equity.

Elmo Lincoln, star of Weiss Brothers' serial, "Adventures of Tarzan," returned to New York this week. It is expected that he will go to England next month to make personal appearances there.

The newly formed Independent Producers' Association of Atlanta, Ga., is said to have been organized by interests now included in the S. A. Lynch enterprises. It will specialize in independent productions for independent exhibitors.

Harry Warner, of Warner Brothers, will, in all probability, be one of the speakers at the third annual convention of the Motion Picture Theatre Owners of America in Washington, May 8 to 12.

The purchase of the negative held by Concord Film Company on "Ten Nights in a Barroom," by C. R. Seelye, did not come as a surprise. The sale was closed this week, Hopp Hadley, Edward M. Behrman, William Devery and Irving M. Behrman acting for Concord.

Sam Grand, of the New England Federated exchange, is expecting to clean up in that territory with "His Nibs," starring Chic Sale.

Joe Di Lorenzo, who is State righting the "Big" Boy Williams Westerns, is meeting with great success on the road selling the picture territorial rights.

The writer found Pittsburgh State rights exchangemen contented, but saw little money there. Exchangemen there agree that the exhibitors are counting every penny, but they add that they have no complaint to make for considering everything business is not so bad.

Joe Weil, who in addition to being a live exploitation and publicity man is also sales manager for Export & Import Films, Inc., returned to New York from a successful sales tour of the country.

William G. Smith of Fidelity Pictures, Inc., has been appointed personal representative for H. C. Witwer, author of "The Leather Pushers."

Will Page, one of the best known publicity men in show business, has opened his own office in New York. Will has publicized a number of big attractions and before entering the film business was publicity manager for the Morris Gest enterprises. He put over "Experience," the big play that "made" Comstock, Elliott & Gest, and also handled successfully the spectacles produced in this country in later years by Mr. Gest personally.

Jack Edwards will in all probability soon hit the road to exploit the Houdini picture, "Man From Beyond," which will be road showed.

Merritt Crawford's live publicity bureau is having a busy time these days. This enterprising publicist has a number of live accounts, among them being Will Nigh's independent production firm and the Tilford Studies, Inc., of New York. They also have a long list of stars on their list.

R. W. Baremore is again shining forth as publicity manager, for this week this hustler sent out his first copy on Betty Blythe. Betty couldn't have made a better selection.

Wires from J. Charles Davis, 2d, the Arrow exploitation and publicity manager, from Chicago, indicate that "Ten Nights In a Barroom" is going big in the Windy City.

The ad copy used by Warners last week in exploiting "Your Best Friend" indeed started some talk. The ad gave the exhibitor something to think about and don't be surprised if some of the other p. a.'s take Eddie Bonns' tip and push out similar copy. It's what the exhibitors want.

Leon Rubenstein has opened an exploitation bureau in Boston that is getting results for the exchanges, judging from reports that have reached this department.

Note to the Exchange Exploitation, Advertising and Publicity men. Let the column know what you are doing. Send us your name, anyway, and keep the column in touch.

"Ten Nights in a Barroom" equalled "Over the Hill" and "'Way Down East" records at the Granby theatre in Norfolk, Va. Robert Downing, who made famous the stage role of Joe Morgan, appeared in person. His presence helped pack them in. The opposition was "Orphans of the Storm" at $1 top.

Independent exchanges that have bought rights to Weiss Brothers' "The Expose of Sawing a Lady in Half," are mopping up and already reports on first bookings poured into this department.

First Six Chapters of "Cap'n Kidd" Ready

Notwithstanding the inclement weather, delays caused by illness and the usual mechanical troubles incidental to the production of an elaborate and spectacular chapter-play, "Cap'n Kidd," Eddie Polo's first independently produced serial is rounding into form, and according to a conservative estimate made by Joe Brandt this week, should be completed and be available for release throughout the country within the next six weeks.

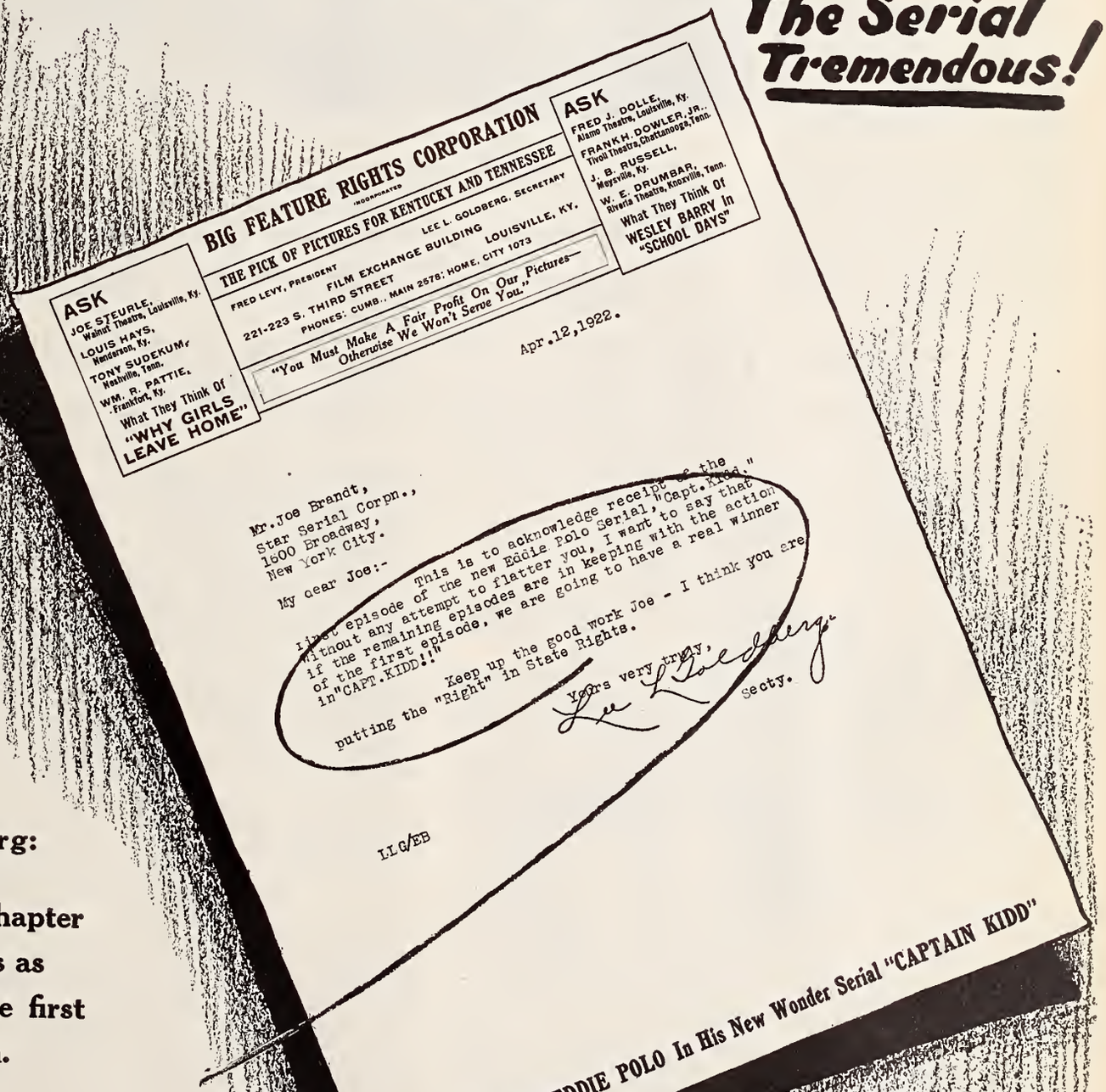
Thus far six chapters of the serial have been completed, though fully fifty thousand feet of film have already been "shot" under the direction of J. P. MacGowan and Burton King. This does not necessarily mean that only six episodes of the serial have been made since production was first started on "Cap'n Kidd." The additional footage—and close to twenty thousand feet of film is available, will be used in the remaining chapters just as soon as a number of special scenes now being photographed are "shot."

In the Florida Everglades, for instance, where Polo and his company of players were working two weeks ago, more than twenty-five thousand feet of exteriors were photographed. A goodly portion of this film was used throughout many of the scenes in the six chapters now completed. In order to facilitate production matters, a number of special scenes which are to be used exclusively in episodes eight, ten, thirteen, fourteen and fifteen were photographed, and will upon completion of the chapters in question, be assembled and placed in their continuity.

Who Put the "Right" in State Rights?

Lee Goldberg says—EDDIE POLO in "CAP'N KIDD"

The Serial Tremendous!


ASK
JOE STEURLE, Walnut Theatre, Louisville, Ky.
LOUIS HAYS, Henderson, Ky.
TONY SUDEKUM, Nashville, Tenn.
WM. R. PATTIE, Frankfort, Ky.
What They Think Of "WHY GIRLS LEAVE HOME"
BIG FEATURE RIGHTS CORPORATION
INCORPORATED
THE PICK OF PICTURES FOR KENTUCKY AND TENNESSEE
FRED LEVY, PRESIDENT
LEE L. GOLDBERG, SECRETARY
FILM EXCHANGE BUILDING
221-223 S. THIRD STREET
LOUISVILLE, KY.
PHONES: CUMB., MAIN 2578; HOME, CITY 1073
"You Must Make A Fair Profit On Our Pictures— Otherwise We Won't Serve You."
ASK
FRED J. DOLLE, Alamo Theatre, Louisville, Ky.
FRANK H. DOWLER, JR., Tivoli Theatre, Chattanooga, Tenn.
J. B. RUSSELL, Moyaville, Ky.
W. E. DRUMBAR, Riveria Theatre, Knoxville, Tenn.
What They Think Of WESLEY BARRY In "SCHOOL DAYS"
Apr.12,1922.
Mr.Joe Brandt,
Star Serial Corpn.,
1600 Broadway,
New York City.
My dear Joe:-
This is to acknowledge receipt of the first episode of the new Eddie Polo Serial, "Capt.Kidd." Without any attempt to flatter you, I want to say that if the remaining episodes are in keeping with the action of the first episode, we are going to have a real winner in "CAPT.KIDD!!"
Keep up the good work Joe - I think you are putting the "Right" in State Rights.
Yours very truly,
Lee L. Goldberg
Secty.
LLG/EB
NOW BOOKING—EDDIE POLO In His New Wonder Serial "CAPTAIN KIDD"

Mr. Goldberg:

The fifth chapter is five times as *good* as the first —and so on.

Territory is going fast. Wire to

STAR SERIAL CORPORATION

1600 BROADWAY NEW YORK JOE BRANDT ~ Pres. TELEPHONE BRYANT 6212

In the Independent Field

"I Am the Law" Dogged on Jersey

To satisfy themselves that "I Am the Law," the Edwin Carewe independent special, is as good as they think it is, C. C. Burr, president of Affiliated Distributors, Inc., which is handling the picture, Mr. Carewe, the director, "Bernie" Fineman, president of the Edwin Carewe Productions, Inc., and several tough critics from the White Way journeyed to Westfield, N. J., Saturday night to witness a showing of the picture before a regular movie audience. The showing was given by Manager Flagg of the Playhouse, who satisfied himself beforehand that his usually large Saturday night audience was not going to be disappointed. The picture ran in over six reels, but when it was finished it was almost impossible to realize it was that long.

"TEN NIGHTS IN A BARROOM" SCORES AGAIN

Arrow's miracle picture breaks records in Toledo and Chicago. Above, at left, is a clever tieup negotiated by J. Charles Davis; at right, attractive front of "Doc" Horater's Alhambra Theatre, Toledo, Ohio

Saenger Buys Equity's "Wandering Boy"; Three Districts Go On "Yankee Doodle, Jr."

The big exploitable pictures are mopping up and the demand for such pictures in the independent market right now cannot be met. Reports on established box office pictures all denote continued excellent showings. This week Equity announced another important sale on "Where Is My Wondering Boy Tonight?" to the Saenger Amusement Company of New Orleans. This constitutes one of the biggest deals of the season and something of which Equity can rightly feel proud.

From M. J. Burnside came the announcement that he had sold two territories on "Yankee Doodle, Jr.," whose box office possibilities were first pointed out in MOVING PICTURE WORLD. Immediately following the publication of the WORLD review on picture, Mr. Burnside was flooded with inquiries for detailed information and price on the picture. The territories disposed of include eastern Pennsylvania and southern New Jersey to De Luxe Film Exchange of Philadelphia, which has successfully handled Arrow's "Ten Nights In a Barroom"; Greater New York and northern New Jersey to W. R. Wilkinson, who is said to be associated in this deal with B. S. Moss.

Mr. Burnside announced, too, that he is selling the picture on a $300,000 basis, and that in spite of this valuation, he has many other big deals under way. The picture itself promises to be one of the biggest box office bets of the year, but it will command the most elaborate exploitation.

"Where Is My Wandering Boy Tonight" is generally doing big business, this week being held over at the Stanton in Philadelphia for a second week. "Doc" Horater of the Alhambra Theatre, Toledo, O., this week told the editor of this department that he already has a demand on this picture and he has booked it for an indefinite run. This is something new in Toledo—and the picture doesn't open there for another week. Nevertheless, Horater has the city plastered with paper and is using liberal space in the Toledo Bee, Toledo Times and Toledo Blade, which is getting him considerable publicity on the picture. The Allen Theatre in Cleveland last week turned away hundreds, while the other Cleveland houses were idly looking on.

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Exchanges are still hard pressed for money. Particularly true is this in New England and the Middle West. Even the bigger exchanges, whose capital is invested in big attractions on which they are spending lavishly on exploitation, are sitting tight. While the situation is working itself out satisfactorily, it will be well for the trade in general to get back of those enterprising exchanges who mean business but cannot aqord, for business reasons, to lay out 100 per cent. cash on pictures.

New York Federated Exchange, over which Bobby North presides, is boasting of a record booking on "The Jungle Goddess," the Export & Import serail.

"Give Me My Son," the George Hamilton-Swedish Biograph picture, is being booked into theatres in the metropolitan district on a percentage basis.

Exchanges throughout the country, handling Equity's "Where Is My Wandering Boy Tonight?", are using the catchlines and program underlines suggested by Moving Picture World in its exclusive review on that picture. The lines are—"The story of Main Street and Broadway, of soda fountains and cabarets, of a little church and dance halls, of a mother and a wayward boy, of a country lass and a chorus girl."

Incidentally, "Where Is My Wandering Boy Tonight?" has been booked by the F. & R. Film Company, of Minneapolis, for an indefinite run at the Astor Theatre in St. Paul, during the week of May 7.

Al Kahn, of Omaha, has organized the Supreme Pictures Company for the purpose of consecrating all efforts on the exploitation of Warner Brothers' "School Days" in Nebraska and Iowa. Kahn owns the Federated Crescent Exchange there, which on May 1 moves to the new Film Building in Omaha.

Harry Taylor, formerly manager of the Sterling Pictures Enterprises, of Omaha, has turned over the distribution of all his pictures to the Crescent-Federated Exchange of Kansas City.

Richards & Flynn Film Company of Kansas City, this week reported important bookings on Arrow's "Ten Nights in a Barroom." The feature opens at the Liberty in Kansas City beginning April 30. It has just closed a record run at the Old Mill Theatre in Dallas, Tex.

E. O. Jones, of 615 South Den Avenue, Hastings, Neb., is anxious to hear of the whereabouts of George W. Jones. His father died at Delphos, Kan., April 1. He is believed to be associated with some exchange.

Lou Berman, of Independent Film Corporation, of Philadelphia, reports that he expects to do a bigger business on Warner Brothers' "Your Best Friend" than he has done with any picture he has previously handled. The Stanley has booked the feature, starring Vera Gordon.

"She Played and Paid," according to the Philadelphia Graphic Exchange, will also play the Stanley circuit, having opened last week in Atlantic City, N. J., where it did well. It was on the strength of the Atlantic City showing that the Stanley firm booked it over its circuit.

Second National Pictures Exchange, of Pittsburgh, is now handling the Lee-Bradford special, "Determination." The picture was originally acquired by Jones & Adams, who turned it over to Second National which is handling the physical distribution.

Greater Features, Inc., Makes an Example of J. P. Shea, Sentenced to 10 Years in Penitentiary

The case of the State of Utah vs. J. P. Shea, on charge of embezzling funds of Greater Features, Inc., recently tried by the Salt Lake Circuit Court, resulted in Shea being sentenced to from one to ten years in the Utah Penitentiary. On January 28, Shea absconded from the Salt Lake office of Greater Features, Inc., where he was manager, taking with him all available funds of the company. He also had numerous bad checks out with outsiders, some of them his personal friends. His affianced wife, recently arrived from Texas, was expecting to be married two days following his disappearance. He had tried, without success, to borrow from her.

Less than three weeks after the crime, Shea was apprehended in Boston through inquiries sent out by the police of Salt Lake. He was held for extradition, but before the state of Utah would go to the expense of bringing him back for trial, it was necessary for J. T. Sheffield, treasurer and manager of Greater Features, Inc., to agree to personally appear and testify against Shea, at his own expense. Both Jack Lannon, President, and Mr. Sheffield are held in high esteem by their friends, among their competitors and in the trade, and both are inclined toward leniency—to help keep a fellow straight, rather than put him through. Circumstances, however, more than justified the prosecution, especially as Shea, prior to his arrest, had hunted Sheffield up in New York while the latter was East on business, admitted a small part of his embezzlement.

In the Independent Field

"Mother Eternal" Puts Chicago Adams on Map; Independent Pictures Scoring Box Office Marks

That pictures contribute in no small way towarding "making" theatres was conclusively proved during the past two weeks in Chicago. The Adams Theatre, located in Chicago, on Adams Street, between State and Wabash, was a losing proposition and a conceded "lemon" until Frank Zambrini of the enterprising Progress Pictures and Graphic Film Exchanges of that city "sold" the manager on the idea of letting him book Ivan Abramson's "Mother Eternal" there. Zambrini offered to gamble and spend his own money exploiting the picture which stars Vivian Martin.

The Weisenheimers in Chicago's Film Row could not see the proposition and didn't hesitate telling Zambrini so. They characterized the house as a "hoodoo" and in this they were right for the house had failed to return a single winner. The Adams is a trifle out of the theatrical rendezvous of the Loop and virtually secreted away. But Zambrini listened to none; he had been in the show business long enough to know what to do—and in this case he not only knew, but he did it, and came through a couple of thousand dollars ahead of the game.

J. P. Gruell, Zambrini's publicity and exploitation man, was put on the job. He used plenty of newspaper space and plastered the town with paper. He pulled stunts that went over with the result that when the picture opened there was a turnaway—something unheard of in the history of the Jonah house. But that was the beginning, for as the week passed the crowds trying to get in increased with such regularity that it was necessary to keep the picture over a second week. The writer was in Chicago Sunday and saw the house manager, baffled, sending folks away.

The Adams, now as a result, is securely on the theatre map in Chicago, and Abramson's "Mother Eternal" did it. Vivian Martin, through coincident, opened at the La Salle with Lynn Overman in Jules Hurtig's "Just Married." This engagement stimulated further interest and it would not surprise this writer in the least if "Mother Eternal" is held over for a third time next week.

But that's the half of it so far as Frank Zambrini is concerned for he not only securely established the Adams, injecting life into it, but he booked Arrow's miracle box office picture "Ten Nights In a Barroom" at Barbee's Loop Theatre and played against himself. And he cashed in on "Ten Nights" as big as he did with "Mother Eternal," for the Arrow special had to be held over a second week at the request of hundreds who could not get into the house during the first week's run.

Charles Davis, the Arrow publicity and exploitation director, personally supervised the exploitation on this picture for Zambrini, and earned further credit for himself. Charley not only was instrumental in putting the picture over in the Windy City, but while doing that there commuted back and forth between Chicago and Toledo, closing last Saturday a phenomenal run on "Ten Nights in a Barroom" at "Doc" Horater's Alhambra Theatre in the town that the Jess Willard-Jack Dempsey argument put on the map.

The Chicago run had to be prolonged to a week with John Lowell, star of the picture, making personal appearances during the second week, coming on from Toledo where he appeared last week. Lowell is becoming quite popular and in big demand by exhibitors, who no doubt will want to use his future pictures. In Toledo, Davis grabbed some of the choicest spots in the town; notably the pharmacy diagonally across from the Post Office, in the heart of the business and theatrical section. The window tie-up Davis negotiated is depicted elsewhere in this section and constituted a genuine novelty, for it tied up a barroom business with the drug store.

Business in the Middle West is picking up rapidly. Detroit never made the money that exhibitors there are making today. The downtown houses are literally mopping up. This town is back to normalcy and there is a scarcity of skilled mechanics there. Money there talks and the theatre-goers seem to have plenty of it, judging from chats the writer had with some exhibitors.

While business in Cleveland and surrounding Ohio cities is not what it should be, independent exchangemen told the writer that everything considered, they are doing well. "School Days" is leading the field of money-makers. S. Barret McCormack was showing "Where Is My Wandering Boy Tonight" at the Allen in Cleveland, where it did a record business. On Saturday morning, April 22, the house held a successful "radio" matinee in conjunction with The Cleveland Press.

"Ten Nights in a Barroom" opens at the Park in Youngstown, Ohio, on May 7 for a week, John Lowell appearing in the L. Case Russell version of the famous stage play.

Chicago is "eating up" Warner's "School Days," judging from the reports exhibitors there sent this department.

"Determination," the Bradford-Lee special, which opens in Providence, R. I., at the Victory Theatre will be elaborately exploited. The picture opens there week of May 7. Irene Tams may appear there in person.

Speaking of Irene Tams reminds the writer that she not only ran away with "Determination," but incidentally contributed in no small way to its successful run in Atlantic City, N. J., recently. The picture also plays Reading, Pa., next week. Dave Segal is handling the feature in eastern Pennsylvania, and by utilizing clever showmanship tactics he is making big money with it.

Joseph Depew, the clever boy star, will in all probability appear in conjunction with the showing of "Broken Silence," the Pine Tree Pictures Corporation picture, which Dell Henderson made and which Arrow Film Corporation is State righting. Zena Keefe is starred in the picture, which is the best of the Pine Tree-Curwood series.

"Where Is My Wandering Boy Tonight" opened at the Stanton in Philadelphia on Monday for a second week, playing to record business at the first week showing. The newspapers literally raved over the picture as a whole, and this helped on the draw. Monday and Tuesday business this week was reported equally big by our Philly correspondent.

"Honeymoon Ranch," the Bert Lubin Allene Ray feature, did such good business at the Virgil Theatre, Virgil, Kans., that Manager O. D. Allis is pleading for more pictures like that one.

Dick Talmadge pictures are the rage and would go bigger if the producer would spread himself a little by more elaborately advertising the star, whom this writer predicts is the coming big male star. "Taking Chances," according to G. L. Rugg, cleaned up at the Eureka Little Theatre, Weston, Mo. Rugg owns this house.

Ben Friedman, in Minneapolis, is reviving "The Flame of Yukon," with Dorothy Dalton, which seems to be pleasing exhibitors there, if exhibitor reports from that territory mean anything.

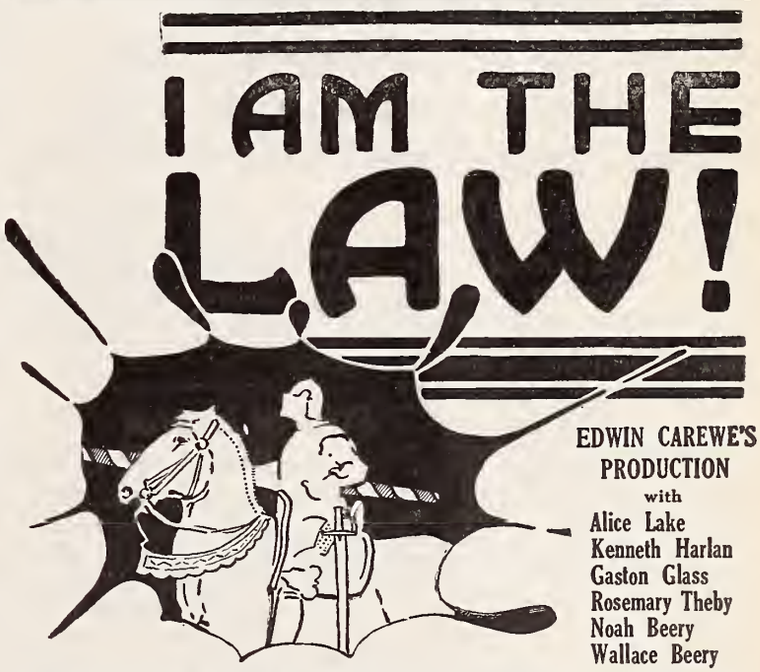
Here's a straight-from-the-shoulder report from Mrs. G. A. Mitchell, who runs the Orpheum in Darlington, Wis., on "Rangeland," starring Neal Hart; "The direction, photography and misspelled words in the titles make it a sickening feature."

"Ten Nights in a Barroom," the revived version, opened on Sunday at the Isis Theatre in Indianapolis. No report has yet been received on the reception accorded the picture.

The Strand down in Baltimore mopped up with Warner's "School Days," which is a feather in Lou Burman's cap, for Lou is handling and exploiting this money-maker in a nifty fashion.

Second National Offers New Film

"Broken Shadows," the latest release by Second National Pictures Corporation, is a version of a popular novel by Charles Garvice, entitled "Nance." "Broken Shadows" is an Irish love story in which the course of true love is far from smooth. Tense situations, humor, pathos and suspense are claimed for the production in which Isobel Elsom, Mary Forbes, James Lindsay and Ivan Sampson are featured. There are said to be two highly interesting and altogether human villains, masculine and feminine, in the story, which follows closely the theme of the novel.



EDWIN CAREWE'S PRODUCTION
with
Alice Lake
Kenneth Harlan
Gaston Glass
Rosemary Theby
Noah Beery
Wallace Beery

The picture with as much thought and effort behind it as any legitimate play ever had.

Photoplay by Raymond L. Schrock, adapted from a story by

JAMES OLIVER CURWOOD

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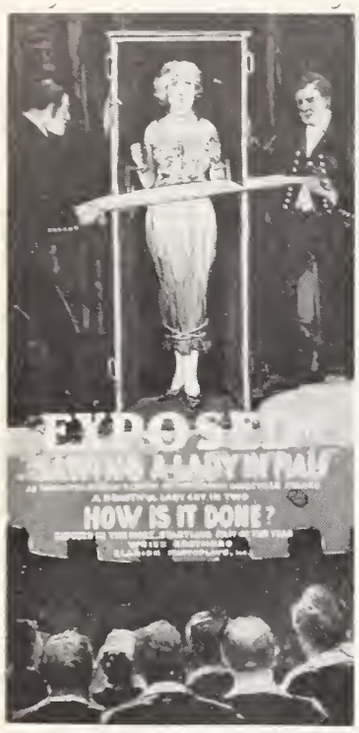
In the Independent Field



A CRACK THREE-SHEET

Only one sample of business-getting paper used by Weiss Brothers for exploting "Exposé of Sawing a Lady in Half"

"Direct to Exhibitor" Co-operation Spells Success for Warner Brothers

Although "Your Best Friend," the latest Warner Brothers-Harry Rapf production, starring Vera Gordon, has but recently been announced for distribution, it is reported that many prominent theatres have booked the feature, following the laudatory comments of newspapers and the trade press during its two weeks' run at the Central Theatre, N. Y.

A big factor in the success of the Warner pictures is the co-operation extended to exhibitors by the Warner publicity staff, and the fact that the organization in maintaining an interest in all pictures, strives to help theatre owners to derive the maximum business results with film.

How well the Warner organization is succeeding in this is evidenced by a letter from Lee L. Goldberg, of Big Feature Rights Corp., Louisville, Ky.

"Just a line to thank you for the splendid co-operation you have given us in the way of publicity on 'Why Girls Leave Home' and 'School Days.' I want to say further that you have the right idea, in sending direct to the exhibitors a lot of advertising suggestions on these.

From the Showman's Angle

WHEN Ben Amsterdam of the Masterpiece Film Attractions, Inc., of Philadelphia has something good he tells the world about it in no uncertain terms. Ben happens to have "Where Is My Wondering Boy Tonight?" for the Philadelphia district. He booked the picture into the Stanton there last week and business was so big that the production has been held a second week. Walter Greene, Ben's exploitation director, was put in charge of the campaign. He divided the campaign into three distinct classes—teaser, opening smash and follow up.

It is very interesting to note what the syndicate theatre firms are doing. Appreciative of the high box office value of State rights pictures, the bigger circuits in order to head off competition are coming into the market purchasing rights to the bigger pictures. This week the Saenger interests took over the rights to "Where Is My Wondering Boy Tonight?." Two weeks ago the Rubin & Finkelstein faction of the Minneapolis section also bought into the picture.

Incidentally, the Equity special is arousing a lot of comment and inspiring even editorial comment, for appended is an editorial clipping from the Newark, N. J., *Ledger,* of Tuesday, April 25:

Amusement That Teaches

"Probably none of the usual admonitions to boys as to the paths and pitfalls to be avoided could ever be expected to make one-thousandth so deep and indelible an impression for good upon the youthful mind as the photo drama, "Where Is My Wandering Boy Tonight?" now at the Strand Theatre.

"Clean, wholesome, lively entertainment with a moral lesson is becoming more plentiful constantly in moving pictures because it pays. That is indeed a fine development as Newark film patrons have opportunity to realize."

Charley Burr is having no trouble at all disposing of rights to Edwin Carewe's "I Am the Law" for any number of good reasons. The most important one is that he is consistently pounding on the picture which is the talk of the industry today. Second, he has gone right into the territories and exploited it for the exchanges, so that the moment the latter buy it all that remains for them to do to cash in is to get out and hustle, for certainly Burr's advertising has created a market for the picture.

State rights exchangemen are taking no little interest in the squabble of the M. P. T. O. A. involving Sydney S. Cohen and Senator Walker. There has been a current rumor to the effect that Hodkinson has for some time tried to negotiate some sort of tieup with the exhibitor organization.

Exchangmen who have been buying recklessly are just beginning to feel the weight of their erratic ways. Many of them, fearing that they would be left out in the cold, bought pictures that were overcharged. When it came to trying to book these, the exhibitors hesitated with the result that the pictures are not only flopping financially, but have been the means of embarrassing many an exchangeman.

"The County Fair," Maurice Tourneur's picture, first started to make history about eighteen months ago. Yet that picture is just being released in some territories. A comparison of the profits and takings at the openings a year ago and today, show that the picture is a bigger box office attraction today than it was then.

Weiss Brothers Postpone Two Films, Announce New Series and Form Non-Theatrical Firm

Louis Weiss of Artclass Pictures Corporation confirms the announcement exclusively published in Moving Picture World last week that "After Six Days," a picturization of the Old Testament, had been postponed and would not be presented until Autumn. Mr. Weiss also announced that "The Woman Who Believed," featuring Walter Miller and Dorothy Bernard, supplemented by Walter Beckwith's wild animals, will be released in the Fall on a well-known program. Further, that his company is now negotiating for another picture which will, it is believed, surpass in magnitude, story and appeal the film version of the Old Testament.

The summer activities of the organization will be confined to marketing on the State right plan the expose of "Sawing a Lady in Half," the handling of the Sport Reviews which are being released through Goldwyn exchanges, and the sale of New England and Seattle territories, the only ones remaining on "Adventures of Tarzan" serial starring Elmo Lincoln.

In addition, Weiss Brothers are now engaged in the production of a new series of films for State right distribution, details of which will be announced within a short time. Also, a separate company has been formed for handling non-theatrical subjects. The first of these will be a five-reel offering "The Nativity of Christ," which will be followed by fifty-two subjects dealing with the Old Testament. These will form the nucleus of a varied non-theatrical program.

Film of Expose Breaks Records

During the current week the expose of "Sawing a Lady in Half" is being presented at the Symphony Theatre in Los Angeles. This booking was arranged by J. Cone, who is handling the picture in California, Arizona and Nevada, and he announces it will probably remain at the Symphony for five weeks.

Special exploitation was arranged for this presentation. For a week prior to the opening, the illusion was performed on the stage and in the lobby, additional papers and advertising space was also used, exceeding that ever used by this theatre on a short subject. An ambulance was employed for street ballyhoo, also a nurse distributing cards reading "If the Saw Slips—Good-bye." Weiss Brothers claim that more first-run bookings have been obtained on this picture in the last four weeks than on any short subject exclusive of the Chaplin comedies.

Di Lorenzo on Tour

Joe Di Lorenzo, president of Di Lorenzo, Inc., left this week on a sales trip in behalf of the "Big Boy" (Guinn) Williams' series of six features now being produced on the coast by the Frederick Herbst Productions.

In the Independent Field

National Motion Picture League Endorses "Screen Snapshot 22"

That the campaign waged by Screen Snapshots to counteract newspaper sensationalism is taking effect, is evidenced by the fact that Screen Snapshots No. 22 is endorsed among "better pictures" by the National Motion Picture League.

This is the issue in which Jack Cohn and Louis Lewyn present their special subject, "The Truth About Hollywood."

"The campaign is being carried along in a manner calculated to best carry home the message to the public—not as a direct lesson, but in snatches as a logical part of the reel," says Jack Cohn.

"For instance, in our latest issue, No. 24, we have secured scenes of a dance given at Madison Square Garden for the benefit of an Orphan Asylum at which several screen stars appeared. The subject is an especially interesting 'snapshot.' But we went after it because it illustrated so all the idea we want to bring out, and we titled it carefully, heading it 'Never Too Busy to Serve.' In the sub-title, Judge Gustave Hartman gives credit to the screen industry, saying 'The people of the moving picture world are never too busy to help a worthy cause. They are always ready to give their time, their money, their srevices.'"

Burr to Make Six Super-Comedies This Year Starring Johnny Hines

Johnny Hines, star of the "Torchy Comedies," will be featured in a series of six super comedies during the coming year, to be known as the Johnny Hines comedies and produced by C. C. Burr, who announces this has been decided upon due to the large number of first-run bookings and trade and public commendation on the Torchy Comedies.

The Torchy Comedies which have been made during the past year, have been produced at the rate of one a month, the same care and attention being given to them as is usually afforded to feature productions, as a result several have found their way into the Strand, Criterion and Rialto Theatres on Broadway, the Chicago Theatre in that city and many other first-run houses.

Still more time will be given to the new series and with the increased facilities of the new Burr sutdio, it is believed that the forthcoming comedies will rank with the best on the market. The newest comedy, just completed, is "Torchy Steps Out," which has some unusual thrills, including a scene where an automobile is set afire and hurled over a cliff.

Louis Weiss After Serial Pirates

Louis Weiss has instructed Harry G. Kosch, attorney for Adventures of Tarzan Serial Sales Corporation, to take action against a band who have endeavored to obtain prints of the Elmo Lincoln serial for illegitimate disposition to foreign buyers.

Weiss is one of the first State right distributors to take action against this evil and announces it is his intention to spare neither time nor money for the purpose of driving out of the film industry and prosecute a clique which has preyed on serial distributors for some time. With the object in view of best serving the demands of justice, the Tarzan executive is maintaining secrecy at the present moment as to the identity of the serial pirates. An attempt was made recently by this band, it is alleged, to secure prints for the purpose of sending them into Italy and South America, in both of which territories the film has been sold by Weiss Brothers to buyers, whom it is their intention to protect.

Weiss Brothers Will Handle Feature on "Birth of Christ"

Louis Weiss, of Artclass Pictures Corporation, announced this week the acquisition of what he terms an "unusual feature film." This picture, which has not as yet been given a permanent title, presents in beautiful and in artistic fashion the Nativity of Christ. This subject has not been handled in the usual manner inasmuch as the film tells a complete story, the incidents of the Birth of Christ and His first years on the earth being woven into a strong drama. The film does not present any portion of the passion or crucifixion of Christ, but deals particularly with His Birth in Bethlehem and His early years. It is the intention of Weiss Brothers to present it as a legitimate screen entertainment for first run theatres.

The acquisition of this film marks the beginning of a well defined plan on the part of Artclass Pictures Corporation to present a series of unusual subjects. The contract for the film was negotiated by Louis Weiss for Artclass Pictures Corporation and Vladmir Herz, representing the producers.

Mr. State Rights Buyer:

¶ Do you want to handle a series of wonderful short subjects which *100,000,000* Americans will see?

¶ Do you want to handle such a series on a financial basis that is not only *fair* and *equitable* but *accommodating* and *convenient* as well?

¶ Do you want a series of pictures bigger and better than a regular serial, with a wider appeal and with much longer exhibition life?

¶ Do you want a series of pictures backed up by a National Advertising campaign which no other State Rights product has ever been given?

¶ Do you want a series of pictures on which a complete line of high grade Exploitation and Advertising Accessories and National Tie ups have been arranged?

¶ Do you want a series of pictures which every exhibitor in the country will *demand* because of the wonderful picture values they offer and the opportunity to tie up with the two greatest and oldest institutions—churches and schools?

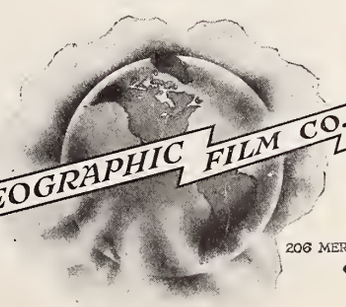
¶ Of course such a series is just what you are looking for!

¶ The Voice of the Land Series of fifty reels arranged in programs.

¶ The Sacred Land Series of fifty reels embellished with Prizma colored titles that meet your needs.

¶ If you are the livest State Rights exchange man or buyer in your territory, and you believe in CONFIDENCE AND COOPERATION (as we believe in them, and practice them), and want to put some big PLUS MONEY on your books this year and next,

Wire or write at once to



ALBERT KRIPPENDORF PRESIDENT
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THE GEOGRAPHIC FILM CO. INC.

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In the Independent Field

WHO'S WHO IN THE STATE RIGHT FIELD

No. 7—Ivan Abramson and Graphic Film Corporation

CARLISLE, the English historian, who lived in the eighteenth century, said that the history of the world was nothing more than the sum total of the lives of the great men who lived in it. In other words, this famous writer claimed that the deeds and achievements of the great men connected with any particular era made the history of that time. And so what more appropriate statement could be made at this time than that the same definition that Carlisle gave to history can be taken almost bodily and applied to our own motion picture industry?

It is only too true that the growth and development of the industry is due primarily to the foresight and indomitable ambition of certain individuals who believed that motion pictures some day would be the means of entertaining millions profitably.

Ivan Abramson, president of Graphic Film Corporation, Inc., may truly be numbered among the early pioneers of the motion picture industry who believed that his struggles and handicaps in this virgin field would some day be amply rewarded. For over a quarter of a century it was Abramson's good fortune to be associated with people who lived successfully by entertaining the world. Before his entrance into the motion picture industry, Abramson went through the entire range of catering to public amusements, having run the gamut of things theatrical from vaudeville to grand opera and from open air movies to Ibsenian drama.

It was in 1908 that Abramson, while he was managing director of the Dewey Theatre on East 14th street, New York, noticed that the then little motion picture theatres were struggling to make money out of one and two-reelers, most of the stories contenting themselves with the lowest type of melodrama. Abramson then conceived the idea of breaking away from the legitimate production field and devoting his efforts to the writing and producing of realistic photodramas of life as it was really lived. His first photoplay was entitled "The Sins of the Parents," which he attempted to sell to the General Film Co., who virtually controlled the whole motion picture industry at that time.

They refused the story on the ground that it was too serious for public entertainment, and Abramson decided to market it himself, which led to the organization of the Ivan Film Corporation. This company soon made its mark in the independent field, and Abramson began a program of independent productions.

Mr. Abramson at that time was the only one in the motion picture field writing his own stories and titles, directing and producing himself until his clientele numbered buyers throughout the United States, Canada and Europe. Since then Abramson has produced and directed "Should a Woman Divorce," "The Unwelcome Wife," "Mother's Confession," "The Concealed Truth," "The Immortal Flame," "Her Husband's Wife," "The Faded Flower," "Her Surrender," "The Sex Lure," "Sins of Ambition,' "Enlighten Thy Daughter," "One Law for Both," "City of Illusion," "Married in Name Only," "Moral Suicide," "When Men Betray," "Ashes of Love," "Echo of Youth," "Someone Must Pay," "Child for Sale," "The Wrong Woman" and "Mother Eternal."

LEFT TO RIGHT: FRANK ZAMBRINI, OF CHICAGO; IVAN ABRAMSON, AND FRANK FAY

Mr. Abramson has also engaged and directed the greatest artists of the stage and screen during his career, among whom may be numbered Jacob P. Adler, Rita Jolivet, Gail Kane, James K. Hackett, John Mason, Effie Shannon, Rose Coughlin, Frank Sheridan, Leah Baird, Sarah Adler, Catherine Kallred, Anne Luther, Mabel Julienne Scott, Stuart Holmes, Ruby de Remer, Alma Hanlon, Paula Shay, Louise Vale, Barbara Castleton, Hugh Thompson, Tallulah Bankhead, James Morrison, Maria Shotwell, Jack McLean, Gladys Leslie, Creighton Hale, Bobby Connely, Julia Swayne Gordon, Zena Keefe, Olive Tell, Montagu Love, Vivian Martin and others.

Mr. Abramson has been one of the staunchest advocates for independent productions, and throughout his long career has built up an enviable record as one who has continually labored in behalf of the independent exchangemen and exhibitors. The result has been perfect comity between the Graphic Film Corporation and independent exchangemen throughout the country.

Two months ago Mr. Abramson decided to expand his organization so that there would be a Graphic Film Exchange in each territory. This he felt would be the crowning achievement of a long and successful career and at the same time provide the means of obtaining as rapid a turnover on his product as was humanly possible. In order to do this Abramson went on a trip which took in every large exchange city from New York to California, where he went into conference with the most prominent exchangemen in each territory. The net result was that Abramson organized twenty-seven Graphic Film Exchanges, whose franchises he placed in the hands of the following well known men, whose names sound like the distributors' roll of honor: E. H. Emmick and W. O. Edmunds, of Progress Features, for San Francisco and Los Angeles; Al Rosenberg, for Seattle; H. A. Lande, of the Lande Feature Film Company, with exchanges in Pittsburgh, Cleveland and Cincinnati; Frank Zambrino, for Chicago and Indianapolis; A. J. Sherman, Square Deal Exchanges, with branches in Philadelphia, Baltimore and Washington; A. L. Kahn, Federated Film Exchange, with branches in Omaha and Kansas City; Frank Fay, Southwestern Film Exchange, with branches in Dallas and Oklahoma City; Sam Werner, for St. Louis; Sam Ludwig, for Milwaukee and Minneapolis; C. A. Meade and W. S. Witman, of Detroit; C. Douglas Danford, of Atlanta, Ga., for Georgia, Florida, North and South Carolina, and the Graphic Film Exchange in New York suppling New York State and Northern New Jersey.

In commenting upon this step Mr. Abramson stated: "I believe our action means the birth of a new interest in the independent field that is going to be strong enough and independent enough to go on with its business regardless of past or present conditions. When I laid my plans before these independent exchangemen to become part of our organization, they applauded it. In view of the increased plan for Graphic production and the fact that each of the above Graphic Film Exchanges will give the Graphic product 100 per cent. distribution, the cost of distributing the films will be saved and put into actual production.

"My present move means that we will encourage other independent producers to come along with us. If any independent wants to come in with us on the same basis as that which I am working on we will accept him gladly. The only restriction is that he make pictures that can be put in competition with the product of the big fellows. We don't want mediocre stuff, for we realize only too well that if the independent market is to be brought into its own, we must see to it that the independent product be at least equal in value to the product of the larger interests."

100% Distribution

"All in all," concluded Mr. Abramson, "the guarantee of my new national distribution under terms that make for a regulated circulation of Graphic pictures has relieved me in the first place of the worry and uncertainty of selling Graphic pictures. Every Graphic picture made from now on, and every picture that I now have, will be accorded the opportunities of sales exploitation and 100 per cent. distribution that only the big interests heretofore have been in a position to give their product. In the second place, further financial security that has accrued through my contracts will make possible the making of that much advertised, but seldom realized thing, the big independent production. In the third place, our consolidation has pulled together twenty-seven different elements of the industry, twenty-seven separate units affected and harassed by the threatened monopoly into a determined, efficient and exceedingly strong organization for the purpose of turning out regularly a type of picture that is certainly going to give the independent exhibitor something to look forward to."

The Weshner-Davidson Agency, publicity and exploitation representatives of the Graphic Film Corporation for the past two years, are now working on an extensive program for the forthcoming Graphic productions. This program will devote itself strongly towards the creation of direct exhibitor aids in conjunction with each new Graphic release.

Buys Hart Feature

M. H. Conhaim, of Greater Features Company, Minneapolis, has secured the new Neal Hart series of western five-reel features, produced by the William Steiner Productions, for Minnesota and North and South Dakota. This deal practically closes up all the United States territory.

Chicago and the Middle West

By MARGUERITE KEMP

William K. Hollander, advertising and publicity manager for the Balaban & Katz Circuit, accompanied by his wife and two children, are visiting in New York with relatives.

* * *

"The Four Horsemen" is proving so popular at the Roosevelt Theatre that 9 a. m. performances have been inaugurated for the first time in the history of the theatre. The theatre is packed at every performance, even the "supper show" finding seating capacity taxed, and a crowd of sixty people were awaiting the opening of the doors one particular morning at 9 o'clock.

* * *

The week before Easter, that bugaboo of theatres, was overcome at the Chicago Theatre by Strongheart, the Wonder Dog. Anticipating the usual slump, Balaban & Katz booked this unusual picture and boosted it with strong advertising. The result was the usual amount of business, despite a heavy rain for two days in addition to the holiday slump. A clever little prologue was arranged for the picture, which carried out the theme of the story.

* * *

H. A. Spanuth became manager of the Ziegfeld Theatre last Saturday, immediately inaugurating a complete change of policy which gives the audience "twice as much show for half the money." The Ziegfeld has never been a popular motion picture house, which has probably been due to the fact that the admission price was $1.10, for a program consisting only of a feature and news reel, while other theatres were showing a much more varied program at 55 cents admission. Under Mr. Spanuth's management the price will be reduced to that of other theatres, and a comedy, news reel, scenic reel, and other features will be shown in addition to the regular feature.

Another innovation inaugurated by Mr. Spanuth is the installation of a radio set of the finest type, the first in any downtown theatre. Two programs are given—the stock report, news events and baseball scores being given in the afternoon between 3.30 and 4.30, and the regular program of music in the evening between 8 and 9 o'clock. The orchestra and other music is dispensed with during the radio performances.

Although Mr. Spanuth has become the manager of the Ziegfeld Theatre, he has not severed his connection with the Commonwealth Pictures Corporation.

* * *

The first anniversary of Ascher's Roosevelt Theatre was celebrated last week with a program even better than the Roosevelt's usual excellent program, several additional novelties having a place on the program.

* * *

The presence of a star in town in a stage production does not make much difference in the box office receipts of a theatre showing the same star in a photoplay. That was proved in Chicago last week when Vivian Martin arrived at the La Salle Theatre to star in "Just Married" in person, when the Adams Theatre was showing her in her latest screen production, "The Eternal Mother."

* * *

May 1 was moving day for the Motion Picture Theatre Owners offices. They were moved from 910 S. Michigan Avenue to 752 S. Wabash Avenue.

* * *

"Boomerang Justice" is the latest purchase of the Celebrated Players Corporation. Manager Joe Friedman is enthusiastically proclaiming that he has a box office winner in this feature which was secured from the Russell Productions, Inc.

* * *

Samuel Abraham, manager of the Gold Theatre, West Roosevelt Road, was elected vice-president of the Motion Picture Theatre Owners of Illinois, at a meeting of the Board of Directors last Tuesday. The vice-president will be obliged to shoulder the responsibilities of the organization during the absence of the president, L. M. Rubens, who is now touring in Europe. Mr. Abraham has many friends among the theatre owners of the state. J. B. Dibelka was elected secretary and treasurer and William J. Sweeney will continue as general organizer.

* * *

Every section of the city is represented by the new officers of the Motion Picture Theatre Owners of Chicago. H. Goldsen was chosen vice-president for the North side, George Paul, vice-president for the South side, A. Sapperstein, vice-president for the southwest side, and Julius Lamm, vice-president for the northwest side. Ludwig Siegel was elected president of the organization; Sidney Smith, corresponding secretary; Adolph Powell, financial secretary; and D. J. Chrissis, treasurer. The Board of Directors for the Chicago organization is composed of the following members: Louis Frank, E. J. Haley, Andrew Cuser, Jos. Hopp, Nathan Joseph, . P. Paley, Wm. M. O'Connell, and M. Siegel. William J. Sweeney was re-elected active secretary of the association.

* * *

Blanche Berkson, a stenographer at the Commonwealth Edison Company, was the winner of $1,000 in the Herald and Examiner's $10,000 Movie Contest. Miss Berkson had identified correctly all of the 120 motion picture players' photographs which were shown with the faces partly hidden. In addition to naming the players, she had spelled all the names of the actors and actresses correctly and her work was very neat. She is an ardent motion picture fan, and attends the Central Park Theatre three or four times a week.

Tom Meighan and Alfred Green to Visit George Ade in Indiana

Bearing with them the first print of their latest picture, "Our Leading Citizen," Thomas Meighan, Paramount star, and Director Alfred Green left the latter part of last week, for Chicago, and, ultimately, the home of George Ade, author of the story, at Boone, Indiana.

"Our Leading Citizen" was written by the famous humorist at the direct request of Meighan, who is an old friend of the author. The star and director are understood to be planning to discuss a new story with George Ade, which may be produced after the completion of "Manslaughter," a Cecil B. De Mille production, in which Meighan is soon to start work.

"Shackles of Gold," Starring William Farnum, Is Listed for Release by Fox on May 7

Enthusiastic reports are coming from the officials of the Fox Film Corporation regarding the new William Farnum picture, "Shackles of Gold," set for release May 7.

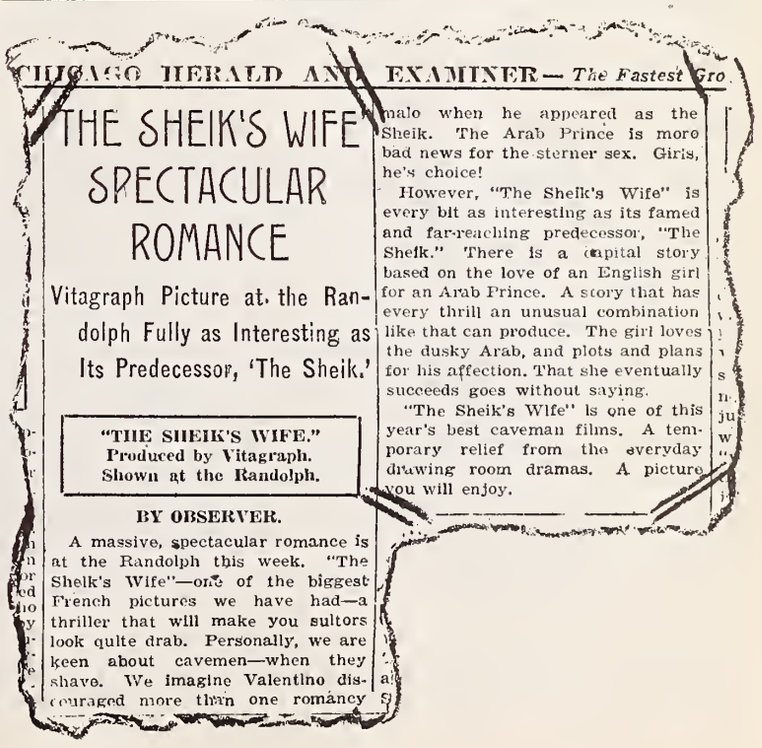
This picture is declared to be better than the best Farnum has made in five years. The story is based on Henri Bernstein's great stage play, "Samson," and has been made into a thrillingly dramatic modern society play in which Farnum has a part that grows in dramatic force until it reaches a tremendous, smashing climax in a Wall Street Stock Exchange battle.

The stock exchange scenes are said to be the most thrilling of their kind ever screened. Under the direction of Herbert Brenon, a section of the New York Stock Exchange floor was erected in the William Fox studios.

The love scenes with Mryta Bonillas are said to be heart gripping. Miss Bonillas is quite new to the screen, but nevertheless her acting is commendable in this picture.

MacLean at Work

Douglas MacLean has started his next comedy drama, "The Sunshine Trail," under the direction of James Horne. Among the members of the supporting cast in this First National picture are William Courtwright, Josephine Sedgwick, Barney Furey and 4-year-old Murial Frances Dana.



CHICAGO HERALD AND EXAMINER—*The Fastest Gro*

THE SHEIK'S WIFE
SPECTACULAR ROMANCE

Vitagraph Picture at the Randolph Fully as Interesting as Its Predecessor, 'The Sheik.'

"THE SHEIK'S WIFE."
Produced by Vitagraph.
Shown at the Randolph.

BY OBSERVER.

A massive, spectacular romance is at the Randolph this week. "The Sheik's Wife"—one of the biggest French pictures we have had—a thriller that will make you sultors look quite drab. Personally, we are keen about cavemen—when they shave. We imagine Valentino discouraged more than one romancy

malo when he appeared as the Sheik. The Arab Prince is more bad news for the sterner sex. Girls, he's choice!

However, "The Sheik's Wife" is every bit as interesting as its famed and far-reaching predecessor, "The Sheik." There is a capital story based on the love of an English girl for an Arab Prince. A story that has every thrill an unusual combination like that can produce. The girl loves the dusky Arab, and plots and plans for his affection. That she eventually succeeds goes without saying.

"The Sheik's Wife" is one of this year's best caveman films. A temporary relief from the everyday drawing room dramas. A picture you will enjoy.

News of the West Coast

By W. E. KEEFE

"Pat" Powers has signed with Chester Bennett for a series of five feature productions staring Jane Novak. The directing manager for R-C consummated the deal for its organization, the negotiations for which have been pending for sometime. The pictures will be directed by Chester Bennett and will be released as Chester Bennett productions. The first release will be "The Snowshoe Trail," written by Edison Marshall.

* * *

At the Hal Roach studios, Harold Lloyd is busily engaged on a feature comedy, the title of which has not yet been announced. Harry "Snub" Pollard has started production on a new comedy in which theatrical life in a small rural district is made the background for the plot. Marie Mosquini, plays opposite Pollard, with Al Santell directing. Noah Young has an important part. Tom McNamara is writing the story for the fourth of his Kiddie animal comedies, "His Rascals," featuring children and animals. Fred M. Warner, former governor of Michigan, and Mrs. Warner were recent visitors at the Hal Roach studios.

* * *

Chester Bennett and Jane Novak have just returned from Truckee where they went to secure snow scenes for "The Snowshoe Trail." The interior scenes will be made at the United studios, where all the Chester Bennett productions are being produced.

* * *

Ruth Roland and her supporting company are busily engaged at the United studios on the first episode of her new serial, "The Riddle of the Range."

* * *

Richard Walton Tully has just returned from New York and announces that production will be started immediately upon the film version of his stage play, "Omar, the Tent Maker." Tully went to New York immediately upon the completion of "The Masquerader." "Omar, the Tent Maker," will be directed by James Young, who also directed "The Masquerader." Wilfred Buckland will return from the Douglas Fairbanks organization to assume duties as art director. George Benoit will turn the camera.

* * *

Sid Grauman announces that both the three million dollar Grauman's Metropolitan Theatre and the Grauman Hollywood theatres will be completed on schedule in June. Sculptors and modelers have been selected to work on the decorations, which will be a unique feature of both theatres.

* * *

The Jess Robbins Productions is filming "The Ladder Jinks," a temporary title, with Edward Horton in the leading role. Margaret Landis plays leading woman with other important roles played by Tully Marshall, Otis Harlan, Walter Higby, Colin Kenny, Max Asher and Ernest Shields.

R-C Pictures Arranges for Big Tie-ups on its Feature Picture

As a proof of its assertion that it intends to provide a big supply of exploitation material with each release, R-C Pictures Corporation announces a number of tie-ups on the feature, "The Sheik of Araby," a revival of the H. B. Warner picture, "The Man Who Turned White." In accordance with an arrangement with Watterson, Berlin and Snyder, this picture will be mentioned whenever "The Sheik of Araby," the song hit, is sung or played by the music publisher's song "pluggers."

The second tie-up has been arranged with the Victor Talking Machine Company. This concern have agreed to notify all their agents in the United States, telling them of the release of the picture and ordering a tie-up with the local theatre at the time of the picture's showing. This tie-up has been arranged despite the fact that it is now impossible to supply the demand for the record, "The Sheik of Araby." This possible tie-up is expected to provide exhibitors with exploitation possibilities, such as lobby and window displays, which will assure the widest publicity.

Likewise, unusual exploitation material has been provided the exhibitors on "Queen o' the Turf," a swift-moving race track drama which was released on April 16. The novelties include attractive jockey caps and imitation money.

The exploitation department of R-C Pictures, under the direction of Nate Rothstein, is now concentrating on future releases.

Ed. Dillon Denies Program Tie-up

Denial was made this week by Edward Dillon that he had signed with the First National whereby his initial independent production, "A Lady By Luck" would be released by that organization.

All Scenes for Vignola's Latest Film Were Taken in the Studio

One of the most unusual features in the making of Cosmopolitan's "When Knighthood Was In Flower," by Robert G. Vignola, is the fact that not one of the scenes was taken out of doors. While the picture calls for a large number of exterior sets, the nature of these has required that they be built in the studio. This is said to set a new record for indoor production. It is said to be the first time that an entire picture was made within an enclosed studio without one taking recourse to out of doors scenery.

Besides this feature, "When Knighthood Was In Flower" has the distinction of being the only picture to have necessitated the use of three large studios, these being the Cosmopolitan studio, the Jackson studio, and the huge Famous Players studio in Long Island.

Because all the sets were built indoors the lighting was necessarily artificial and Director Vignola has expressed himself as being far more satisfied with the results than he would have been had the scenes been taken in the sun.

By using artificial lighting he has been able to put into effect some of his ideas as regards the utilization of shadows in bringing out certain expressions on the players' faces.

This is a new idea in picture production and it has proven unusually successful in this instance. There are other novel improvements in the art of picture making which will be revealed for the first time in this production, personally directed by Robert G. Vignola.

Haussmann's Keen Exploitation Put Over "The Four Seasons"

"We played the picture three days and have so many calls for it that it is likely we will bring it back for three more the latter part of this month."

One of the theatres which recently played "The Four Seasons" with a success that was most happily surprising to the exhibitor, was the Hippodrome in Pottsville, Pa., under the management of Charles Haussmann, and the paragraph quoted is from a letter written by him.

"The Four Seasons" is the four-reel Urban Popular Classic produced for the Kineto Company of America by Raymond L. Ditmars.

Manager Haussmann in his letter to the Kineto Company of America on April 19, explains how he did it. He wrote:

"We had unusual success with "The Four Seasons," perhaps because we handled it in an unusual manner, and did it because this is a really remarkable picture and more absorbing than a romance. In advance of the play date we ran readers on the front pages of our daily papers, and as the local rate is 20 cents a line, that in itself was interest-compelling for we went pretty strong.

"It is our experience that the expense is not nearly so important as the results you get from really intelligent exploitation, and as we have a large house and get 50 cents top, there is a chance to get results. Picture of the stand of bills (Mr. Haussmann refers to a 24-sheet display) is located right in the heart of the city and was rented for this attraction at an enormous expediture of wind and promises to the city officials and at a cash outlay of $50 to the advertising company that handled the deal."

Sport Review Films Will Be Backed by Strong Advertising

As an evidence of the importance of the series of Sport Review films sponsored by Artclass Pictures Corporation and distributed by Goldwyn, it is announced that S. L. Rothapfel has contracted for two of these films for early release.

One of the latest Sport Reviews, entitled "By-Way Champions," was shown at the Capitol Theatre the week of April 16, followed by "Fore!," a Sport Review dealing with golf, the week of April 23. The latter mentioned release contains many interesting shots of George Ade, Ring Lardner and Grantland Rice and is said to have wide appeal to lovers of golf.

A strong advertising campaign in behalf of the Sport Review films will be inaugurated by Louis Weiss within the next two weeks. It will embrace full page advertisements in the various motion picture trade papers, a series of postal cards to the various first run exhibitors and the issuance of an eight-page broadside to several hundred theatres throughout the country at present presenting the Sport Review as an important part of their program.

Jack Eaton, producer of this single reel release, will co-operate with Weiss Brothers in the handling of this campaign, which will be carried out under the direction of Bert Ennis.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Lem Stewart Outlines His Campaign for Better Newspaper Advertising in South

HAVING brought exploitation to a degree of development in the houses of the Southern Enterprises not equaled as a whole in any other part of the country, Lem L. Stewart, director of exploitation, is out after newspaper advertising.

To this end he has planned a campaign of education, and hopes to achieve equally good results along these lines. He is too modest to put it in precisely that fashion, but that is what it really amounts to. He is going to conduct a school of advertising by the correspondence method. To this end he has compiled a list of ten rules, adapted from a recent article in Printer's Ink, but directed from the theatrical instead of the general angle.

Hereafter any advertisement which flagrantly transgresses any of these rules will be returned to the copy writer with the violated rule or rules checked.

The Ten Commandments

The rules, as adapted by Mr. Stewart, are:

WHITE SPACE—Devote at least one-third of total space to white paper, whether ads run a single column or a full page.

ILLUSTRATIONS—Select illustrations (cuts) that are clear and simple. If a portrait cut, never use a portrait that is not a "likeness."

HEADLINES—Ingenious headlines that tease the imagination are a great help.

BORDERS—Borders are necessary in newspaper advertising always where the ads are moderate in size.

DISPLAY LINES—Use italics for captions and either bold-faced or charactistic type for all display lines. Light-faced type for body of ad.

BREVITY—Keep copy brief, particularly in the large cities. Readers in large cities have no time for time-consuming text.

BLACK OR WHITE—Solid black in illustrations does not necessarily mean dominance. Remember, in the face of heavy pictorial competition, a delicate outline will catch the eye first. It is a matter of contrast. Do what the majority are not doing. A whisper attracts attention in a noisy crowd.

FOCAL POINT—Do not break a newspaper display into too many small units. One or two MASSES are better than a jumble of much type, many pictures and too heavy borders.

COPY—It is more essential to feature the SENSATIONAL, or unusual "story" copy, in newspaper advertising than it is in magazines.

ATMOSPHERE—Never use the all around, four-square black border. Ads that suggest the "undertaker" are depressing. And anything "depressing" has no place with the theatrical.

Any manager who lives up to these ten rules is going to turn out evenly good advertising, and, with the help the home office will give, we believe that Southern Enterprises is going to get some wonderful results.

Check up your own ads by this standard, and see wherein you fail. Most managers ignore rules one, six and seven. Many of them violate all ten.

What do you do?

'Nother New One

All the changes on the contest idea have not been rung yet. In Hannibal, Mo., the *Courier-Post* briefed the case for and against Betty Compson in "The Law and the Woman" and then offered a set of prizes for the most judicial verdict as to the guilt or innocence of the poor, but prosecuted heroine.

The Star Theatre set up ten dollars in money and some tickets, and drew all sorts of advertising returns. The paper helped circulation, and the readers had a lovely time.

But note the procedure. The paper printed the facts upon which the decision was made, as required by the Post Office regulations on lotteries. Tell the readers to go and see the picture and then write their decision and you are painfully apt to see what a Post Office Inspector's badge looks like.

You can make just as much money by doing it legally, for most persons will come anyhow to see the show they have been interested in.

Special Traffic Sign Turned to the Right

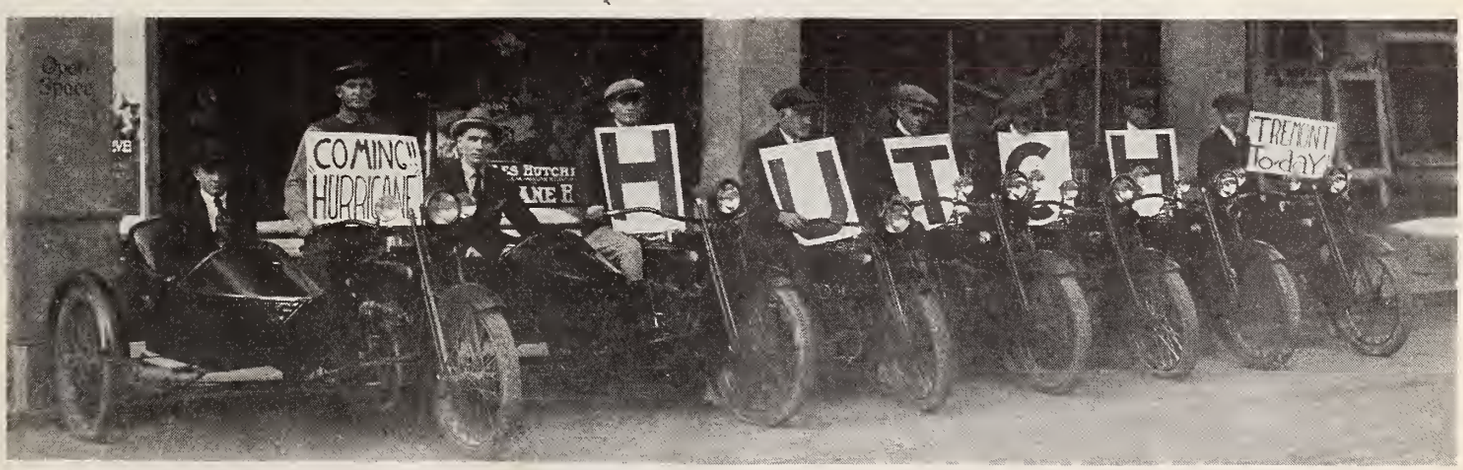
Naturally "Turn to the Right" hooks in with the traffic regulations, and Barry Burke, of the Palace Theatre, Ft. Worth, Tex., sought permission of the police to use his own traffic sign. The police not only told him to go ahead, but loaned him the complete equipment of an officer. This was worn by his head usher who stood on the corner nearest the theatre so that the fist on the sign pointed to the theatre entrance.

A Metro Picture

THE TRAFFIC SIGNAL

The sign read "Turn to the Right" on one of the discs and on the other was the word "Palace" with a fist pointing in the right direction. Apparently there were no "Stop" signals, and nothing on the reverse, though the other side might have read "Turn to the Left to See 'Turn to the Right'" to greet those coming the wrong way.

This title, by the way, can be made the basis of a campaign against left hand turns on the traveled streets.



A Pathe Picture

THE TREMONT THEATRE, GALVESTON, STAGES A STREET PARADE EVERY FRIDAY AND SATURDAY

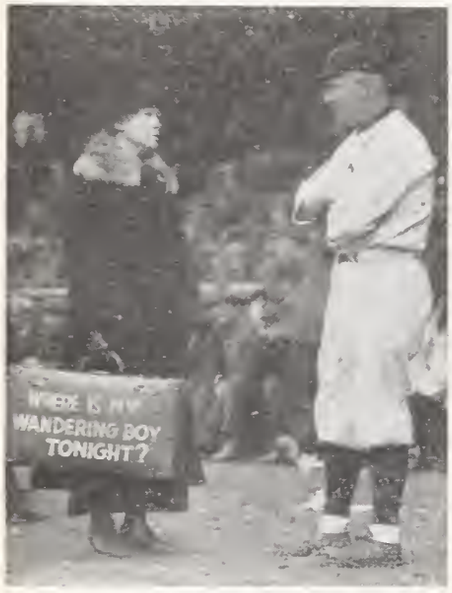
By arrangement with the motorcycle agency handling the machine Hutchinson uses, Charles E. Sassen gets a street parade every Friday and Saturday during the run of the serial. It was originally intended to put over the first episode, but it worked so well for both the theatre and the agency that the agent suggested a continuance. Some of the men are stunt riders and give exhibitions along the route

Selling the Picture to the Public

Mother Perambulator Hunts "Wandering Boy"

Some 30,000 people filled the Cleveland ball park for the opening game. All eyes were on Tris Speaker and Ty Cobb when there wandered on the field a motherly looking woman who carried a paper suitcase on which was lettered, "Where Is My Wandering Boy Tonight?"

Apparently unconscious of the stir she was creating, she approached the diamond stars and engaged in a brief but earnest conversation.



An Equity Picture

ASKING TRIS SPEAKER

There was no direct advertising on the suitcase; merely the title, but S. Barret McCormick had spent hundreds of dollars telling that the picture was at the Allen, and this ballyhoo merely cleaned-up on the general publicity. It is unusual for the Cleveland Club management to permit the ball park to be used for ballyhooing, but McCormick adroitly put it over.

Hyman's Novelties at the Mark Strand

For the week of April 30, Edward L. Hyman at the Mark Strand Theatre, Brooklyn, will start his program with selections from Faust, played as an overture. The selections have been arranged to conclude with the prison scene, and this will be sung by the three soloists who recently made this a very successful presentation number.

EDW. L. HYMAN

This is followed by Victor Herbert's "Sweethearts," sung by a soprano which gives place to a Brahms waltz interpreted by two very charming women dancers.

The Topical Review is the next number and the Meditation from Massenett's Thais will be played as a violin selection by a woman artist, using the concert stage.

The feature number will be three selections from Pagliacci, commencing with the prologue, sung in front of the ceurtain. Then the curtains part, as in the play, disclosing the stage set as the street called for by the stage directions. Here will be sung So ben Che Deforme, for baritone and soprano, and Vesti la Giubba, for tenor.

The film feature and the comedy are run without a musical interruption and Moskowski's Serenata serves as the organ postlude.

Makes Patrons Supply His New Mailing List

Fred Green, Jr., the New York Paramounteer, seems to specialize in mailing stunts; possibly because he knows that the mailing list is the best scheme for New York houses.

His latest idea was sold off to John C. Ingraham, of the Regum Theatre, an uptown New York house. It worked well on the test.

A week before the showing of "Fool's Paradise," slides told the patron that if he wished to see that Paramount picture free, he could apply at the box office.

There he was given a set of four postal cards, announcing the attraction. They were printed as one sheet. The patron was told to fill in the front with the addresses of four friends and return the sheet to the theatre, when the promised pass would be forthcoming.

Out of 2,000 sheets, about 1,500 were returned, filled in. The theatre copied off the addresses, cut the cards apart, stamped and mailed them. It had the first mailing piece already addressed and a fresh mailing list of 6,000 names, with not so many duplications.

It means the distribution of a lot of passes, but the stunt was worked just before Easter, when there were more seats than patrons, and the law of averages brought about one and a half paid admissions with each free ticket.

Babies on Slides Are Cleanup on Canal Zone

J. C. Searcy, who operates picture shows in Balboa, Pedro, Minguel and Ancon, C. Z., apparently as part of the Government bureau, reports exceptional results from a photographic baby show run along the lines suggested in Picture Theatre Advertising. It costs him nothing, and is exciting no end of comment. At the same time it has turned out to be a small gold mine for the photographer, who makes the pictures free, but charges for prints supplied doting parents.

The contest ran for a full month and was open to all babies not more than three years old. Entry blanks were supplied by the cashier of the theatre, and when filled in and returned, the photographer called at the home of the child and made two negatives. A slide was made from the best of these and given a number. The slides were thrown on the screen and the vote was by numbers and not by name. Soliciting votes in the vicinity of the theatre barred that contestant. The prizes were a silver loving cup, a 14 by 20 enlargement and a half dozen cabinets.

Each ticket carried a vote for each cent of cost, a ten cent ticket carrying ten votes and an adult ticket twenty-five.

Mr. Searcy adds that when he tries the same scheme on the "Atlantic Side" (Colon), he is going to try to have about fifteen feet of motion picture made of each contestant and avoid the annoyance of scratched and broken slides. The newspapers gave liberal front page mention and it was a local craze for a full month in the Lenten season, which is coming it pretty strong.

A Christie Picture

HOW A CHRISTIE PICTURE FOLLOWED JACK DEMPSEY

When Jack Dempsey came to New York looking for a job, the famous Hippodrome put him on as a special attraction. After he left the management put in "A Barnyard Cavalier" on the same sign they had previously used to advertise Dempsey. Going some?

Profitable

Hooking the local drug store with the largest soft drink business to a contest brought a lot of notice for the theatre and the store reported an increase of from $10 to $25 a day in its business. The house was the Savoy Theatre, Durham, N. C., and the idea was to put over the Paramount idea. Tell this to the merchant you are trying to get into some scheme. Make him see that he will profit and he will help you.

The rollicking joy-full pictures, known everywhere by tidal waves of laughter–

HAL ROACH COMEDIES

Chortles, giggles, snickers, roars,—whenever you show one. They are handy packages of mirth for all who love to be happy.

The best one reel comedies made. *One every week.*

"Hot Off the Press"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Snub" Pollard plays the part of the janitor in the newspaper plant. He washes the windows, oils the presses and gets into trouble with the managing editor. In a little encounter in the shop "Snub" wrinkles the foreman's white coat. To repair the damage he offers to iron the jacket and runs it through the presses. It comes out smooth and flat, but has the latest news printed on the back. A reward is issued for the return of some missing jewels, and this provides most of the action and the comedy business. Some funny situations lead "Snub" on to the trail of the jewels, which he not only saves, but at the same time also secures a "scoop" for the newspaper. Several very clever gags are included in this amusing single reel comedy. "Snub" Pollard is funny and will get a good many laughs.

— FILM DAILY

"Years to Come"—Hal Roach—Pathe

Type of production .....1 reel comedy

"Years to Come" is one of the funniest comedies starring "Snub" Pollard that has been made this season. All the gags used and all of the situations presented are related to the main idea and support the theme. In "Years to Come" the women wear trousers and the men have been reduced to the weaker sex. "Snub" is very dainty in his frills and lace. He takes care of the house and cooks the supper while Marie Mosquini enters as the tired business woman. She comes home without candy or flowers and because a little soap happened to fall into the coffee she raises the devil and leaves for her club. While poor neglected "Snub" is weeping a stage door Jenny enters and tempts the sorrowful husband with a bottle of "booze" and they were just about to have a great time when the wife returns and high comedy follows. The idea is cleverly worked out and a good many of the laughs are obtained from burlesque situations and the satire that is created. "Years to Come" is certain to entertain and provoke a good deal of laughter

— FILM DAILY

Pathécomedy

TRADE MARK

A wider scope, a greater diversity, and many new and original features-

Pathé Review

A One Reel Film Magazine — Issued Weekly

years old when this picture was made.—C. S. S.

M.P.WORLD

"Pathe Review No. 150"

In addition to the second of the clever "camera caricatures" series, this issue also contains an exceedingly interesting feature, "The First Flash of Life," which shows graphically the beginning of life within a fish egg, photographed with a microscopic camera. There are also other entertaining sections which make this one of the very best of the Pathe Reviews.—C. S. S.

Pathe Review No. 149

Type of production..... 1 reel magazine

This number marks the third anniversary of Pathe Review. With this number the scope of the Review is widened, the selection more varied and special attention given to subject matter of an instructive and entertaining nature. A special comique comedy section is accomplished by photographic distortions of the human face. This is a process that transforms and caricatures without the aid of pen and ink. The camera lense twists the faces and makes them appear as though they were of India rubber. The effects are very amusing and laughable. Under the caption of "The Four Footed Derrick" scenes in India illustrating how a large elephant moves huge logs and piles them with almost human intelligence. At the command of his driver the beast will lift up the desired log and carry this half-ton weight for quite a distance. Sometimes to save energy he will push the log along the soft ground with his foot. These scenes in India are instructive and entertaining at the same time. The slow motion section illustrates some details of the feeding of trout at the New Jersey State Fish Hatchery. The fish come up and eat out of the keeper's hand. Slow motion brings out the details of these shots. You see the fish leave the water and snatch at the meat held in the keepers' hand. Another series of flashes show how a fish develops from the egg. All stages of his growth are clearly illustrated in this scientific chapter. The usual Pathe colored travel shots are included in this number, which is certainly one of the very best that has yet been issued. Its interest is varied and the subjects are unusual in character and entertainment value.

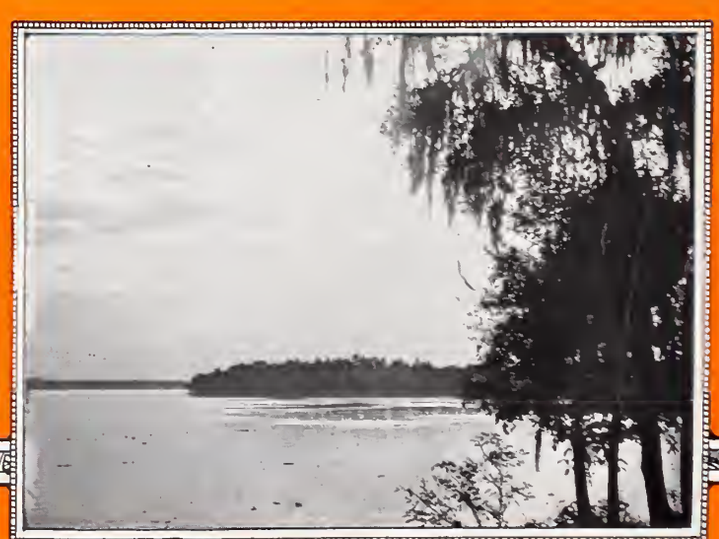
FILM DAILY

The special features added to Pathe Review in celebration of its Third Anniversary have attracted the most favorable commendation.

The new and better Pathe Review gives tone to your whole program. It contains the choicest of the choice in short, snappy, interesting subjects of travel, science, nature, etc.

Each number contains the incomparable Pathecolor.

Show it every week



Selling the Picture to the Public

A Paramount Picture

HAD PARAMOUNT AS WELL AS HER HUSBAND'S TRADE-MARK

A. H. Cobb, of the Alamo Theatre, Griffin, Ga., used the guarantee idea to put over the Gloria Swanson picture, employing a lobby dress that did not cost much and which is capable of being used for other pictures with only slight changes

Paramount Trademark Fitted Into Display

A. H. Cobb, of the Alamo Theatre, Griffith, Ga., figured that if "Her Husband's Trademark" was good, the Paramount trademark must be good as well, so he linked two arched frames carrying displays for Gloria Swanson with a reproduction of the Paramount volcano with a "guarantee" below with an arrow on either side to point to the matter covered by the guarantee. It was a new idea in personal guarantees.

The pillar frames cost but little and can be used in a variety of ways by changing the crosspieces, to give two or three panels to accommodate three sheets or layouts of stills.

Went to the Dogs

Something new in exploitation was worked by the Auditorium theatre, Concord, N. H., which used a light cart, drawn by a dog, to exploit Goldwyn's "Come on Over." Both sides of the wagon were covered with white cloth on which the title was painted, but there was no other advertisement until you came close to the outfit, when the house, date and prices were to be discovered painted upon the bottom of the cart. A small boy led the outfit around town, with an escort of other small boys, and the stunt made a real cleanup.

Manager Adams also used the title to get into windows, a large "Come on Over" attracting attention to the window displays.

San Francisco Falls for Freckle Contest

Even San Francisco can get interested in a freckle faced boy contest. The Tivoli tied the Call to the idea, and procured two well known men, interested in boys' work, to act as judges.

The paper ran the story for five days, with liberal mentions of Wesley Barry and Penrod in all stories, and dug out 40 boys to come up to the semi-finals, where twelve were finally picked to be judged for decision on the stage of the theatre.

Two boys were so freckled that hte judges counted the white patches instead, but the other ten were more nearly equal in their provisions of sun-spots and it took some careful work to decide on the third and fourth place boys. The other eight were given consolation prizes of two dollars each and permitted to remain and witness the performance of "Penrod." It gave the Booth Tarkington play a tremendous boost and increased the already strong pull of the picture.

Fixed Police Chief on Sensational Tale

Ross D. Rogers, of the Olympic Theatre, Amarillo, Texas, had a dog story planted on "Why Girls Leave Home." The police "discovered" a suit case on the street with a letter addressed to the Chief of Police asking him to tell the owner's parents that she was leaving home with Sam because she was not treated nicely, and asking the chief to give the news to the Times, so that the folks would be sure to see it.

The chief gave it to both papers, and they took it up, both using "Why Girls Leave Home" in the title. The story made a stir, even though it was subsequently kidded, and two ministers mentioned the paragraphs in their Sunday sermons, even though the show advertising had gone up in the meantime.

Rogers played safe and had the Chief fixed. The suit case was an old one and the clothing some of Mrs. Rogers' discarded things.

Tortured His Patrons With Dreams of Hooch

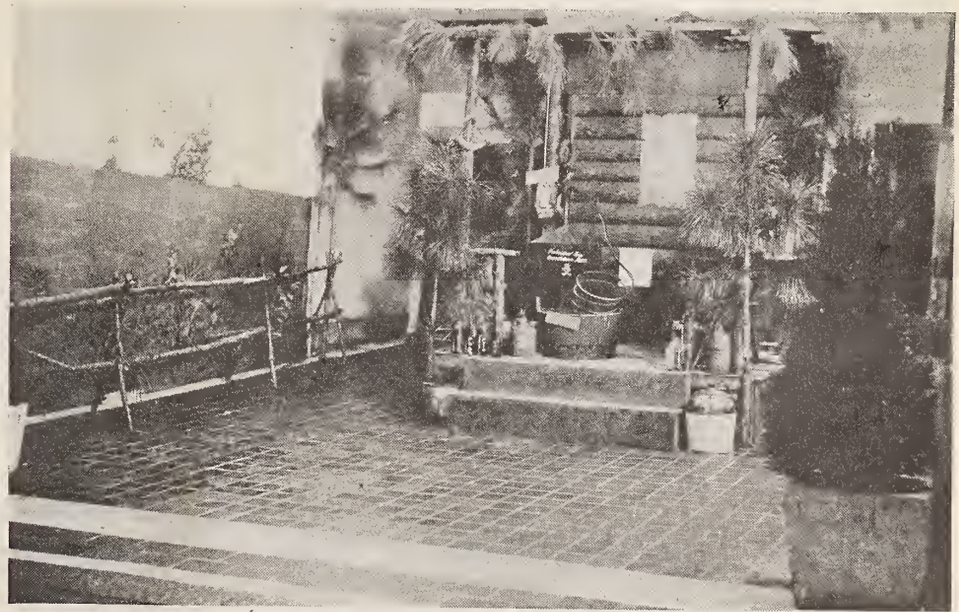
Because "A Game Chicken" deals with rum running, Albert Hill, of the Arcade Theatre, Jacksonville, used a still for his chief lobby attractor, making a rural setting with a shanty exterior.

On the porch was a real still and bottles, and demijohns labeled moonshine, but carefully corked so you could not sniff the spring water they contained. It was a realistic set and they had to keep the old soaks moving on all the time the house was showing.

Along the same lines Mr. Hill put out window cards which read that Bebe Daniels would guarantee delivery of Haig and Haig at four dollars a quart. The "Haig and Haig $4 per quart" was much larger than the rest of the card and practically everyone in town read one of the cards and smiled at the rest.

For inside work he had a cutout of a chicken on a post placed below the screen and back of this was a light which was flashed on and off as slides were run to announce the coming of "A Game Chicken" the following week.

The man who does no exploitation is in the same position as he who refuses to take medicine when he is ill. He may get over his trouble, but the chances are against him. Exploitation is good medicine for sick houses.



A Paramount Picture

THIS DISPLAY BROUGHT TEARS TO HARDENED EYES

It was the lobby for "A Game Chicken," used by Albert Hill at the Arcade Theatre, Jacksonville. The still was real, but under bond not to work, and the moonshine was pure spring water. No use taking chances on a strong arm holdup

Selling the Picture to the Public

Here's a New Idea to Put Over Your Players

Managers of small theatres have to make brains take the place of money in their exploitation. This is why some of the best ideas crop up in the small towns. Ed. Silberstein, of the Community Theatre, Catskill, N. Y., is the latest to kick in with something better than usual.

HERE'S ONE OF THEM

From time immemorial, it has been possible to go into a tintype place and get photographed in a bathing suit or make an ass of yourself by standing with your head in a hole cut in a drawing of a jackass. It is old stuff, but always popular.

Silberstein figured that it could be done because it has been done. That's one of the things he learned from Claud Saunder's war cry in the "Exploiteer."

He made up a set of Paramount stars by cutting them out of the six and twenty-four sheets, and tried to get them with outstretched hands.

Then the Arax studio was sold on the idea of selling the public the fad of being photographed. The reproduction shows what the result is. The banner makes a drive on Gloria Swanson because she was the current star, in "Her Husband's Trademark," but you could get photographed with Wallace Reid or Bebe Daniels or any of the Paramount bunch, and then you were given a ticket to the Community Theatre free and had to buy another for your best girl.

It's a splendid advertising stunt, and it is a money maker for the photographer, as well. You can sell him the tickets at half price and get a cash return in addition to the publicity, or you can merely sell him the idea and let him do what he will with it.

In any event he will make so much money, that he'll be glad to hook up with your current release, and you can load his window down with stills and paper to help him sell his patrons on posing with the reigning star.

Up to now only visiting managers have had the privilege of being photographed "on the lot," but now it is open to all.

It's a great stunt to win the village cutups with. Pick your cutouts carefully and the photographer will remember you in his will—if not before.

Some people will try anything once. Try exploitation once and you will never drop it because you will realize how much it can bring in to you in direct ticket sales as well as general publicity.

THE MODERN APPLICATION OF AN EXCEEDINGLY OLD IDEA
Ed. Silberstein, of the Community Theatre, Catskill, N. Y., adapted an ancient gag to a new use by supplying a local photographer with a set of cutouts of Paramount stars. Now you can be photographed with a star and get a ticket free

"Why Girls Leave Home" Explained in Memphis

It took Thomas G. Coleman, of the Strand Theatre, Memphis, to tell Warner Brothers why girls leave home. He put out a ballyhoo man, and his banner indicated that he was a good and sufficient reason. The dog wore a banner, too, but he didn't count.

A Warner Brothers Picture
CAN YOU BLAME THEM?

The ballyhoo worked the streets for six days in advance and doting mothers counted their flocks each night to assure themselves that the charmer had not gotten in his fine work near home.

The title was also worked on a label tag of which 1,500 were handed out and most of which were worn for a day or two as a pleasantry. In addition, some 3,500 cards were placed in stores and automobiles. It was around St. Patrick's Day and the cards were green on black.

Oil paintings were used in the lobby in preference to any sensational display and this made a stronger appeal to the women and churchmen, while the stunts got in the rougher elements.

An Inserted Extra

You can do some funny things in a small town.

The Rivoli Theatre, La Crosse, printed a four-page paper on "Saturday Night," calling it by that title, and inserted it in the *Tribune*, which has a circulation of 10,000 copies.

The front and back pages carried a play-up story, in real news style on the marriage of the society girl to the chauffeur, and the rest was clip stuff from the press sheet.

Hooked Fourteen Advertisers

Inside there was a double truck hook-up with fourteen advertisers, who defrayed the cost of the insert, the pro rata being a little more than $7 each. The *Tribune* got the job of printing, and threw in the distribution facilities.

A fashion show was gotten up from the advertisers in the hook-up, which gave a prologue without cost, as six society girls served as models.

To read the press stuff it sounds as though being in society nowadays was just one darned fashion show after another.

Selling the Picture to the Public

Ad Writing Contest Put a Picture Over

Getting a new slant on the ad writing contest, the Southern Enterprises publicity man in Tampa, "Jack" Frost, got the Tribune to offer five dollars for the best written advertisement on "The Law and the Woman."

The contest was announced a week in advance of the showing and the prize winning advertisement was to be used the opening day. Since the picture could not be seen, it was up to the paper to supply the details on which the advertising could be based and this meant a set of six very comprehensive readers.

Almost any manager would give five dollars for six readers with a real kick, and the Strand paid over the prize money very gladly and added a number of tickets for consolation prizes. On the other hand, the interest taken in the contest more than paid the paper for the space, so there you are.

New York Theatre Got Twelve Fine Windows

Press agents are funny people. Walter Eberhardt, of First National describes the Apollo Theatre as being "right in the heart of New York City." The Apollo is on 125th Street, about three miles from the theatre district, but it's in a shopping district of its own, and it tied up twelve windows to a contest for the showing of "My Boy," using the First National picture contest as the basis of the stunt.

The stores were hooked up to donated prizes, and even a shoe repairing shop kicked in with an offer to repair the shoes of one of the winners without cost. Fountain pens, roller skates, ice cream sodas and photographs were among the other prizes, and there was a souvenir for each contestant.

Copies of the picture were so widely distributed that even the bedridden had them, and hundreds of replies were received. Apparently New York is very little different from the tank towns.

Booked Bus Tickets

Booking bus tickets by telephone is something new, the invention of M. C. Toothaker, of the New Lewis Theatre, Independence, Mo. The territory is fed by omnibus service and the theatre called up possible patrons along the line and offered to tell the bus to stop if the prospect desired to come in and see "Tol'able David."

Getting these calls so that they would come in just before the bus started injected a "do it now" angle into the idea that made for prompt action and got a larger percentage of the prospects.

"Theodora" Overcame an Exceptional Handicap

Ordinarily a circus is about as much opposition as a theatre cares to meet in one week, but the Rialto Theatre, San Diego, Cal., had this and more when it played "Theodora," and John W. Rankin, Goldwyn exploitation man, was sent down to help out.

In addition to the circus, the town was in partial quarantine against the flu. That was bad enough, but two exceptional storms hit the town through the week, adding to the anticipated handicaps, and yet the picture played to near capacity even on the stormy nights, because it had been so thoroughly exploited.

In addition to the usual paper, Rankin put out fifty stills, in green mounts, for window displays, the cards being about a quarter sheet size. Five hundred copies of the afternoon paper were redlined to be distributed to the crowds waiting for the circus parade to come along and full-page smashes were run in both Saturday and Sunday papers.

It was the first time the town had ever seen a full page given a single attraction, and it promptly decided that the show must be unusual.

The combined result was a turn-away opening, and close to S. R. O. most of the other nights of the week run.

DEVELOPING
3 Music Rolls
MY BOY
APOLLO
SHOE SHOP
WE WILL REPAIR THE SHOES OF THE WINNER OF THE CONTEST OF "MY BOY"
HAVE YOUR SHOES REPAIRED BY THE ELTON SHOE REPAIRING CO.
THEN COME AND SEE ME IN
MY LATEST PICTURE
JACKIE COOGAN
MY BOY
HOW DO YOU LIKE MY LATEST PHOTO
AT THE ALHAMBRA PHOTO STUDIO
TAKE A PICTURE OF YOU
DON'T MISS ME
JUST IMAGINE YOUR PICTURE TAKEN FREE!
SO YOU BETTER TRY AND WIN THE "MY BOY" CONTEST
IT'S MY LATEST PICTURE
JACKIE COOGAN

A First National Picture.

SIX OF THE TWELVE WINDOWS GAINED BY AN UPTOWN NEW YORK THEATRE FOR "MY BOY"

These were all hooked to the Jackie Coogan picture puzzle through contributions of prizes. Twelve stores in all collaborated in the prize offer, and there were one hundred prizes and one thousand souvenirs. All you had to do was to find all the objects in a picture the names of which commenced with a C. The prizes ranged from roller skates to having your shoes resoled by a repair man

Selling the Picture to the Public

Let Wally Reid Sell the Boxing Bargains

Spring is the time for baseball rather than for boxing, but the Stanley Theatre, Philadelphia, took advantage of the three-sheet of Wally Reid, life size, in his ring togs in "The World's Champion" to invade a showing of bargains in catchers' gloves and other baseball material in a sporting goods store.

The cutout was punched to hold a pair of gloves by the strings and a special card read that "In his picture, 'The World's Champion', Wallace Reid used the M-15 boxing glove. Here are some of them for $6.50 a set, reduced from $10."

THE BASEBALL WINDOW

The cutout gave life to the display and there was no confusion, for no one confuses baseball and world championships in Philadelphia. Interest in baseball is strong just the same, and the cutout helped to sell to the sandlots champions.

P. T. A. PAYS A PROFIT

A Paramount Picture

A CROSS LOBBY DISPLAY FOR A "SATURDAY NIGHT" RUN

The Princess Theatre, Eastland, Fla., adapted the Iron Trail idea for "Saturday Night" and ran a display across the top of the lobby showing the stars hanging from the trestle while the engine pushes the auto into the side wall

Ran Railroad Trestle Across Rear of Lobby

Railroad trains across the rear of the lobby were common on "The Iron Trail," and the Princess Theatre, Eastland, Texas, finds the same idea useful for a display on De Mille's "Saturday Night." The scene where the couple hang from the trestle while the train smashes the automobile was used, and the cutout figures hung well down into the lobby space. The structure was sustained by a trestle at one end and a wood wing at the other.

At night the use of lamps back of the windows of the coaches provided additional display value. The display is too far under the ceiling to permit a clear photograph to be made, but you can get the idea from the accompanying cut. It is a very serviceable stunt, and a variant to the Coney Island models.

Dollar Lobby Sold Hundreds of Seats

Knowing his way about helped Manager Robertson, of the Old Mill, Dallas, Texas, get a wonderful lobby at a cost of one dollar. They had booked "Ten Nights In a Bar Room" and Robertson planned to put a few beer kegs and some sawdust in the lobby for local color.

Then he heard that a local manufacturer of ginger ale was about to pay handsomely to exploit his new brand on the roof of the largest hotel. The manager figured that if the ginger ale man was willing to pay for this exploitation, he would be glad to supply a lobby show free.

It was a good guess. The advertising agent for the company dug out a mahogany bar, with a brass rail and everything, and dispensed the ginger ale (free) in schooners that brought tears to the eyes of many of the patrons. The results to the beverage company were so good that Robertson had to carry a gun to prevent the advertising manager from kissing him, and the total cost to the house was only one dollar for some painted signs.

The stunt sent the spectators in with grins on their faces, but many of them came out with tears in their eyes, so the entire gamut of emotion was run for the small cost of admission.

And it put "Ten Nights" over in a way that would cheer Roger Ferri.

A Home-made Novelty Won El Paso Patrons

J. M. Edgar Hart, of the Palace Theatre, El Paso, Texas, has done something again. He has invented a novelty stunt which will work on almost any picture, though it was particularly apt for "A Game Chicken," for which he used it.

Hart got hold of a lot of white chicken feathers eight to ten inches long. He dipped one end into red dye and the other into blue, holding the feathers so that a diagonal band was formed. With gummed tape he affixed a steel pen to the stub end, and he had a feathered penholder which required only a rubber stamped advertisement to make one of the most attractive novelties El Paso has ever seen.

A woman's club begged a gross, a Teacher's association used them for favors at a club luncheon and the banks gave one to each clerk. They were all over town, and did a great deal toward making a big business for Bebe Daniels.

Try This One

Here is something new. Try building up your posters. Get a landscape and build up the scene with twig trees and cotton snow and the like, or use a portrait poster and dress the figure in scraps of real fabric. You will be pleasantly surprised at the effects you can obtain with very little work and still more surprised at the attention you will gain. Anything different helps and this is sufficiently out of the ordinary to get a lot of interest, a part of which will go to the film advertised.

A Paramount Picture

"TAKE A YELLOW WITH YOUR FELLOW," SINGS SIOUX CITY

Hooking in with the yellow taxicab company, and most cities have from one to a dozen yellow taxi lines—gave plenty of exploitation to the Plaza Theatre on "Fool's Paradise." Even the trucks carried the banner for the Paramount play

Selling the Picture to the Public

A First National Picture

WORKING POSTER CUTOUTS WITH HAND PAINTED BANNER

Wettstein, of the Ascher's Merrill Theatre, Milwaukee, used a cutout from the six sheet to save painting on "The Rosary" and achieved a 10 by 30 foot sign with a maximum of effect. The photograph does not give the full effect

Combined Cutouts With a Hand Painted Banner

Ellis Wettstein, of Ascher's Merrill Theatre, Milwaukee, achieved a 30-foot banner for his lobby through working up a cutout with some scenic work. He knew that his artists were better at structures than figures, and so he cut the group of figures from a First National poster and then painted in the fire scene from "The Rosary," getting a better effect than would have been possible with brush work alone.

Allow for Color

The photograph does not do the display justice, for a photograph not only robs the design of color, but there is apt to be some distortion which makes the drawing seem more crude than it really is. The richness of the coloring and the vivid appeal of the flames are wanting in the reproduction.

Combining cutouts with a little painting will often give unusual effects and permit managers with limited facilities to turn out a better grade of work than they could otherwise achieve. This is an excellent example of how it is done.

Harrison's Lobby Was a Real Record Breaker

De Sales Harrison, of the Howard Theatre, Atlanta, went over the top for "Fools Paradise" and not only campaigned to advantage, but he turned out two remarkable lobby displays.

For the foyer, a week in advance, he used a Siamese panorama with Lindlar's Siamese Gondola in the foreground of the centre and cutouts on either side. With cleverly planned lighting, there was a real atmospheric effect.

But this was excelled by the lobby display during the showing. A black back cloth was covered with silvered stars, a moon and what seems to be the planet Saturn. In front of this were the castles of the mystical garden to which the stars were carried on the enchanted rug. The leads themselves were shown above the box office, standing on the rug.

The box office was set with stalagmites and this supplied the foundation for the castles as well, and even the supporting pillars were painted in water colors to carry out the suggestion.

Lighted the Stars

Blue floods between the profile and the back cloth lighted the stars and shone through the windows of the tiny buildings. It was the only lighting used in the lobby.

The effect can only be suggested by a one-color photograph, but some hint of the effect can be gained. It is not as elaborate as it looks, for only sketchy painting is required, and it converts the lobby into a fairyland.

Backing up the lobby display, Mr. Harrison used 500 teaser one-sheets reading, "Are you living in a Fool's Paradise?" planted 50 one-sheet cards, each with a still, in various windows about town and gave a special showing to newspaper men which brought in three big special stories.

In addition to all this, he sent out his uniformed ushers to distribute the rotogravure section supplied by the Paramount publicity department. This was done at the noon hour and the ushers were instructed to say, "At the Howard this week" as they handed out the sheets, which were eagerly taken up by the noon-time crowds.

Four hundred car cards were also used, it being the Howard's turn to have this form of advertising, which is rotated among the theatres by the trolley company.

Helped a Lot

One of the best pieces of exhibitor help put out by the Paramount Publicity Department appears to have been the rotagravure section gotten out for "Fool's Paradise."

This was of a size to permit it to be used as a newspaper supplement or for general distribution and to judge from the reports of the managers in the Southern Enterprises territory, the stunt was helpful in every town using it. Various methods of distribution were employed, but they all seemed to work. It seems to have made as much of a hit as our own rotogravure section has—and that is saying much.

Song Slide Exploitation

Bradford Brayton, of the Majestic Theatre, Streator, Ill., has dug into the past for a new exploitation idea.

He has revived the illustrated song for an advertising stunt, and now he has a community songfest each week to advertise the coming attraction. "No Wedding Bells For Me" was dug up to advertise Constance Talmadge in "Wedding Bells" and "Out Where the West Begins" put over "Bob Hampton of Placer," each being sung the week before the showing.

The last slide is always an announcement for the underlined attraction. People like chorus singing and it not only serves as an advertisement, but a feature.

A Paramount Picture

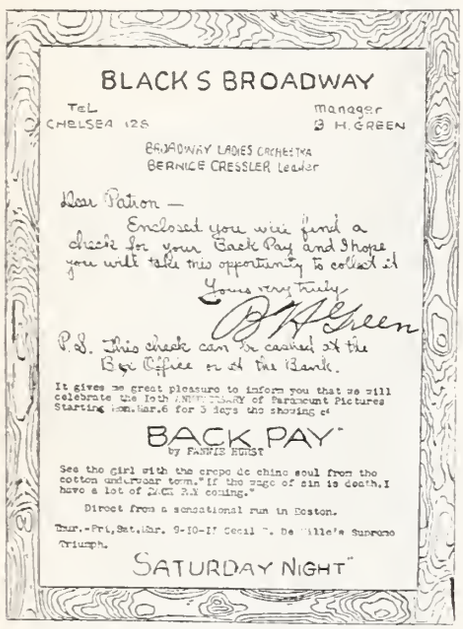
TWO PHASES OF THE HOWARD EXPLOITATION ON "FOOL'S PARADISE"

Above is the advance display in the interior lobby, while the lower portion represents the mythical garden in Siam, with enchanted castles and a silver starred firmament. One of De Sales Harrison's best lobby displays

Selling the Picture to the Public

Back Pay Checks Are Good at Box Office

The small check idea works well with "Back Pay," and B. H. Green, of Black's Broadway Theatre, Chelsea, Mass., issued them for the sum of one cent to his entire mailing list, sending them with a mimeographed circular stating that they are good either at the bank or the box office. The stunt was used to mark


BLACK'S BROADWAY
TEL. CHELSEA 128
Manager B. H. GREEN
BROADWAY LADIES ORCHESTRA
BERNICE CRESSLER Leader
Dear Patron —
Enclosed you will find a check for your Back Pay and I hope you will take this opportunity to collect it.
Yours very truly,
B. H. Green
P.S. This check can be cashed at the Box Office or at the Bank.
It gives me great pleasure to inform you that we will celebrate the 10th ANNIVERSARY of Paramount Pictures Starting Monday, Mar. 6 for 3 days the showing of
BACK PAY
by FANNIE HURST
See the girl with the crepe de chine soul from the cotton underwear town. "If the wage of sin is death, I have a lot of back pay coming."
Direct from a sensational run in Boston.
Thur.-Fri.-Sat.-Mar. 9-10-11 Cecil B. DeMille's Supreme Triumph.
SATURDAY NIGHT"

GREEN'S MIMEOGRAPH

the tenth anniversary of the house and it was put over to a big splash, for a small check is always a curiosity and the average man will want to test it out to see if it is really good. The circular states that Mr. Green is handing the recipient his "Back Pay" and expresses the hope that he will take this opportunity to collect it. Mr. Green's mimeographed throwaway is more interesting than the other stunt because it is better done than most, with its ornamental border. Very good results can be had where press work is not available, but there are degrees of skill even in handling a mimeograph. This is above the average.

—*P. T. A.*—

Five Different Ones Sell Shea Feature

Howard B. Franklin's artist has been exceptionally happy in his work on the singles for "A Fool's Paradise." Three of them run for two houses and the others were used for the Hippodrome alone. We like best of the lot the second from the right, which gives the clearest lettering. All are well done in this regard, but with two small cuts, that second space uses a larger letter and one so clearly cut that it might well have been done from type were their faces yielding so flexible a result. Light copperplate gothic will give almost this effect, but it is a little wider and most newspaper offices do not stock the four sizes in the six point. As a general thing we think it better to say that Dorothy Dalton is only one of the six stars to appear in the picture than to attempt to list all six in the narrow confines of a single column width. It has been better done in the middle example than in that at the extreme left where about the same width is had, but less height cuts the display down. We like both of the Hipp sketches and they probably sold better than the sketching for the joint displays.

You have seen this advertisement for

Picture Theatre Advertising

week after week. Just because it was at the bottom of the column, you perhaps have not read it. You'll read it here. That's what "preferred position" means.

Lots of other things are explained in this meaty book by the conductor of this department. Almost every page has a money-getting stunt and any one of these will be worth several times what the volume costs, and you get the other stunts free. It costs only two dollars the copy and may be ordered from the publishers of Moving Picture World. Get a copy today. Makes bad business good and good business better.

This Open Arrangement Gives a Good Effect

This open display for Katherine MacDonald in "Her Social Value" is from C. J. Appel, of the Allen Theatre, Brandford, Ont., and is a capital example of the value of an open display. It has the added advantage of a good portrait cut which emphasizes Miss MacDonald's chief asset of good looks, but entirely apart from this it is a fine exhibition of good type work. The star name and title are not smeared on, but are given a handsome face and are held apart from the remainder of the text, which yields a better display than would a larger face in a crowded space, and the choice of types for the various other features of the announcement is well made and each gains from contrast with the others. The well-written copy is on a par with the typographical display, and taken by and large we do not believe that Mr. Appel feels that he has any kick coming. This sort of display is so charming in its appeal that sometimes we wonder how so many managers can go on and on, perpetrating typograhic monstrosities when they have such examples placed before them. This is rather large, a five-eights, but it can be reduced in the same proportions and taken down even to a three-column without material injury. The size merely aids in getting attention. The display could hold its own in half

She was not wisely but too well.
KATHERINE
MacDONALD
"Her Social Value"
Which should be broken—a man's life or a woman's heart?
MONDAY — TUESDAY — WEDNESDAY
ALLEN

WELL-BALANCED ANNOUNCEMENT

the size if necessary. The man who has never been told has some excuse for not knowing, but for nearly eleven years this department has preached the value of open display and always finds plenty of texts for new sermons. It is a pleasure to come across an occasional result such as this. It is a satisfaction to realize that not all compositors are ignorant hams and that some managers know how to lay out their spaces with an eye to the best effect. This sort of work is particularly indicated in the MacDonald releases, which are polite society plays, appealing to those to whom good type display also appeals.

—*P. T. A.*—

Hand Lettered Stuff Fails Again to Score

We do not recall the town from which this display for "Come on Over" was sent, but we are using it because it is such a good example of how not to do it. It would be a very simple thing to saw this cut to let in type between the cut and the signature and to mortise for the American Harmonists up above, but it went to the printer a solid block, and it is neither attractive nor readable, but just a

Beginning Sunday
The Class Show of the Year!
Cecil B. DeMille production
"Fool's Paradise"
'HIPP' OPENS at 10 A.M. FOR THIS!
with DOROTHY DALTON MILDRED HARRIS CONRAD NAGEL THEO KOSLOFF JOHN DAVIDSON JULIA FAYE
at Shea's HIPP and No. PARK
Beginning Sunday
Dorothy Dalton
is only one of the six stars that appear in
CECIL B. DE MILLE'S SUPREME EFFORT
"Fool's Paradise"
at SHEA'S HIPP and No. PARK
HIPP OPENS AT 10 A.M. FOR THIS ATTRACTION!
a $2.00 at REGULAR HIPP PRICES
BEGINS TOMORROW
Cecil B. DeMille's gorgeous spectacle
"Fool's Paradise"
with an ALL STAR CAST
at SHEA'S HIPP & No. PARK
HIPP OPENS AT 10 A.M FOR THIS ATTRACTION!
DOROTHY DALTON
CONRAD NAGEL
MILDRED HARRIS
THEODORE KOSLOFF
JOHN DAVIDSON
JULIA FAYE
HIPPODROME SHEA'S
DOORS OPEN at 10 A.M. THIS WEEK
Cecil B. DeMille's LUXURIOUS PRODUCTION
"Fool's Paradise"
MATS. 15¢ & 25¢
AL. ST. JOHN COMEDY
'STRAIGHT FROM THE FARM'
AT THE HIPP
HEGEDUS SISTERS
ELDORA STANFORD
HIPPODROME SHEA'S
DOORS OPEN 10 A.M. THIS WEEK
MATS. 15¢ 25¢
Cecil B. DeMille's production
"Fool's Paradise"
WITH AN ALL STAR CAST
Al. St. John's 'STRAIGHT FROM THE FARM'
AT THE HIPP
HEGEDUS SISTERS
Eldora Stanford

FIVE INTERESTING SAMPLES OF SINGLE-COLUMN WORK FROM THE SHEA HOUSES IN BUFFALO

Selling the Picture to the Public

mess. And to help along the artist has lined the letters of the signature, which always is an efficient goat-getter. This would have been a very much better display had the cut been sliced just below the title. We have seen

AMERICAN HARMONISTS
~again may we remind you~
Music That is Town Talk"
LIBERTY SEXTETTE
Colleen Moore
the Rollicking Comedy
"Come On Over"
As brilliant in Comedy as the Fire from the Emerald.
A breath from the 'Ould Sod' the scenes being laid by Killarney's Lakes and Hills and Gay New York.
You'll love this picture and you'll laugh as you've never laughed before at any screen play.
COLONIAL
PICK O' THE PICTURES
MUSIC THAT CHARMS

TOO MUCH HAND LETTERING

worse examples, but this is pretty poor and lacks the excuse that to set in type would involve too much cutting.

—*P. T. A.*—

This Fay Signature Is Better Handled

Several times we have reproduced the advertising of Fay's Theatre in Philadelphia to show how a heavy signature cut can isolate itself from the space it is supposed to head. This time the signature cut is the same, but the result is different because here the disposition of the figures makes the signature a set-in and not a thing apart. It is not a flexible heading,

A GOOD FAY DISPLAY

but this shows that it can be made to associate with the rest of the space if it is adroitly handled. There is not room for much talk, but a good line is used to back up the cut, and the cut is one which will probably sell better than talk, because it suggests just the type of story the title indicates, and for once the title and story are in harmony. The paneled vaudeville acts are kept out of the way, and this paneling is about the best handling of the names that could be given. We think that to hold to this style is better practise than to change form and experiment with other placements. The underline is not so well handled. It suggests a double, one reading "Coming, A Connecticut Yankee" and "Next Week, In King Arthur's Court." This is because the "coming" is permitted to extend over the "next week" so that it apparently runs into the top line of the two line title. A simple "Next Week" would have been ample and not so misleading. This is a small matter, however, since the billing will correct the error in the minds of those who do not know the Fox production or the Twain story by its full title.

—*P. T. A.*—

Played Fashion Show Clear to Exit Doors

R. A. Gill, of the Erie Theatre, Hugo, Okla., pulled a new one in fashion shows lately. He decided that he wanted one, so he spoke to a local merchant. It developed into a co-operative affair, under the management of the local Retail Dealers' Association. They put on a whale of a show, bought out the house and distributed free tickets to the patrons. With a capacity of 700, they played to 1,600 tickets on a matinee and night showing, and had an overflow meeting in the fire alley where the exit doors commanded a view of the stage and those who could not get inside were glad to stand and see what they could. In addition, there was a turnaway of some 300 or 400.

Mr. Gill did not make as much money selling the house as he might have done had he held control himself, but, on the other hand, he was able to get the credit for a much more important show and to command the good will of all the merchants, which later on he can capitalize into window displays and hook-ups. He is able to see the greater possibilities and drop the immediate gain for the larger ultimate profits.

—*P. T. A.*—

Put Over "Penrod" with Variety of Appeals

Joseph D. Paxter, assistant manager of Gordon's Olympia Theatre, Lynn, Mass., a part of the Gordon circuit of Boston, got back of "Penrod" and put that young man over like a house afire. He ran eight-inch teasers for three days in the two papers in town, with a nice seven sixes for Saturday and Sunday, there being only one paper on Sunday. In this he also took four tens as part of a hook-up page in which he had seven merchant ads, each with a head of Penrod as well as some allusion to that young man. Five of the ads made special appeals to boys. On top was a cross line, "There's good times a comin' and they're comin' to Lynn. Ask Penrod." Below this he anticipated Prosperity Week with sixteen four-column lines preaching prosperity in general and in Lynn in particular. The copy will help others. It runs:

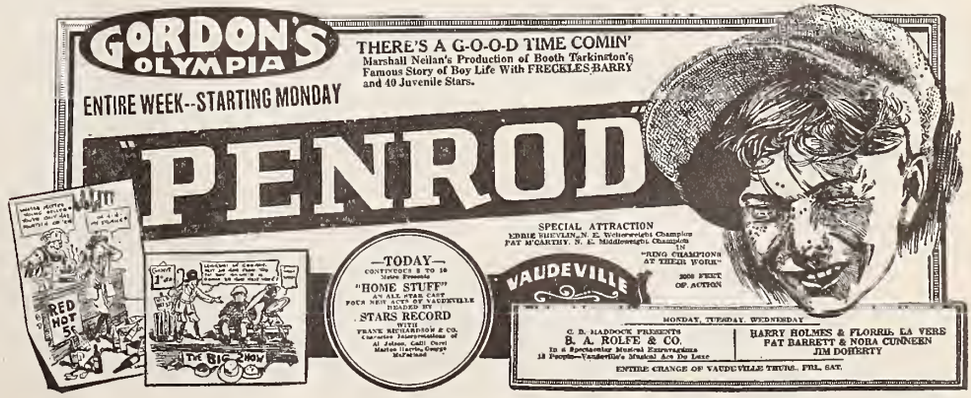
"Every once in a while a gent with a turnpike face tells you that it'll be a long, long time before business comes back. Don't pay any attention to this hokum. These crepe hangers have been eating cheese and roast pork before going to bed. They have indigestion. The world looks to them like the inside of a whale's belly and they can't find the exits because they haven't any batteries in their flashlights. There is another pest you meet who thinks all this talk about business revival is cockadoodlum. All he needs is a pine kimono and an epitaph. The fact is, the revival is actually on. Business as a whole is better. Don't let anyone tell you it isn't. And it will be a whole lot better before long. It isn't necessary to harp on optimism any longer because we're on our way. But we have to thank the spirit of optimism for the come-back that is now gaining momentum. It is the most powerful force known in business. Even vaudeville has abandoned those 'blues' songs. Not only good times—wonderful times—are coming. The advance guard is here. Now is the time to act, to build, to plan to spend, to create—in other words, to DO THINGS."

This is good copy to use on any light picture, and it will help the town to find itself. Keep on talking prosperity and presently you will find that you have created the sense of confidence that is all that is now required to make better times an established fact.

—*P. T. A.*—

Bain, of Wilmington, Has Merchants Trained

D. M. Bain, of the Howard-Wells Amusement Company, has his town trained to hook-ups, and all Otto Millican, the crack ad man of the Morning Star, has to do is sit at the telephone and hand out the good news to the merchants. They come over with their copy. The high light in Bain's handling of the hook-up is the fact that he works them double, one a week in advance and a second the Sunday before. The first announces a prize contest and the second announces the winners. For "Fools' Paradise," for instance, he offered prizes for the best new copy for the ten advertisers represented. A stipulation required the contestants to use no more words than in the original ads. If a merchant used 125 words, not more than 125 words could be used in the new copy. The prizes were awarded on the single advertisements and not as a whole and there were ten first and ten second prizes, two tickets to the first and one each to the second best. In some instances the new ads were better than the originals, and all of the merchants got new advertising angles. On "A Man's Home" the contest was for the best epigrams on the word "home," one for each advertisement, and in another a sectional cut supplied the contest idea. In each instance the hook-up was doubled to run two Sundays, and the merchants found that the additional interest taken in their displays more than paid them for their co-operation and they are eager to come in again. With twenty prize winners, the public feels that there is a chance for all



A "PENROD" STRIP

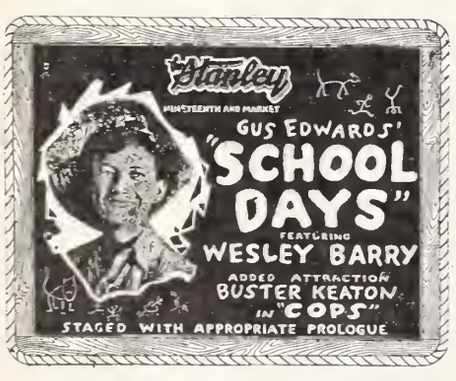
Selling the Picture to the Public

and the stunt is not only a money maker for the paper from an advertising point of view, but it is also a circulation builder, which is an angle not contemplated when the idea was formulated. The paper gives the house a free column down the center of the page used the first week to announce the contest and the second to name the winners, but there is always space for an additional sales talk, and each advertisement is hooked to the play. Some managers feel they are doing much when they work a single page now and then. Bain makes it a weekly event and is asked for more.

—P. T. A.—

Slate Trademark Used for Warner Attraction

The slate idea for advertising "School Days" is being used by practically all houses. The cut shows how the Stanley Theatre, Philadelphia, used the idea, making its own slate to get in the added attraction. This drops seventy lines across three columns, which gives an emphatic display. The most interesting point in the advertisement is the matter in which the signature is set in. This is the regular house cut, a black letter, and it is set into a routed opening on the cut. Probably it would have looked better in white on the black ground, but apparently the designer figured that the public was used to the black cut, and set this in. There may be something to be said for the use of the same signature. Even changing the color might detract from the idea, though we do not think that it would have been the case in



THE PHILADELPHIA "SCHOOL DAYS"

this instance. The usual objection to hand lettering in a reverse does not hold good here because the slate frame suggests hand work on the black surface and because it is natural to look for the white lettering, many persons will read this who would not bother with the usual white on black without similar excuse. A chalk sketch of Barry would have been better than the inserted half tone. This just goes to show, however, that the small town advertising and the big city stuff can be worked along the same lines, for the slate works just as well wherever it goes. Between the cartoon style and the slate, the exhibitor who has "School Days" has little chance of going wrong.

—P. T. A.—

Combination Display Is Unusually Good

Sometimes the Stillman Theatre, Cleveland, produces some very poor work, but the average is good or better than that, and this layout for "Fool's Paradise" is worth looking at twice. It provides a wonderfully good model. The talk is put where it is bound to get attention, and the picture is so disposed that it adds to the value of the type. It is a small point, perhaps, but the eye is accustomed to reading from left to right. If that picture had been so disposed that the action fell to the right hand of the advertisement, it is possible that some readers would have let their glance slip from the space without reading the text. Placed as it is, the eye takes in the picture and then passes naturally to the type on the right. It may not have been planned with that nice attention, but that is the result arrived at. It is not so important here in a four column display as it would be in a one or two column space, where it is easier for the glance to slip over

STILLMAN The UTMOST in PHOTOPLAYS
SECOND WEEK!
Cecil B. DeMille's
Triumphant Photo-Dramatic Achievement
"FOOL'S PARADISE"
A Paramount Picture
One woman of wonderful grace and beauty and a soul devoid of depth.
Another woman, quite ordinary, but possessed of that glowing warmth that expresses femininity in its most glorious phases.
A Fool? Or did he make the wisest choice ever all?
The Picture That is Amazing Everybody
PRICES
Next Attraction
"THE 4 HORSEMEN OF THE APOCALYPSE"
First Time at Popular Prices

A NICE STILLMAN AD.

the boundary, but it is always good practise to get the type where it will get the best display and as a rule that placement puts the cut over to the left. An effort has been made to identify the three characters, and their names are lettered in white against the shadowed ground, but the artist did not allow for the reduction and you have to look closely at the lines to make them out, though they may be read if they are held close. This was a hold-over week and we infer that the artist was trying the experiment at a time when failure would not greatly matter. If it came up he knew he could do it again. If it did not he knew he would have to letter larger the next time, but meanwhile no harm was done here since the names had been driven home through a week of campaigning. We have a real respect for an artist who can do good lettering and yet who has the sense and good taste to cut up a good drawing to let in a proper type display. No hand lettering could have given the results this type inset yields. We admire what the artist did not do even more than what he did. It requires skill to make a good drawing, but it takes real intelligence to sacrifice drawing to the greater advertising value of type display.

—P. T. A.—

Boomed "Miss Bett" to Sell All His Tickets

M. Rosenthal, of the Walkerville (Ont.) Theatre, made an unusually heavy campaign for "Miss Lulu Bett," feeling that the popularity of the book and play would enable him to clean up with it. He ran teasers for a week, giving sayings of "Miss Lulu Bett" and on Sunday he took three elevens to use the stock cut ad on the book, play and picture. He also used tack cards telling that "Miss Bett" was due, backed these with snipes, and sniped the sidewalks in the early hours of Monday to put the opening over. He also got out a fake summons issued from the "Court of Extra Sessions" and signed by the "Judge of Good Entertainment." It was well gotten up and the cover was really deceptive, but inside you were summoned to one of the two nights to pass judgment on the play. The fake summons is still one of the best of the stunts as well as one of the oldest. So many managers have used the auto summons that they seem to have forgotten the value of the court summons for the pedestrian. Mr. Rosenthal handled his campaign excellently and cleaned up on the picture.

—P. T. A.—

Smart Selling Talk Backs a Good Cut

The California Theatre, Los Angeles, has done exceptionally well with a holdover ad for "Come on Over," using original copy, but keeping entirely in the spirit of the Goldwyn play. The selling is done in the three lines under "one more week" and runs: "This new Rupert Hughes Irish-American comedy-drama is so saturated with laughter that it has made a hit with everyone. There is no problem and no villain, for the theme is too full of laughter and lovable folk for evil to creep in. It's just a dancing, prancing comedy, alive with action and brimming over with laughs." That ought to sell to anyone who is tired of the average story, and the cuts carry on the suggestion of a likable play. That "positively the best picture we have shown this year"

A CLEVER HOLDOVER AD

should sell a bunch of tickets for it has the ring of conviction and the fact that it is being held over confirms the statement. It offers many interesting points of contact. When you can say a thing as though you meant it, you have the reader already sold on the idea. All you have to do is to argue a little more and give him a few reasons he can advance as his own.

—P. T. A.—

What "Theodora" Didn't Have

Something new in "Theodora" publicity was hooking up an electrical store to the Byzantine story.

Most of the window was given over to the "Theodora" paintings, with a display of home helps, electrically operated, and a card which read to the effect that with all the splendor of her period, Theodora never knew the comforts of electrical housekeeping.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Write us that you'd like a free supply of report cards.

First National

BACK TO GOD'S COUNTRY. Good. This one pleased 100 per cent; acting good and scenery great. Advertising; newspaper, one sheets, photos, frame cards. Patronage; small town. Attendance; good. M. D. Robertson, American Legion Theatre, Washta, Iowa.

BRANDED WOMAN. Good picture: but Norma Talmadge does not bring them out for me. Advertising; regular. Patronage; general. Attendance; fair. Henry R. Fitton, Liberty Theatre, Piney Fork, Ohio.

DANGEROUS BUSINESS. A knockout. My first Constance Talmadge, and she surely made a hit with my patrons. If you want one with some pep in it, get this one. It's good. Advertising; usual. Patronage; small town. Attendance; good. E. E. Corr, Princess Theatre, Thompson, Iowa.

DINTY. Boys, book it: it will please any audience that likes clean, wholesome pictures. Why don't they make more of this kind? Advertising; regular. Patronage; all classes. Attendance; good. J. I. Wright, Rex Theatre, Bevier, Missouri.

EVEN AS EVE. Fellow exhibitors! Play this if you haven't already done so. It made money for us and it will do the same for you. Advertising; newspapers, posters. Patronage; small town. Attendance; good. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

GREAT ADVENTURE. A good, high-class comedy. Was afraid of it but it pleased 100 per cent. Advertising; billboard. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

HER MAD BARGAIN. A favorite star here in a very good picture. Picture 100 per cent better than title. Many good comments. Advertising; lobby display, newspaper. Patronage; general. Attendance; poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

LAST OF THE MOHICANS. A splendid production of a great and popular story. Drew strong from schools where we boosted hard. We admitted all school children at ten cents. Advertising; extra big. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

LOVE'S REDEMPTION. One of Norma Talmadge's best pictures. Pleases, but not a drawing card in our town. Advertising; heralds, ones, threes, sixes, window cards, slides, photos, newspapers. Patronage; better class. Attendance; poor. W. R. Fairman, Queen Theatre, Bryan, Texas.

LYING LIPS. Great picture: book it. It's as good as the best ones, if they didn't spend thousands to advertise it. Advertising; extra newspaper and 24 sheet. Patronage; best. Attendance; best we've had this year on any picture. S. H. McNeill, Rideau Theatre, Smiths Falls, Ontario, Canada.

THE OATH. One of the best pictures I have shown. Cast perfect. Drew well and pleased. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

PECK'S BAD BOY. A knockout comedy; pleased kids and adults. Continuous laughter from start to finish. Advertising; billboard, programs, lobby, heralds. Patronage; mixed. Attendance; fair (bad weather). L. O. Hoover, American Theatre, Roundup, Montana.

YOU SAY
"Send Report Cards"
EXHIBITORS WILL SAY
"You're a real brother!"

TOL'ABLE DAVID. A sure winner for me: some few saw it the second time. Increased business 50 per cent for Saturday. Advertising; photos, banner, threes and ones. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Fox

BAR NOTHING. Up to Buck Jones' standard. Pleased all his followers. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

CHASING THE MOON. This is one of Mix's good ones, full of pep. Mix mixes in this part of the country. Advertising; posters and papers. Patronage; small town. Attendance; good. J. Carbonell, Monroe Theatre, Key West, Florida.

CONNECTICUT YANKEE IN KING ARTHUR'S COURT. Titles sure bring the laughs. Good comedy throughout. Best comedy drama of season. Advertising; heavy, all kinds. Patronage; high class. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

DEVIL WITHIN. Good, but not up to the Dustin Farnum standard that he used to play. Advertising; one sheets, cards and slides. Patronage; small town. Attendance; good. John C. Mapes, K. of P. Theater, Chester, New York.

EVER SINCE EVE. Good clean picture: Shirley Mason good drawing card. Advertising; three sheet, photos, one sheet. Patronage; foreign. Attendance; fair. H. R. Fitton, Liberty Theatre, Piney Fork, Ohio.

HIS GREATEST SACRIFICE. Didn't take well with young folks: not much action. But good picture for the older folks. Advertising; ones, threes, handbills, photos. Patronage; town. Attendance; fair. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

IRON TO GOLD. This is a good western and will satisfy those who like the western stuff. Patronage; small town. Attendance; good. C. S. Bovee, Florence Theatre, Elk Point, South Dakota.

MOTHER HEART. Just fair. Mason fans liked it. Advertising; usual. Patronage; mixed. Attendance; fairly good. Stanley H. McNeill, Rideau Theatre, Smiths Falls, Ontario, Canada.

NIGHT HORSEMAN. A good, classy western thriller with a real story. It is sure to please. Advertising; regular. Patronage; small town. Attendance; good. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

QUEENIE. Just fair. This is the first time we ever had Shirley Mason and unless she improves for us it will be the last. Advertising; usual posters. Patronage; neighborhood. Attendance; poor. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

RIDIN' ROMEO. Best Mix yet. Plenty of comedy and action. Tom Mix is our best drawing card on regular program. Advertising; regular. Patronage; mixed. Attendance; good. J. I. McCarthy, Majestic Theater, Charleston, Tennessee.

ROUGH DIAMOND. People seem to like this stuff: at least, they fall for it and pronounce it good. Personally, it's the raspberry for me, but as long as the money comes in let's call it great and ask for more like it. Advertising; newspaper and lobby. Patronage; mixed. Attendance; good. C. A. Pratt, Fox Theatre, Washington, Iowa.

STRENGTH OF THE PINES. Although patrons did not complain, I personally believe this to be William Russell's poorest picture. Advertising; two one-sheets, slides and program. Patronage; general. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburg, New York.

THUNDERCLAP. Most exciting and thrilling feature ever shown. Brought out sporting blood and pleased all. No mistake by booking it. Advertising; medium, newspapers, heralds, 24 sheets. Patronage; mixed. Attendance; good. V. C. Schley, Crescent Theatre, Statesville, North Carolina.

VIRGIN PARADISE. Starts out with a crash and goes along at top speed and winds up with a knockout smash. For thrill and stunt you can't beat it. Advertising; billboard, program, lobby, herald. Patronage; mixed. Attendance; good. L. O. Hoover, American Theatre, Roundup, Montana.

Goldwyn

BE MY WIFE. If you want a good five-reel comedy, don't pass this up. Audience was wild over it. As good as any Chaplin. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

THE GLORIOUS FOOL. A "gem" that pleased 100 per cent. A finely acted, directed and photographed picture. You can tell your patrons this picture will entertain them, and get business and patronage good-

Straight from the Shoulder Reports

will at the same time. Advertising; usual. Patronage; health seekers and tourists. Attendance; excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LORD AND LADY ALGY. Consider it so much film wasted. Do not see how they get away with it. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

MADE IN HEAVEN. Quite good, characteristic of Moore. Advertising; posters, newspapers. Patronage; usual. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

MAN WHO HAD EVERYTHING. Good picture, but Jack Pickford is sure a dead one at the box-office for me. Patronage; family. Attendance; poor. R. J. Relf, Star Theatre, Decorah, Iowa.

REVENGE OF TARZAN. Not as good as the other Tarzan stories, besides, these stories are becoming tiresome to older patrons. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

Wid Gunning, Inc.

THE GIRL FROM GOD'S COUNTRY. Very good northwestern story, patrons pleased. Advertising; regular. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

THE OLD OAKEN BUCKET. A nice, good picture. Drew the old as well as the young and every one satisfied. Did better than usual business. Book it and make a little money. Advertising; newspapers, lobby with well and buckets. Patronage; better class. Attendance; good. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

Hodkinson

KEEPING UP WITH LIZZIE. First rate comedy feature, and true to life, where one tries to keep up with the other and can't afford to and gets ruined. Patronage; all classes. Attendance; good. A. E. Rogers, Temple Theatre, Dexter, New York.

LOVE'S MADNESS. Here is a 100 per cent picture, and fit for any exhibitor to run and he need not be ashamed of it. Star 100 per cent. Your patrons will tell you how well they liked it, as mine did. Everybody pleased. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

Metro

GARMENTS OF TRUTH. Did not satisfy. Heard the word "rotten" so often, I felt like setting it to music. Story unbelievable, simple production. Advertising; usual. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

GLASS HOUSES. Viola Dana. Excellent picture, fine business with this production. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

GOLDEN GIFT. As usual very good. Alice Lake never fails to please, the drama was good. Advertising; paper and posters. Patronage; small town. Attendance; fair. J. Carbonell, Monroe Theatre, Key West, Florida.

THE LAST CARD. This mystery picture drew an unusually big crowd, but in reality it is not more than a good program picture. Advertising; two one sheets, slides and programs. Patronage; general. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Paramount

BEHIND THE DOOR. One that will please the "action hounds," but cause the women to shiver. Advertising; posters and press. Patronage; general. Attendance; poor. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

BEHOLD MY WIFE. Picture did not come up to expectations and failed to draw. Advertising; newspaper and handbills. Patronage; small town. Attendance; poor. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

BOBBED HAIR. A very poor picture; took it off after one day. Patronage; family. Attendance; good first show, after that bad. Jack Hoeffler, Orpheum Theatre, Quincy, Illinois.

THE CALL OF YOUTH. Poor, a London picture, did not please, patrons walked out on this one. American pictures are the best. Advertising; newspaper, photos, one sheets, cards. Patronage; small town. Attendance; poor. M. D. Robertson, American Legion Theatre, Washta, Iowa.

EXPERIENCE. Those that did like it were enthusiastic, does not please all classes. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

FOREVER. Excellent picture, but will not please as people are tired of costume pictures. Producer wants too much money for picture, also lost money on it. Advertising; billboards and mailing list. Patronage; all classes. Attendance; poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

GUILTY OF LOVE. Rotten don't express it. Exhibitors in small towns take a tip and stay off. It will hurt the cause. Advertising; three sheet, local paper. Patronage; mixed. Attendance; fair. J. E. Evins, Star Theatre, Smithville, Tennessee.

HER HUSBAND'S TRADEMARK. As fine a production as one could wish for, and it is far different from the usual Swanson pictures. Book it, boast it, and clean up on it. Advertising; litho., newspapers, window cards, and special lobby. Patronage; high class. Attendance; good. Minnie Eakins, Royal Theatre, Nowata, Oklahoma.

THE JUCKLINGS. A good picture, but didn't do so well with it. This picture will go if advertised in advance. Advertising; photos and ones. Patronage; general. Attendance; fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

THE LANE THAT HAD NO TURNING. A good picture, but not one that will have universal box office appeal. Well acted, well produced, and the story runs smoothly with no jumps. It's tough on Paramount to star Agnes Ayres and have Kosloff "steal" the picture. Exhibitors bear that in mind—lean on Kosloff in your advertising. Advertising; usual. Patronage; health-seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LIFE. My patrons liked this, good cast and well produced and something to it besides mush. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

MISS LULU BETT. Good. Advertising; two papers, billboard. Patronage; mixed. Attendance; fair. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

O'MALLEY OF THE MOUNTED. Good Hart picture, pleased about 90 per cent. Good plot and good acting. Advertising; newspaper, photos, frame sheet. Patronage; small town. Attendance; good. M. D. Robertson, American Legion Theatre, Washta, Iowa.

ONE WILD WEEK. Just fair, not quite as good as some of this star's others; however, you will get by with it. Advertising; usual posters. Patronage; neighborhood. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

RENT FREE. Good feature. Reid is a favorite with all our patrons. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widinor, Opera House, Belvidere, New Jersey.

SATURDAY NIGHT. Fell flat, over-rated picture, a good program picture, nothing else. Am surprised De Mille would rate it so high. Advertising; four 24 sheets, twenty one sheets, two newspapers, throwaways. Patronage; best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

THE SHEIK. A great picture all through, and drew well. Ran two days to a well pleased audience. Advertising; two sixes, four ones, photos, window cards, three hundred small bills. Patronage; best. Attendance; good. E. E. Stearnsburg, Dew Tell Theatre, South Dayton, New York.

SPEED GIRL. Just the kind of light comedy and peppy cast the people like. A big dramatic picture pleases only a per cent of an audience, while a picture like this pleases all. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THREE LIVE GHOSTS. A dandy comedy, what few saw it roared with laughter. No star killed it for us. Advertising; extensively. Patronage; better class. Attendance; poor. W. R. Fairman, Queen Theatre, Bryan, Texas.

UNDER THE LASH. Not Miss Swanson's best, but a very clever picture. Pleased 100 per cent. Advertising; billboard, lobby, newspaper. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

THE VILLAGE SLEUTH. Pleased 100 per cent, photography great. The ministers turned out. Come on, Ray, and do it again. Advertising; regular. Patronage; all classes. Attendance; fair. J. I. Wright, Rex Theatre, Bevier, Missouri.

R-C

EDEN AND RETURN. Nice little picture, good enough for any theatre. Doris May is getting better even in looks. Advertising; two newspapers, slides, threes, ones and photos. Patronage; family. Attendance; good. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

FIVE DAYS TO LIVE. Excellent story, beautiful settings and scenery, fine photography. Hayakawa at his best, unusually good cast. Advertising; manager's stage talks, newspaper, programs, lobby. Patronage; average. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Selznick

POINT OF VIEW. Good production, pleased majority. Film scratched. Advertising; regular. Patronage; small town. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

WHY ANNOUNCE YOUR MARRIAGE? A very clever little picture. Pleased 100 per cent. Advertising; lobby, newspaper, billboard, programs. Patronage; mixed.

Straight from the Shoulder Reports

Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

United Artists

THREE MUSKETEERS. Pleased most patrons, but why are exhibitors asked to pay exorbitant rental prices? We lost money. Advertising; billed entire county. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Universal

ACTION. Very thrilling, but I never saw anything out of the ordinary. Advertising; regular. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

GOLDEN GALLOWS. Just an ordinary program picture, nothing more. Star not known. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

HEADIN' WEST. Dandy comedy-drama. One of Hoot's best. You can play this strong. Good stuff in this. Advertising; sixes, threes, ones, photos, slides, banner, cut-outs. Wm. Thacher, Royal Theatre, Salina, Kansas.

HEADIN' WEST. Hoot Gibson and his smile should please any human town. We like Hoot and the Universal plays. Patronage; general. Attendance; good. Harold S. Clouse, Hollywood Theatre, Highwood, Minnesota.

HER MAD MARRIAGE. Carmel Myers, five reels. Pleased, especially the women. Advertising; photos, ones, threes, handbills. Patronage; town. Attendance; very good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

THE MILLIONAIRE. Good short program picture, no unfavorable comments. Running with "Winners of the West" gives a good evening's entertainment. Advertising; lobby display and newspaper. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

THE SCRAPPER. Universal rarely releases a really poor program picture. This one is up to their standard for program stuff. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

SOCIETY SECRETS. This should be advertised as a big special, it is clean and most entertaining. You can't make a mistake even if you pay a big price for it. Advertising; heralds, two one sheets, two three sheets, six sheet. Patronage; all classes. Attendance; good. V. G. Magel, Pastime Theatre, Govan, Sask., Canada.

WOLVES OF THE NORTH. It is a crime to spoil such beautiful scenery with a poor, weak story. Patronage; small town. Attendance; good. E. E. Corr, Princess Theatre, Thompson, Iowa.

Vitagraph

HEART OF MARYLAND. Splendid picture of the Civil War. Excellent acting and good photography. Class this as a big special. Advertising; newspaper ad., photos, posters. Patronage; small town. Attendance; fair. Kenneth Thompson, W. M. A. Hall, Hancock, Wisconsin.

ROMANCE PROMOTERS. A dandy program picture. Played with "Turks and Troubles" and everyone was well pleased. Advertising; newspaper ad. Patronage; small town. Attendance; fair. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

SILVER CAR. This is a very good picture and should please the most of them. Didn't draw owing to the conditions of the town (hard times). Patronage; mixed. Attendance; poor. A. E. Rogers, Temple Theatre, Dexter, New York.

SILVER CAR. This picture took well. Williams is a fair star. This kind of picture will boost him. Advertising; usual. Patronage; mixed. Attendance; good. Stanley H. McNeill, Rideau Theatre, Smiths Falls, Ontario, Canada.

SON OF WALLINGFORD. Very good, expensive production of corking story, ably acted by a capable cast. Class it 100 per cent. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

Comedies

I DO (Associated Exhibitors). One of Harold Lloyd's best, in fact, I never saw a poor Lloyd comedy. I featured this comedy. Advertising; lobby, newspaper, ten one sheets. Patronage; best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

I DO (Associated Exhibitors). Best Lloyd yet; went over strong. Advertising; newspaper. Patronage; small town. Attendance; good. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

THE SHOW (Vitagraph). I have seen numbers of comedies, but I doubt if I have ever seen one which will please more people than this one. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Serials

WITH STANLEY IN AFRICA (Universal). We think this serial is going to be one of the best on the market; only on the third chapter and it is starting fine. We have no fault on this serial. Advertising; six sheets, three and one sheets; also used buttons. Patronage; small town. Attendance; good. G. D. Hughes, Liberty Theatre, Heavener, Oklahoma.

WINNERS OF THE WEST (Universal). Have shown six episodes, first five episodes good, sixth didn't seem to hold interest. Advertising; caps, threes and one sheet, photos and talk by principal at high schools. Patronage; small town. Attendance; poor. Kittie C. Collins, Amusu Theatre, Stratton, Colorado.

Short Subjects

NICK CARTER DETECTIVE SERIES (Pioneer). If you want a good bunch of two reelers, detective stuff, book the series of fifteen. You will find they are all good and every one likes them. They will ask for them, when you have used all of them. Wm. Thatcher, Salina, Kansas.

State Rights

BURN 'EM UP BARNES (C. C. Burr). The best picture that we have run for some time. Pleased 100 per cent. Exhibitors will make no mistake by booking this one. Advertising; newspaper and six sheets. Patronage; mixed. Attendance; good. Norris P. Helbling, Pleasant Hour Theatre, Woodsfield, Ohio.

FIGHTING STRANGER (Canyon). Most of Franklyn Farnum's pictures are alike. A lot of fighting and impossible stuff, but we get away with them because our patrons like the blood and thunder sort. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

SCHOOL DAYS (Warner Brothers). A real audience picture and a box office asset. We need more of this type of story. Good, clean, wholesome picture that makes every reformer a booster for pictures. A class of picture that would put every censor board out of business. Advertising; "school children's" matinee at reduced prices. Patronage; general. Attendance; capacity. Temple Theatre, Bellaire, Ohio.

SHADOWS OF CONSCIENCE (Pioneer). A very good type of western picture and pleased fairly well. Advertising; one sheets and cards, slides. Patronage; small town. Attendance; fair. John C. Mapes, K. of P. Theatre, Chester, New York.

TEN NIGHTS IN A BARROOM (Arrow). Capacity business prevailed throughout the week. Advertising; usual amount of newspaper advertising, street car cards, billbords, window cards, posters, pictures. The lobby was unique in having a regular saloon bar with all favorite brands of liquors, including Haig & Haig, brandies, whiskeys, gin, ales and beer, with real beer served free from kegs to all patrons patronizing the show. On the opposite side of the lobby was displayed a regular copper still such as used in making Oklahoma moonshine whiskey. Manager S. S. Wallace certainly showed that he knew how to lobby for business by having a first-class Wild Western saloon with trimmings displayed in his lobby. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

WHY GIRLS LEAVE HOME (Warner Brothers). A very good picture, true to life; business great, advertised big and the title helped. My advice to fellow exhibitors is play it. Advertising; in every way. Patronage; best. Attendance; good both nights. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

WOMEN MEN LOVE (Federated). Very good picture, but the star, William Desmond, out of place in dramas. I want Desmond westerns. Advertising; sixes, threes, ones, slide. Patronage; mixed. Attendance; good. Stephen Brenner, Eagle Theatre, Baltimore, Maryland.

Your Report In This Department Shows Your Desire
To Help Your Fellow Exhibitors

ASK FOR CARDS

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

The Isle of Zorda

(*French Prod.—Pathe—9 Reels*)

M. P. W.—Interesting French-made melodrama based on a Jules Verne novel.

F. D.—A very interesting and unusual melodrama, though much too long.

N.—Audience will express complete satisfaction over the highly adventurous line of action which marks the subject from beginning to end.

E. H.—Interest is kept at a high pitch and the superb acting of the French cast commands attention.

Go Get 'Em Hutch

(*Charles Hutchison—Pathe—15 Episodes*)

M. P. W.—Pathe again has a box-office winner in this George Seitz serial.

T. R.—Has the merit of plenty of novelty.

N.—Charles Hutchison packs enough sensational thrills and stunts in his newest serial to supply three dozen action photoplays.

F. D.—There are more stunts and thrills in Charles Hutchison's latest chapter serial than in any of his former productions.

Free Air

(*Featured Cast—Hodkinson—5,600 Feet*)

M. P. W.—Because it is a very good picture, and because it affords exceptional chances for exploitation, "Free Air" offers double security to the buyer.

T. R.—Should have a big run during the summer months.

F. D.—A thoroughly pleasing and entertaining picture even with slight story.

N.—A thoroughly pleasant automobile story is "Free Air," and for genuine light entertainment, it is as good as they come.

Kisses

(*Alice Lake—Metro—4,300 Feet*)

M. P. W.—Alice Lake in an especially appealing story pictured by Metro. The theme has been cleverly handled and promotes more than casual interest.

E. H.—Story is well told and continuity unusually good.

T. R.—Humor, romance and commercial acuteness are freely combined in this picture, resulting in one of the best comedy-dramas of the season.

N.—Carries enough novelty to be called something out of the ordinary. For one thing there is a laugh in most every foot of the action.

Sisters

(*Featured Cast—American Releasing Corp.—6,785 Feet*)

M. P. W.—One of the best pictures on the marriage theme that has been available to exhibitors for some time.

F. D.—Problem play that has rather powerful message but is too long.

E. H.—A refreshing little home drama that will appeal to audiences seeking clean, wholesome entertainment, and those of artistic tastes.

T. R.—The story should have a wide appeal.

N.—Is unique in that it follows the novel from which it was adapted with unusual accuracy.

Kindred of the Dust

(*Miriam Cooper—First National—8,500 Feet*)

M. P. W.—Great audience picture.

N.—A rare piece of entertainment.

E. H.—Will prove a good attraction.

T. R.—R. A. Walsh has evolved a picture of unvarying sympathetic appeal out of a plot of no great originality, but strong in human interest.

Gypsy Passion

(*Featured Cast—Vitagraph—5,601 Feet*)

M. P. W.—Adaptation of famous gypsy story. The chief interests in the film lie in the presence of a group of notable foreign players.

N.—Contains high entertainment values.

T. R.—Admirers of straight, unadulterated melodrama with plenty of snappy action and a generous assortment of thrills should find much to please them in this picture.

E. H.—Another foreign picture with a fairly original story, some pretty scenic effects and good acting.

F. D.—You can bank on it holding their attention throughout.

Pay Day

(*Charles Chaplin—First National—2 Reels*)

M. P. W.—Replete with roof lifting laughs from start to finish.

E. H.—It is one of the best things he has ever done.

N.—"Pay Day" is Chaplin as the Chaplin fans like him best.

T. R.—The latest Chaplin film offers twenty-five minutes of rollicking fun and rapid action.

F. D.—Excluding "The Kid," here's Chaplin's best since "Shoulder Arms."

Bobbed Hair

(*Wanda Hawley—Paramount—4,395 Feet*)

M. P. W.—Amusing satire on ultra moderns.

E. H.—Disappointing as a whole.

F. D.—Poor story hampers star and direction.

N.—Crammed with delicate humor which borders at times upon burlesque.

T. R.—A merry farce comedy which pokes fun in lively fashion at erratic literary and artistic folk.

The Red Peacock

(*Pola Negri—Paramount—6,735 Feet*)

M. P. W.—Although Pola Negri is a splendid actress, she does not have much chance to show her splendor in the most recent of her so-called modern dramas.

F. D.—Pola Negri's talents one more wasted in poor production and story.

N.—Is by no means up to the standard set by the majority of her previous releases. . . . Although Miss Negri is much too vivid and arresting a personality to ever be anything but interesting, this is a story which, even by her art, can be made scarcely appealing.

T. R.—Were it not for the charm of Pola Negri, "The Red Peacock" must inevitably have been registered as a weak and not particularly interesting imitation of "Camille."

E. H.—In interpretation, direction, continuity, photography, and the star's work, one of the best of the foreign-made pictures; the story, however, is one of ancient vintage.

The Prophet's Paradise

(*Eugene O'Brien—Selznick—4,000 Feet*)

M. P. W.—The subject offers several good selling points.

T. R.—The impression left by this picture is that of a serial compressed into five reels.

N.—A good example of adventure story.

E. H.—An entertaining picture for those who enjoy tales of adventure.

Dailies Enlisted

(*Continued from page 45*)

would be solved if we could make certain the establishment of two things: Confidence and Co-operation. We must have Confidence and Co-operation between those in the industry, a Confidence and Co-operation that will bring a mutual appreciation and action together in those things in which we are mutually interested. And in this I include, of course, the exhibitors as well as the producers and distributors.

"With this established, and it is being established, if we can just have the confidence and co-operation of you of the press, as our elder brother, having been through much of the same travail and having come out victorious, then if we can have the deserved confidence and co-operation of the public—our problems will be solved. It is not a one-sided matter. It has been said repeatedly that certain objectionable pictures which have been made are the class of pictures which the public wanted, and that such productions have been a meeting of the demands of the public based on box office receipts. If this is so, then the public has a duty in the situation, and your duty in relation to that phase of the matter is clear.

"One of the largest of the producers has told me, however, that in his opinion the outstanding financial successes in the last eighteen months have been clean pictures. I know the American public. I know that its manhood and womanhood is sound and, of course, it will support the cleanest pictures. And the American public is the real censor for us, just as it is for you.

"The people of this country are against censorship fundamentally, against censorship of press, of pulpit and of pictures. Just as certainly is this country against wrongdoing and the demand for censorship will fail when the reason for he demand is removed. As we move towards the consummation of the objects of this association, just in like degree will recede the demand which seems more or less prevalent for censorship. The problem of censorship with which we are now faced was faced by you and fought out and settled—settled right here in New York by the way, so far as American law is concerned—in one of those prolonged and bitter contests for the unrestricted freedom of intelligence more than two centuries ago.

"Those in the industry do not underestimate the responsibility nor would we shirk it. I promise that this agency for the distribution of information and thought, this agency for the amusement of the millions and for the inevitable inculcation of standards of taste in art and conduct—I promise that this agency shall measure up to its opportunity and its responsibility."

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"The Prisoner of Zenda"

Rex Ingram Comes to the Front Again With An Uncommonly Fine Picture—Metro Release.

Reviewed by Fritz Tidden.

Rex Ingram once more deserves the plaudits of the multitude. Again he has supplied the screens of the country with a moving picture achievement. He has made a feature out of Anthony Hope's famous romantic novel, "The Prisoner of Zenda," that should reap a harvest for any exhibitor, and an entertainment that will meet with unusual favor with any audience.

If there was any doubt of it before, with this picture at least, young Ingram has certified that his name is one of the foremost box-office attractions at the disposal of exhibitors. The moving picture-going public knows that "A Rex Ingram Production" as a message from a manager means screen entertainment of the highest calibre—artistic in the extreme, intelligent in conception, appealing in content and, above all, showmen-like in general. Exhibitors may capitalize on this. And in conjunction with this particular production the selling opportunities are increased, among other things, by the fact that it is the visual interpretation of one of the most famous of books.

"The Prisoner of Zenda," viewed from a directorial-production angle, has the same elements of greatness that marked "The Four Horsemen of the Apocalypse" a film masterpiece. It has been said that a fortune has been spent in producing it. It would seem that every individual penny has been intelligently used. At any rate the result justifies the expenditure. Emphatically.

The settings are magnificent and atmospheric, the massive scenes are impressive, the exterior locations are pictorially gratifying and the costuming is at all times appropriate. Using these, what might be called for want of a better word, mechanical appurtenances, Ingram has staged the action of the story smoothly, in which he was aided by a workman-like scenario by Mary O'Hare. He has realized the full value of his material, which is of the kind that lends itself especially well to picture production from an audience point of view. Ingram is to be complimented for retaining the original ending to the story.

The acting is superb, and the players deserve more detailed comment than is possible within this restricted space. Alice Terry, the featured player, in the role of Princess Flavia, gives a performance that is effective to an unusual degree, both from the angle of ability and appearance. Her restraint has heightened the value of her work. Robert Edeson, playing his first character part on the screen, as Col. Sapt, is remarkable. Lewis Stone, in a dual role, does some fine acting, and Stuart Holmes gets fine results as the villainous Black Michael. Barbara La Marr displays that she is one of the most beautiful women on the screen and an actress of uncommon ability.

The others make their slightly smaller roles unusually distinctive by genuine acting art.

"The Prisoner of Zenda" is a great attraction.

The Cast

Rudolf Rassendyll / King Rudolf .....Lewis Stone
Princess Flavia.....Alice Terry
Colonel Sapt.....Robert Edeson
Duke Michael.....Stuart Holmes
Rupert of Hentzau.....Ramon Samanyagos
Antoinette de Mauban.....Barbara La Marr
Count Von Tarlenheim....Malcolm McGregor
Marshall Von Strakencz....Edward Connelly
Countess Helga.....Lois Lee

Adapted from Anthony Hope's Novel, "The Prisoner of Zenda."
Scenario by Mary O'Hare.
Directed by Rex Ingram.
Length, 10,467 Feet.

The Story

In the mythical European kingdom of Ruritania the coronation of the new king, Rudolf, is about to take place. Black Michael, his half brother, not only covets the crown but also the hand of the Princess Flavia, who, it is believed, will soon marry Rudolf. On the day of the coronation the new king is drugged by Michael's agents and, fearing that Michael will seize the crown, the king's friends substitute Rudolf Rassendyll, an English traveller, whom they encounter in the forest and who looks exactly like the king. The impersonation is successful and the capture and imprisonment of the King by Black Michael make it necessary to continue the deception. Rassendyll falls in love with the Princess and though hating the role of imposter is persuaded to continue it. Finally Black Michael is outwitted the King is freed and Rassendyll confesses to Flavia that he is only a simple English gentleman. She is heartbroken, but, though faced with a loveless marriage to the King, she gives up her hope of happiness that she may serve her country and her people. Rassendyll leaves Ruritania forever with only the memory of a secret love in his heart.

Exploitation Angles: It might be interesting to recall to your patrons that this was the first picture made by Famous Players for their own use, following Queen Elizabeth and Camille, but the surest means of getting them in is to stress "made by the producer of "The Four Horsemen." Sell the players, but lead with Ingram. If you want a stunt, offer a prize for the best red headed doubles of either sex, or hang up two prizes.

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"The Glorious Adventure" (Blackton)
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"The Man Who Married His Own Wife" (Universal)
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"For the Defense" (Paramount)

"Lady Godiva"

Immortal Poem Used As the Basis of Picturesque Production.

Reviewed by Fritz Tidden.

Tennyson's famous poem, "Lady Godiva," reaches the screen in an interesting production made in Europe and released in this country by Associated Exhibitors through Pathe Exchanges. In translating the immortal work to film form it was, of course, necessary to elaborate on the original somewhat. But the producers have adhered with unusual faithfulness to the poem, with the result that it is as close a visual interpretation as is practicable for moving picture entertainment. This fact, in conjunction with the familiarity of the title, should have selling possibilities for exhibitors, as there are few people who will not be interested in seeing a film version of the classic.

The production has been made with special attention to detail and with a great deal of elaborateness. The locale is Coventry, and the time some centuries ago, and the European producers have been able to inject an amount of atmosphere surrounding the famous legend imortalized by Lord Alfred Tennyson about the most famous ride in history next to that of Paul Revere, perhaps. Her horseback trip through Coventry, "clothed only with chastity," to save the people from oppression has been delicately handled and is beautifully done. However, it comes to mind again that it was advantageous for Lady Godiva that the current style of bobbed hair was not prevalent in her day. The love story of Godiva and the architect has been given prominence enough to lend the picture the necessary romantic note.

The actors, who are not credited on the film, give vivid performances when they are not playing in too slow a tempo. The young woman playing the role of Lady Godiva has the beauty the character calls for.

All in all, exhibitors have here a fine pictorial narration of one of the world's most famous legends, one which is known to practically every man, woman and child.

Founded on the Poem, "Lady Godiva," by Lord Alfred Tennyson.
Scenario by Sonya Marcelle.
Directed by Hubert Moest.
Length, 5,700 Feet.

The Story

Leofric, Duke of Mercia, was cruel and crafty. He desired beautiful Godiva and forced her to marry, though she was bethrothed to John Dryer, an architect. Lady Godiva's only solace was her deeds of charity; her only friend at court the Jester. One day Leofric saw Dryer meet her in the cloister and beg her to flee with him. The Duke ordered that every house in the town be burned if Dryer was not taken prisoner within two days.

Lady Godiva pleaded for the people, and he promised to withdraw the order if she would ride naked through the town. This she did, but her sacrifice was in vain, for Dryer came back and gave himself up. The Jester planned Leofric's downfall on the day of Dryer's execution, which was the day of the celebration of the new castle. Workmen undermined the castle's foundation and when the tide came up, it was swept into the sea and all but Godiva and John perished.

Exploitation Angles: Sell chiefly on the title, but use the production angle and do not give too much stress to the famous ride. You have no nudity to sell and cannot deliver the goods if you try to sell it and will lose money on disappointed patrons. On the other hand you can sell the realization of the famous poem to a new class of patrons, as well as your regulars.

Newest Reviews and Comments

"The Gray Dawn"

History and Fiction Combine in Making Splendid Entertainment in Hodkinson Release.

Reviewed by Mary Kelly.

"The Gray Dawn" is a picture of stirring climaxes in which the drama of Californian history is distended to include a chapter in the lives of some highly entertaining fictional characters. The earnestness of the production as a whole, and of the individual performances, gives it a forceful appeal. More than this, it has a picturesque charm. The period costumes, the presence of spectacular characters and the artistic handling of melodramatic events make it decidedly interesting to the eye.

It is the type of production that has big box-office possibilities. The popularity of good melodramas does not need to be reasserted, and this one has the advantage of being clean and just authentic enough to free it from any effect of cheapness.

Especially worthy of mention in calling attention to the spectacular effects is the burning of the shack by the sea; the Vigilantes in military preparation; the way in which punishment at the gallows is suggested without being actually shown; and the final struggle on the surf. Some objection may be made to over-emphasizing the gruesomeness of certain situations, particularly in the slow torturing process in the Chinaman's den. This is an unesthetic, unhuman touch that could have been subdued, it seems.

The directing is splendid. Among the many fine performances, none is more real and affecting than that of George Hackathorne. Again his small frame is a foil for his intense emotionalism, and the suffering of Calhoun Bennett, the character whom he plays, is an achievement that will bring profound sympathy, generally. Claire Adams is an attractive type for her part, though perhaps she plays in too light a vein at times. Robert McKim and Claire McDowell are very effective.

The Cast

Milton Keith.....Carl Gantvoort
Nan Bennett.....Claire Adams
Ben Sansome.....Robert McKim
Calhoun Bennett.....George Hackathorne
Krafft ..... Snitz Edwards
Casey ..... Stanton Heck
Charles Cora.....Omar Whitehead
Mrs. Bennett.....Claire McDowell
Mimi Morrell.....Maude Wayne
Mr. Morrell.....J. Gunnis Davis
Sam ..... Zack Williams
Mammy ..... Grace Marvin
Ned Coleman.....Charles Arling
King of William.....Harvey Clark
Marshal Richardson.....Charles Thurston
Chinaman ..... Marc Robbins
Bill Collector.....Charles B. Murphy

Adapted from the Novel of the Same Name by Stewart Edward White.
Scenario by E. Richard Schayer and Marie Jenny Howe.
Directed by Eliot Howe and Jean Hersholt.
Length, 5,600 Feet.

The Story

U. S. Marshal Richardson is murdered in San Francisco during a period of lawlessness which District Attorney Milton Keith is trying to control. Ben Sansome, who is responsible for most of the crimes, bribes the jury not to convict his agent, who killed Richardson. The people revolt against Keith, blaming him, and organize the Vigilantes. Nan Bennett is in love with Keith, and while out riding, the two see a burning shack. They investigate and are in time to rescue Krafft who had threatened to expose Sansome. Shortly after the editor of the Bulletin is murdered and Nan's brother, Cal, who happens to be in the newspaper office, is blamed and sentenced to hang. Nan appeals to Keith to save him, and then, in desperation, to Sansome. Meanwhile Krafft finds the real culprit and saves Cal. Nan is lured to the boat on which Sansome is sailing away, but is rescued by Keith and her brother.

Program and Exploitation Catchlines:

A Melodramatic Period in California—a Constant Battle Between Crooked Politicians and Leaders Who Were the Friends of the People—a Romance That Struggled and Survived All the Desperate Events of the State.

Exploitation Angles: Sell this as clean cut melodrama to the large class who prefer this form of entertainment and who are increasing their demand for spirited plays. Order extra paper and sell with that.

"The Raiders"

Franklyn Farnum the Hero in a Drama About Whiskey Smuggling—A Canyon Picture.

Reviewed by Mary Kelly.

"The Raiders" is repetition but on the whole it is good repetition. It is a boot-legging Northwestern, relying upon the forbidden industry for suspense and mystery up to a certain point, when the interest switches to unravelling a baffling murder. It is possible that there is some prejudice against the picture wherein the smuggler is the villain and the revenue officer the hero, a prejudice because of the frequency of such subjects during the past few years. To anyone who has tired of this brand of entertainment, the latter part will awaken fresh interest, as the emphasis is placed on another angle. There is a thrilling pursuit in the mountains culminating in a successful illusion of danger when the star nearly hangs to death. In resorting to a storm and a cabin scene, in which the girl is held prisoner by an unwelcome suitor for the final thrill, the picture shows a characteristic weakness in the absence of originality.

Franklyn Farnum is convincing in a role that is almost entirely physical in its demands. Claire Windsor's prettiness and daintiness are the more striking because of the rugged surroundings and her presence is one of the most salable points of the picture.

The Cast

Private Fitzgerald.....Franklyn Farnum
Private Herrick.....Bud Osborne
"Honey" Moore.....Claire Windsor
"Big" Moore.....Frederick Soult
Bob Thiele.....Vester Pegg
Dave Moore.....J. K. Van Buren
Hank Nelson.....John Hatfield
Oscar Nelson.....H. Abbott

Adapted from the Novel, "The Whiskey Runners," by Bertram Sinclair.
Scenario by William E. Wing.
Direction by Nate Watt.
Length, 4,800 Feet.

The Story

Fitzgerald and his buddie Herrick are on the trail of whiskey smugglers and believe that Hank Nelson and his son are the guilty ones. Herrick is in love with Honey Moore, daughter of the Medicine Creek Ranch, and tells her, as he starts off to track the Nelsons that he believes this expedition may be his last. He is overheard by Thiele, who is in love with Honey, too. Herrick's premonitions prove correct, and he is shot while following the Nelson trail. Fitzgerald and an Indian guide are also on the trail and locate the rum-stronghold. Fitzgerald is determined to find out who murdered Herrick and discovers that it is Thiele, whom he finds has imprisoned Honey in a cabin. He rescues the girl and Thiele is struck by lightning.

Program and Exploitation Catchlines:

Only the Pet Monkey Knew the Secret—Who Had Murdered Herrick?—the Girl Found the Clue But She Was Captured Before She Could Tell—Then Came the Storm and the Dramatic Fight in the Cabin—See it for Thrills.

Exploitation Angles: Sell this or Farnum and the murder mystery without revealing much of the plot.

"Love's Masquerade"

Selznick Feature Admirably Suited to Conway Tearle.

Reviewed by C. Walter McCarty.

The countless admirers of Conway Tearle no doubt will be most enjoyably entertained with "Love's Masquerade," in which he is starred. The story is a vehicle apparently made-to-order for Mr. Tearle and he very capably carries it through. The love element in the picture occupies the major consideration.

The plot deals with the greed and passionate love of one woman, her hate and revenge against the love of the hero and the heroine. It dips in society, fishing villages and a prison, and includes some highly tense situations, which, in the end, culminate in the proper fadeout with the hero being released from prison and the heroine returning to him. Mr. Tearle is supported by an excellent cast.

The Cast

Russell Carrington.....Conway Tearle
Dorothy Wheeler.....Winifred Westover
Rita Norwood.....Florence Billings
Herbert Norwood.....Robert Ellis
"Sly Sam".....Danny Hays
Newspaper Reporter.....Arthur Houseman
Ross Gunther.....Robert Shabel

Story and Scenario by Edward J. Montague.
Direction by William P. S. Earle.
Length, 4,300 Feet.

The Story

Russell Carrington shoulders a murder charge to prevent the woman he loves from going to jail for killing her husband. He escapes the police and goes to a fishing village to escape and forget. There he assumes the name of Carr and is just about to marry the belle of the town when Rita Norwood, whose jealousy prompted her to hire detectives to find Carrington, breaks in on the wedding ceremony and orders his arrest.

Carrington refused to put up a defense and is sentenced to life imprisonment. A year later he is released as a result of the statement of a burglar, who had seen Rita shoot her husband. In the meantime Carrington's fiancee has gone to New York and about to marry a wealthy young man. Carrington, fresh from prison, goes to her home. Contrary to all expectations, Carrington's sweetheart breaks off her engagement and naturally concludes her part in the story by marrying Carrington.

Urban Movie Chats No. 11

A varied line of interesting subjects makes up this collection. That chickens can be sent by mail is something that the general public is not cognizant of, but the manner in which they are "packed" by thousands—newly hatched, downy puff-balls—and delivered to consignees in perfect condition after having been in Uncle Sam's care for seventy-two hours, is good evidence, given in pictures, of the careful way in which mail matter is handled.

Films of physical culture make up part of the reel. Fat women, trying to get thin, are seen going heavily through their exercises, which end with a boxing bout. There are also pictures of other subjects, one of the most interesting of which being the way toy trains are manufactured.—T. S. daP.

"His Wife's Son"

Fox has featured Chester Conklin in a comedy that has much the character of a variety show in its scope. While it is not startling in novelty, it keeps going and has considerable dash and color. The adventures of a son who is told to follow in his father's footsteps lead him to the beach, where father meets an attractive girl—who is not the boy's mother. The events which follow can easily be imagined, even to the way in which father is received upon arriving home that night. The comedy is a Sunshine.—M. K.

Newest Reviews and Comments

"The Fighting Streak"

Tom Mix in a Speed Picture of His Own Brand—Produced by Fox.

Reviewed by Mary Kelly.

Tom Mix gives his admirers the type of entertainment that has proved successful many times in the past, in "The Fighting Streak." He has a part that calls for plenty of action and stunts—not the stunts that are inserted for merely sensational effect without direct relation to the plot, rather the kind that are the outgrowth of events, and come as a legitimate part of the story. Because of this, they are far more thrilling.

Opening with a runaway that is staged with very realistic effect, the star, cast as a blacksmith with a peaceful disposition, stumbles upon romance, when he rescues the girl. By the end of the first reel the docile Tom Mix dies and he becomes the fighting, reckless, crag-jumping speed-hero as he is best known. There is some spectacular riding over picturesque settings and a fall backward down the rocks that help to stump the picture as one of the star's best. In Patsy Ruth Miller, he has a leading woman unusually gifted and at all times delightful to look at.

The Cast

Andrew Lanning.....Tom Mix
Ann Withero.....Patsy Ruth Miller
Charles Merchant.....Gerald Pring
Jasper Lanning.....Al Fremont
Bill Dozier.....Sidney Jordan
Hal Dozier.....Bert Sprotte
Chick Heath.....Robert Flemming

Story by George Owen Baxter.
Scenario and Direction by Arthur Rosson.
Length, 4,888 Feet.

The Story

Andrew Lanning, the village blacksmith, is despaired of by his father because he never fights. One day he stops a runaway and rescues a pretty girl. Ann Withero, who has just arrived in town and is visiting Charles Merchant, who deserts her when he loses control of the horses. Soon after Andrew is taunted in the saloon by some of the roughnecks who think he is too weak to fight back. One of them kicks him, and at this, he rebels and hits back so forcefully that the other man falls senseless. The sheriff pronounces him dead, and Andrew rides away. Merchant, who is jealous of Ann's admiration for Andrew, bribes the sheriff to bring back Andrew, dead, with the report that he was shot while resisting arrest. Ann aids in his escape, and after many exciting escapes, Andrew justifies himself and gets the girl.

Program and Exploitation Catchlines:

He Was the Brawniest Smithy for Miles Around—But He Had Never Used His Strength Against Another Man—Until They Tore His New Silk Tie, Right After He Had Fallen in Love—Sounds Like a Comedy But It Isn't!

Exploitation Angles: Sell this chiefly on Mix and tell that he is doing his usual whirlwind stunts again. This is particularly necessary if you had the recent play in which he did not essay his usual tricks.

The Bridges of New York

Sights interesting to New Yorkers, as well as to most out-of-towners, are on display in this Kineto Review. The bridges of New York are known throughout the nation both through hearsay and through pictures published in the daily press, and therefore any audience could be counted on to take an added interest in seeing them in the movies.

Besides there are instructive captions which go with the pictures, that will prove entertaining to the many who have heard so much of New York's great spans across her rivers. Included in the list are the Brooklyn Bridge, the Williamsburg Bridge, the Manhattan Bridge, Hellgate Bridge, High Bridge and others.—T. S. daP.

"Head Over Heels"

Goldwyn Releases Normand Picture—Star's Personality Helps.

Reviewed by Marguerite Kemp.

The picture is only fairly entertaining, with a mere thread of plot which only Mabel Normand's forceful personality holds together. It is thickly padded, yet must have been worse before someone's scissors reached it, as considerable discrepancy exists between the posters and the picture as shown. Few pictures, if any, have such an abundance of sub-titles, in some reels they have more footage than the action. Fortunately they are quite entertaining, as they express the heroine's maltreated English. There are a few moments when the action rises above mediocrity, namely, when the madcap fights her way through a bevy of stenographers and again when she routs a supposed rival with her fists.

Miss Normand looks thin and careworn, registering little of the pep and beauty displayed in "Molly-O." Her odd little trick of thrusting her hat awry, and others distinctly Mabel's own, are present, but she seems to have directed herself.

The types are fairly well taken, Raymond Hatton doing the publicity representative well, and the Papa Bambinetti character provokes a laugh. The settings are adequate.

The Cast

Tina ..... Mabel Normand
Lawson ..... Hugh Thompson
Papa Bambinetti.....Russ Powell
Pepper ..... Raymond Hatton
Sterling.....Adolphe Jean Menjou
Babe ..... Lilyan Tashman
Al Wilkins.....Lionel Belmore

Story by Nalbro Bartley.
Scenario by Julien Josephson and Gerald C. Duffy.
Directed by Victor Scherzinger and Paul Bern.
Length, 4,500 Feet.

The Story

Sterling, a theatrical agent, hires Tina to come to America and become a star when he sees her doing an acrobatic act in Naples, clad in tights. When Tina appears at his office, she is a typical foreigner, ill clad and homely. The agents attempt to keep her out of the office but after fighting her way past the stenographers and she climbs through the transom and lands at Lawson's feet. In the meantime her guardian, Papa Bambinetti, is taken in charge by Pepper, a press agent, who puts over a deal whereby Tina will become a motion picture actress. She is literally dragged to a beauty parlor, from which she emerges a real beauty. Lawson falls in love with her and persuades her to be his wife instead of an actress. She wants to be both until she finds him dining with another actress and after a fistic encounter she drearily packs for her return to Italy. Then all difficulties are smoothed away by Lawson's repentance.

Exploitation Angles: Sell this chiefly as the sort of play which shows Mabel Normand in the work she does best. Sell Miss Normand rather than the play and you can deliver the goods to the satisfaction of the buyers.

"Mosquito"

Max Fleischer's latest "Out-of-the-Inkwell" comedy is "Mosquito." Probably this Spring weather is to blame, for the artist quits work to take a nap. The little clown of his creation dances about in anxiety as a tremendous mosquito alights on the artist's nose. His antics are unappreciated by the artist, who draws a strange insect, somewhat resembling a mosquito, but also comparable to Blue Law folk, and the insect and the clown engage in a spirited duel. The subject is up to the Fleischer standard but does not rank among his very best.—S. S.

"The Bachelor Daddy"

Five Little Tots Cause Riot of Fun in Paramount Film Starring Meighan.

Reviewed by Sumner Smith.

Five small children, as cunning and lively as children can be, furnish Thomas Meighan with serious competition for the honors in the Paramount star's latest picture, "The Bachelor Daddy." In fact, where Meighan as the bewildered bachelor is bringing them from the West in a parlor car, this mischievous quintet fairly romps away with the picture. Men, women and children roared with laughter at the Rialto Theatre as the little tots costumed themselves with fellow passengers' wearing appearel and staged an impromptu parade in the car.

There's a wealth of good, clean fun in this picture. It is finely done, thanks to the direction of Alfred Green, and the scenario of Olga Printzlau, the action never lagging for a second and getting away to a remarkably quick start. For once, in one of his pictures, Meighan is in danger of losing "the center of the stage," for the five children hold the attention whenever they appear. The assist very materially in making the picture what it is—a comedy drama of strong appeal.

Effective also is the acting of Leatrice Joy in the role of the stenographer, her sympathetic work greatly aiding Meighan in the emotional moments. Adele Farrington and Maud Wayne as cold-blooded society mother and daughter, respectively, are well cast. Laurence Wheat as the business man's friend, injects comedy touches skillfully and J. F. McDonald makes the most of his short part.

The idea must not be gained that the picture is essentially a comedy—it is emotional drama, swinging from the murder by bandits of the father of the children, to a contrast of two women who want to marry the hero—but the comedy element is strong The story is far from new to the screen and stage, but it has been adroitly picturized.

The Cast

Richard Chester.....Thomas Meighan
Sally Lockwood.....Leatrice Joy
Ethel McVae.....Maud Wayne
Mrs. McVae.....Adele Farrington
Joe Pelton.....J. F. McDonald
Charles Henley.....Laurance Wheat
Nita ..... Charlotte Jackson
Buddie ..... Barbara Maier
Toodles ..... Bruce Guerin
David } .....DeBriac Twins
Donald }

Adapted from the Novel by Edward Peple.
Scenario by Olga Printzlau.
Directed by Alfred Green.
Photographed by William Marshall.
Length, 6,229 Feet.

The Story

A rich mine owner adopts five children whose father was killed by bandits while attempting to save his employer's life. The tots almost wreck a train and the bachelor's home, offending his fiancee, a cold society girl. His secretary's love for the children shows the business man the way to true love.

Program and Exploitation Catchlines:

Thomas Melghan as the "Bachelor Daddy" of Five Mischievous Children Has His Hands Full Until Love Provides Him With a Mother for Them—Then There Are Seven.

Five Appealing Little Tots Romp Joyously Through a Great Thomas Meighan Picture, and Will Win Your Heart.

Exploitation Angles: Make Meighan your best bet with the children for a clincher. Tie up the electric company to display of nursery helps which will give aid to bachelor daddies as well as the more conventional sort.

Newest Reviews and Comments

"The Crimson Cross"

Faith Healing and Hypnotism Are Pitted Against Each Other in Pioneer Picture.

Reviewed by Fritz Tidden.

"The Crimson Cross" should prove acceptable where audiences are not particular as to the freshness of the stories in their pictures. While there are a few minor new innovations during the course of the picture, the basic theme is old stuff. However, the story has been developed to its full advantage and offers entertainment to those who enjoy a mixture of a male Pollyanna idea and the plot about the young man who does not know who are his parents and is told they are a couple of crooks only to find out it isn't so.

The continuity is smooth and the drama has been developed with good construction work, both in the scenario and the direction. The mounting is simple, but worthy, and in good taste. It is announced that Vandyke Brooks is the star of the feature, but the action makes Edward Langford and Marion Swayne of more importance. This pair do good acting in parts that do not call for especially difficult work, and Mr. Brooks is convincing as the faith healer. Eulalie Jensen and William E. Hallman are excellent.

The Cast

Richard Gormley.....Vandyke Brooks
Bill Billings.....Augustus Phillips
Buddy Billings.....Edward Langford
Mary Wallace.....Marion Swayne
Jem Hawkins.....Archie Clark
Otto Fischer.....William E. Hallman
Mrs. Fischer.....Eulalie Jensen

Story and Scenario by N. Brewster Morse.
Directed by George Everett.
Length, 5 Reels.

The Story

Richard Gormley, a prison welfare worker and faith healer, believes that kindness is the only way in which to help criminals to reform and see the error of their ways. Buddy Billings, a rising young sleuth, adopted when abandoned by his parents as a baby by Bill Billings, chief of the detective bureau, mocks Gormley for his softness of heart. Buddy is known as one of the most relentless men in the service, gifted with a remarkable mental power that virtually instills fear into the hearts of the criminals who face him at cross examinations. Gormley tells him this power of his will some day spell his ruination because he is misusing it.

Events prove Gormley right. Otto Fischer, a Federal offender, trapped by Buddy, reveals that he is his father and that he abandoned him years before. Astounded at the revelation, Buddy is ready to resign from the department when he falls into a melancholy state that borders on insanity. But Gormley saves Buddy through his power from a terrible fate, and a confession wrung from Fischer discloses that Gormley is Buddy's father and that he had stolen him to revenge himself on the welfare worker for sending him to prison when he robbed him of jewels years before.

A love story runs through the film.

Exploitation Angles: With the clash between mental science and hypnotism, you should have no difficulty in selling this story to the adherents of both schools. Build up on this with the cast. A crimson cross splashed all over town just ahead of them, the first announcement will help not a little.

"Told at Twilight"

Like the other productions in which Baby Marie Osborne has been starred, this three-reel Pathe Playlet, originally issued in five reels, will appeal particularly to children. It tells a pretty little story of an old man's loneliness and love for the diminutive daughter of a neighbor. The manner in which the child's father goes to rob the old man to make up for certain shortages in his accounts, and is caught and finally aided to overcome his difficulties, while strong in heart interest, is not altogether convincing.—C. S. S.

"Around the World with Burton Holmes"

Short Travel Subjects Combined to Produce One Big Feature Offering Fine Entertainment.

Reviewed by Mary Kelly.

By skillful arrangement and titling, Burton Holmes' eleven-reel collection of travel subjects has avoided the effect of being a mere geography lesson. The exhibitor who regards the term "educational" as a stigma when applied to a feature will find, after seeing this illustrated tour, that the educational effect is more or less sub-conscious, while the immediate impression is one of absorbing entertainment. This is largely due to the author's attitude toward his purpose. He starts upon the journey with an enthusiasm that is contagious, and without trying to camouflage the nature of the picture with facetious comments on the good time that will be had by all, he relies upon the scenes themselves to be a sufficient attraction —which they are. His personality, felt more or less throughout, is at no time obtrusive.

Sailing from New York harbor, the circuit of eleven countries is made, the return trip being by way of the Pacific. As the run of the film takes about two and one-half hours, it will perhaps be considered too long by some. If any curtailment is made, the most legitimate place for this would be the latter part, where the description of the Holy Land, Egypt, Siam and the Philippines seems somewhat elongated.

It would be difficult to select the most attractive parts. The composition shows a fine balance, with an appreciation of beauty and humor wherever it is found. From a scene of sublime grandeur to a bit of human comedy or a touch of pathos, the interest shifts, without lingering too long in any one spot. The Alps, the Ziegfeld Follies of Bali and the Poppy Feld in Belgium might be cited as typical examples.

The tremendous advantage for exploitation, which this type of feature affords, goes almost without saying. It offers a ready inducement to all schools, clubs and churches, and will surely meet with their co-operation in any locality.

Footage, 11,500 Feet.

"His Wife's Relations"

Here is a two-reel Buster Keaton comedy, distributed by First National, that upholds this star's enviable record for making successful laughmakers. It should please any audience because of its ingenuity and the many comic situations it contains, as well as the unusual stunts this comedian pulls.

What is believed to be a new, and certainly an amusing situation helps to start this comedy off with a bang, when Buster after being hauled into a court in the Polish district finds himself married to Kate Price. She takes him home to her family, consisting of her father and about six brothers, all six-footers, who begin to pick on him until a letter indicates that he is heir to a lot of money. The fun throughout this comedy is fast and furious, and it finally develops that the letter belongs to somebody else. Then the inevitable chase begins, with Buster as the goat and the way he eludes his pursuers is a scream, finally making his escape by climbing out on an awning which breaks with him, allowing him to reach the one on the floor below, this continues until he reaches the ground and he just succeeds in catching a train for Reno.—C. S. S.

"Ridin' Wild"

Roy Stewart Is Star and Marjorie Daw Leading Woman in Western Pictures Exploitation Feature.

Reviewed by Fritz Tidden.

"Ridin' Wild" is an original story for the screen by H. H. Van Loan. While it offers nothing new in western entertainment, it is of the type that audiences have always liked, and makes a fairly good program picture. The leading role is assumed by Roy Stewart, and his followers will be pleased with his work. Marjorie Daw is attractive as his chief support and aids the film materially. Wallace Beery has not much to do, but even in his minor role he enhances the value of the dramatic material.

Some excellent comedy relief is introduced in a number of clever titles, which come in the early reels of the picture. The scenario has been written with dramatic construction and this, with the aid of expert direction by Robert Thornby, has done much to freshen up the staleness of the story. The atmosphere is well maintained and furnishes a valuable asset to the feature. The scenery is magnificent and has been photographed beautifully. As a matter of fact, about everything possible has been well done to keep the spectator from realizing the familiarity of the story.

The Cast

Larry Reed.....Roy Stewart
Mary.....Marjorie Daw
Her Brother.....Johnny Walker
Figaro.....Wallace Beery

Story by H. H. Van Loan.
Directed by Robert T. Thornby.
Length, Five Reels.

The Story

Larry Reed is the young sheriff of the county, and he is in love with Mary, the local school teacher. Circumstantial evidence makes Mary's brother, recently from the East, look like the murderer of one of the villagers. The boy eludes the sheriff for the time being and is protected by his sister, who, when Larry traces the fugitive to her shack, does not tell him that the supposed murderer is her brother. Larry sees them in an embrace and is heartbroken. But in pursuing the brother over the desert after he escapes from Mary's home, he finds out the truth when he catches his prey, who did not dare stay in the town and face the consequences of the circumstantial evidence. He brings him back and thereupon it is learned that Figaro is the real murderer. Larry and Mary drive to the parson's.

Exploitation Angles: Play up the cast and the action rather than the story and it will please the followers of western atmosphere.

"Kill the Nerve"

This single-reel comedy, distributed by Pathe, starring Snub Pollard, assisted by Marie Mosquini, is a production of only average quality. It contains several humorous scenes and will doubtless satisfy this star's followers. As the title implies, the "fun" occurs in a dentists's office and is heightened by the row between rival dentists culminating in Snub's use of laughing gas on the police who seek to arrest him.—C. S. S.

"The Boy and His Dog"

That "necessity is the mother of invention" is the moral of this Paul Terry Animated Cartoon Comedy distributed by Pathe. As usual with this cartoonist's work, it is cleverly handled and shows how a little boy, by means of big friends, a dog and a cat, together with a section of stove pipe, create a wonderful specimen of dog-flesh which wins first prize at the bench show.—C. S. S.

Newest Reviews and Comments

"The Glorious Adventure"

Box Office Possibilities in Blackton Film Photographed in Natural Colors and Starring Lady Diana Manners.

Reviewed by Fritz Tidden.

It is highly probable that exhibitors will find two features of "The Glorious Adventure" will serve as advertising opportunities to promote good business at the box-office window. The first is the presence of Lady Diana Manners as star. The other is the novelty of the picture being photographed in its entirety by the natural color process controlled by Prizma. Although this may not be the order counted upon, it is believed that more people will enter the theatre to see Lady Diana than will go because of the coloring. However, both these features should act as strong magnets, as they did during the week the picture played at the Capitol Theatre, New York.

Lady Diana, who makes her first appearance on the screen in "The Glorious Adventure," is found to be strikingly beautiful of feature and of the type that lends itself especially well to moving picture photography. Her acting will stand improvement, but her appearance covers up to a great extent what she lacks at the present time in screen technique. She clearly shows that should she elect to continue moving picture work it is only a matter of experience in more films to make her an unusual actress. The color photography has given many of the scenes much beauty, especially so as the period of the story was in a time when vivid costumes were the fashion. But at times there seems to be such an amount of coloring that the onlooker becomes rather bewildered.

The story, which is of the swashbuckling romantic type, is rather intricate, but it has been so skillfully worked out that there is never a moment of confusion. Also it has been handled with good attention to dramatic construction so that the interest is in crescendo. The story's interpretation has been aided by excellent performances by the members of a large and competent cast, which is made up entirely of well-known English players. The picture was produced by Commodore J. Stuart Blackton in England, where it met with tremendous success upon presentation in the film theatres.

The Cast

Lady Beatrice Fair.....Lady Diana Manners
Hugh Argyle.....Gerald Lawrence
Stephanie Dangerfield.....Alice Crawford
Walter Roderick.....Cecil Humphreys
King Charles II.....William Luff
Samuel Pepys.....Lennox Pawle
Catherine of Breganza.....Rosalie Heath
Nell Gwynn.....The Hon. Lois Sturt
Barbara Castlemaine....Elizabeth Beerbohm
Rosemary.....Flora Le Breton
Bulfinch ..... Victor McLaglan
Thomas Unwin.....Rudolph de Cordova
Duchess of Moreland.....Gertrude Sterroll
Humpty ..... Fred Wright
Lady Beatrice (as a child).....
.....Violet Virginia Blackton
Solomon Eagle.....Tom Heselwood

Story by J. Stuart Blackton.
Scenario by Felix Orman.
Directed by J. Stuart Blackton.
Photographed by William T. Crespinel.
Length, 7,730 Feet.

The Story

The story follows the fortunes of two individuals, a young lady admired by his royal majesty, King Charles II, but heavily in debt, and of her youthful lover, returned from adventures at sea and persecuted by a band of thieves and cutthroats for the vast estates and fortune he comes to claim. A continued series of incidents, too many to mention here, lead up to an exciting climax which takes place during the great fire of London in Charles II reign. The band of thieves is routed and the lover wins his lady fair.

Exploitation Angles: Follow the suggestions in the criticism.

"The Man Who Married His Own Wife"

Frank Mayo, Given a Strong Part in a Universal Productions, Energizes It With Fine Acting.

Reviewed by T. S. daPonte.

"The Man Who Married His Own Wife" gets the spectator's interest in the beginning with a gripping scene and the story is good enough to hold it throughout.

Particularly noteworthy though is the scene at sea in the first part of the production with a schooner plowing heavily through a rough ocean into which sheets of sleet are falling, while from another direction races a millionaire's yacht, also battered by the elements. The two boats crash in the night, both go down, and some extraordinary photography graphically illustrates the disaster amid the raging of the waves and the sombre sky.

Frank Mayo does well in what might be described as two distinct roles. In one he is the disfigured sea-captain, grown wealthy, but hideous by reason of the scars received in the wreck, and in the other his face is smooth and unlined, having been remedied by plastic surgery. Throughout he acts with a virility and yet a naturalness which gives his work a distinct reality.

Sylvia Breamer, as Elsie Haynes, gives a good account of herself in a part that requires a good deal of emotional acting and dramatic instinct. The remainder of the cast does substantial work toward making the entire production a success.

The Cast

Jasper Mardsen (John Morton)..Frank Mayo
Elsie Haynes.....Sylvia Breamer
Miss Muriel Blythe.....Marie Crisp
Judge Lawrence.....Howard Crampton
Freddie Needham.....Francis MacDonald
John Marsden.....Joe Girard

Adapted from Story by John Fleming Wilson and Mary Ashe Miller.
Scenario by George Hively.
Directed by Stuart Paton.
Photographed by Arthur Reeves.
Length, 4,313 Feet.

The Story

John Morton, a rough sea-captain, saves the life of Elsie Haynes, an heiress, in a storm at sea. The two are married when they reach port despite Morton's disfigured face, which was injured in rescuing the girl.

He grows enormously wealthy, but believing that his wife shuns him because of his ugliness and his uncouth manners he disappears, and she believes him dead. During his absence he has an operation performed on his face which brings it back to its natural contour, and he also acquires the "polish" of a man of the world. Then, returning to his wife, he finds she has always loved him, and has to battle against her memory of him as he was to gain her love again.

Exploitation Angles: Here is a wonderful exploitation chance. Hook in on the plastic surgery slant. Get your local physicians to discuss the matter in the paper and work for general interest, hooking in to the fact that most of the plastic surgery is done to beautify women, which is the real attraction in this appeal.

"Special Delivery"

Some of the reasons why a special delivery is always late are jovially explained in this Fox comedy, in which Al St. John is the messenger boy. The best of the fun lies in some stunts, which are not new but are entered into with such naivete by the star that they prove very successful. Hanging by a thread over skyscrapers is a habit of his in this subject, but instead of weakening, the suspense grows more terrific with each new stunt. Always there is an anti-climax relief whereby he reaches safety in the most casual sort of manner. The comedy is a good representative of Al St. John's best work.—M. K.

"My Old Kentucky Home"

Heart-Interest Melodrama of Average Appeal Suggested by Well-Known Song of Same Title.

Reviewed by C. S. Sewell.

Pyramid Pictures, Inc., makes its bow as a producing company with "My Old Kentucky Home," distributed by American Releasing Corporation. While it is based on an original story by Anthony Paul Kelly it gets its name from Stephen Foster's immortal song of the same title.

The production is a melodrama dealing with an innocent young man who is railroaded to prison, and upon being freed and returning home, hides his shame from his mother and sweetheart. Opposed to him for the girl's love is a crook who holds this information constantly over the boy's head.

There is considerable heart interest in the production and several good humorous touches, and as a whole it should prove satisfactory for audiences who like this type of photoplay. The picture moves along at an easy tempo and never develops any great force; some of the scenes used to build up the atmosphere could be shortened to advantage. The most effective scenes are those showing the horse race which forms the climax of the story. This is well done, but at no time does the action really grip you. The action follows familiar lines and uses familiar types.

An excellent cast was selected by Director Smallwood. It is headed by Monte Blue, who, as usual, gives a good performance. Sigrid Holmquist is attractive and satisfactory playing opposite him, while Arthur Carew gives a good performance as the "heavy." The subordinate characters are protrayed by such capable actors as Frank Currier, Billy Quirk, Lucy Fox, Julia Swayne Gordon and Matthew Betz.

The Cast

Richard Goodloe.....Monte Blue
Mrs. Goodloe.....Julia Swayne Gordon
Col. Sanders.....Frank Currier
Virginia Sanders.....Sigrid Holmquist
Con Arnold.....Arthur Carew
Calamity Jane.....Lucy Fox
Steve McKenna.....Matthew Betz
Loney Smith.....Billy Quirk
Detective Monohan.....Patrick Harrington
Nitro Jim.....Tom Blake

Story by Anthony Paul Kelly.
Directed by Ray C. Smallwood.
Length, 7,382 Feet.

The Story

Richard Goodloe, a Kentucky boy, going to New York to make his fortune, is railroaded to Sing Sing for a crime he did not commit. After spending two years he finds it hard sledding on being released. A fellow convict gives him a letter to an ex-jockey and an ex-trainer. They help him and he returns home. En route he meets his old sweetheart on the train. He hides his disgrace from her and from his mother, but his rival knows his record and uses it as a club to keep him away from the girl. Goodloe sends for his friends to come and train his horse, "Dixie," for the Kentucky Derby; opposed to Dixie is Corsair, owned by the father of Goodloe's sweetheart. Dixie disappoints his trainers in the tryout and they get a scheme to ring in another horse. Arnold, Goodloe's rival, learns of this, and when Dixie wins, denounces Goodloe and tells of his disgrace. It develops that the real Dixie has won the race and that Arnold is the man who committed the crime for which Goodloe was jailed.

Program and Exploitation Catchlines:

Stirring Heart-Interest Drama Suggested by the Immortal Song, "My Old Kentucky Home."

Newest Reviews and Comments

"Across the Continent"

The Dramatization of an Automobile Makes an Amusing Comedy With Some Excitement—Paramount Realease.

Reviewed by Fritz Tidden.

In "Across the Continent," the theme of the superiority of a cheap American automobile over its more expensive competitors has received amusing treatment. And the author and director have sagaciously seen fit to inject an amount of excitement, which takes place during a free for all race across this spritually and literally dry country. The combination makes for a feature that should have a wide appeal, and it is based upon a popular subject.

Wallace Reid is scheduled as the star of the production, but it seems that the chief role is played by a Dent car, which is thinly disguised from a certain well-known real make of automobile. However, Theodore Roberts and Reid, as the father and son car makers, are not meant to represent the Henry and Edsel father and son builders of inexpensive and popular carryalls.

Reid is not called upon for much acting, but he will please his followers as the spirited and heroic driver of his father's laughed-at but proven-to-be-sturdy car. Theodore Roberts enacts another wowish old gentleman with his extreme ability, and his famous cigar again does yoeman's service. Mary MacLaren is attractive as the father's secretary, who becomes the fiancee of the son after he wins the race "Across the Continent." Walter Long gets as much as possible out of his nefarious villain role. The other members of the cast are adequate. The production has been expertly directed and the continuity is smooth. All in all a very good light entertainment.

The Cast

Jimmy Dent.....Wallace Reid
Louise Fowler.....Mary MacLaren
John Dent.....Theodore Roberts
Lorraine Tyler.....Betty Francisco
Dutton Tyler.....Walter Long
Scott Tyler.....Lucien Littlefield
Art Roget.....Jack Herbert
Irishman.....Guy Oliver
Tom Brice.....Sidney D'Albrook

Story and Scenario by Byron Morgan.
Directed by Philip E. Rosen.

The Story

The son of the "flivver" manufacturer despises the cheap car which carries the family name, Dent. He prefers the expensive car, to the very evident disgust of his father. When the order is issued that every Dent employee must drive a Dent car, the youth protests and is discharged. The discovery that his sweetheart's father has ditched a Dent car in a race, arouses his fighting spirit and he posts a big sum for a transcontinental race. He enters a fast car himself, but, discovering that the driver of the Dent is in league with the crooked manufacturer, he hops into the Dent seat with his mechanic and starts in a most exciting race. For a good part of the race the Dent car is miles behind, but rain and mountains soon eliminate most of the contestants and the villain is made to realize that his powerful machine and a well-laid piece of villainy cannot defeat the "flivver" if the driver has nerve, and at the end of the route a pretty girl to win as well as the race.

Exploitation Angles: Tell them that this is Wallace Reid driving a Ford and they will flock in to see if you are telling the truth. Then sail in and work the Ford agencies and accessories dealers to death to help you put it over. Offer a prize for the car with the greatest number of advertised accessories attached to present itself at your theatre at a specified time. This will be a new and really amusing contest.

"For the Defense"

Ethel Clayton in Murder Mystery Story of Average Appeal, Distributed by Paramount.

Reviewed by C. S. Sewell.

Mystery as to who really killed Dr. Kasimer, is the dominating element of "For the Defense," a Paramount picture starring Ethel Clayton, and for those who are willing to overlook incongruities in the story, it will prove a satisfactory attraction.

It is not one of this star's best pictures; she has frequently been provided with more congenial roles. The story has been handled in such a manner as to build up the action culminating in the coat room scene, and retain until the last the identity of the actual murderer by the device of fastening suspicion on a third party. There are several points that are not fully cleared up in the denouement.

The story lacks conviction and depends very largely on coincidence, as for example the presence of three different persons who for varied reasons were present in the doctor's office on the night of the murder, and the manner in which the girl learns of the murder and returns just as the trial is going on. The production is handsomely mounted and well photographed and the star has been provided with a competent supporting cast.

The Cast

Anne Woodstock.....Ethel Clayton
Christopher Armstrong.....Vernon Steel
Jennie Dunn.....Za Su Pitts
Dr. Kasimer.....Bertram Grassby
"Smith".....Mayme Kelso
Cousin Selma.....Mabel Van Buren

The Story

Anna Woodstock, a singer, loses her voice and goes to a hypnotist who succeeds in restoring it. Her fiance, the district attorney, learns of this, and knowing the shady character of the hypnotist, Dr. Kasimer, makes her promise to keep away from him. Piqued at her fiance's failure to keep a dinner appointment because of rush of business, Anna goes to the hypnotist to bid him goodbye before she sails for Europe. He hypnotizes her, intending to take her to South America. Several hours later she comes to and finds she has been brought home by a little waif she has befriended. Later, in Europe, she learns that the hypnotist has been murdered and the waif charged with the crime. She rushes back to New York, takes the crime on her own shoulders as a pin she was wearing was found in the dead man's hand. She is saved, however, by the confession of a third woman, the doctor's assistant, who murdered him in a fit of jealousy.

Program and Exploitation Catchlines:

Absorbing Mystery Story Revolving Around the Murder of a Hypnotist of Shady Reputation.

Ethel Clayton in a Story of Thrills and Mystery, Showing the Pitfalls Into Which a Thoughtless Woman May Fall.

Urban Movie Chats No. 13

Many different subjects are covered in this review, and spectators will find something interesting in each. What will probably carry a particular appeal for feminine "fans" are pictures which illustrate different angles of etiquette, such as the proper way to receive a guest, the way to be seated, the proper manner in which to arise from a chair and other incidentals which are the stamp of good breeding.

Particularly timely at the present moment of the coal strike, and the textile strike are pictures of Samuel Gompers, president of the American Federation of Labor, and captions containing some of his statements. There are also other films of diversified interest.—T. S. daP.

"In Self Defense"

Fine Acting and Compelling Theme in Drama Presented by George H. Hamilton.

Reviewed by Mary Kelly.

Especially interesting because it touches on the revolutionary condition in Russia without laying enough stress on it to be harrowing or morbid at any time, "In Self Defense" is different enough from the ordinary run of features to be striking. The foreign atmosphere registers because it actually is foreign and carries realism to a remarkable degree. Based upon a theme that because of its intense humanness will be universally appreciated, this production made by the Swedish Biograph Company should prove a decided success.

The individual performances are exceptionally fine. They have a breadth and sincerity that would lend dignity to any theme. A new star, Jenny Hasselquist, takes the foremost part, and promises to attract wide attention. She has much of the abandon and intensity of Nazimova, combined with a profound simplicity at times when this is most effective, that marks her as an artist. Her role calls for one vivid scene after another. The scene of the dance in the cafe is one of her best, but, by far the most compelling is the trial scene in which she meets the test of emotional skill, triumphantly. Lars Hanson is another true note, and Karin Swanstrom, as the girl's mother, realizes every mood of her exacting part.

Materially, the production is more sumptuous than this company's features frequently are. The cafe set is one of the most attractive. During this scene the work of subordinate members of the cast, all of whom are excellent types, is very effective. There are a number of impressive shots, none more so than the hordes of Bolshevist fugitives drifting across the snow.

The Cast

Sonia Makaroff.....Jenny Hasselquist
Prince Ivan Makaroff.....Carl Nisson
Princess Marie.....Karin Swanstrom
Gregory Turgenoff.....Lars Hanson
Peter Andreyeff.....Ivan Hedquist

Story, Scenario and Direction by
Mauritz Stiller.

Length, 4,900 Feet.

The Story

The Princess Sonia aids Gregory Turgenoff in fleeing from the Bolshevists and he has a chance later to repay her by driving her parents and her to safety during a raid of the revolutionists. For this act his life is endangered and he leaves Russia. The Princess is pestered by the attentions of Andreyeff, a crooked financier, who is lending money to her father. Sonia does not know this but when she learns of it, gives Andreyeff many of her jewels to pay the debt and be rid of him. He is infatuated with her, however, and refuses to be repulsed, claiming that the jewels are inadequate to cancel the debt. She calls upon him one night and is about to kill him for threatening her, when he is shot. She is sentenced to trial, and Gregory pleas for her acquittal. He is successful, but their romance is not completed because of his banishment from the country. Sonia promises to wait for him.

Program and Exploitation Catchlines:

The Love Story of a Russian Princess and a Poor Law Student—the Thrills of the Bolshevist Revolution and the Experiences of the Girl Ending in a Sensational Murder Combine to Keep You Entertained.

Exploitation Angles: Play up the Bolshevist angle to the story and sell it as a departure from the usual thing. Sell it intensively and you will put it over in spite of the foreign origin or rather because of it.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for April, June, August, October, December and February

AMERICAN RELEASING

Daring Danger (Cliff Smith).
Jan of the Big Snows (Curwood).
The Cradle Buster (Tuttle-Waller). 6 Reels.
Bluebeard, Jr. (Livingston Prod).
The Lying Truth (Marion Fairfax). 6 Reels.
Sisters (International). (R-763. Aprll 15).
The Hidden Woman (Nanuet Prod).
My Old Kentucky Home (Pyramid Prod.) Seven Reels.
Man's Law and God's (Finis Fox Prod.) Six Reels.
The Three Buckaroos (Balshofer Prod.).
The Pillagers (Chaudet Prod.)
Destiny's Isle (W. P. S. Earle Prod.).

ARROW

Features

God's Country and the Law (Curwood Productions).
The Broken Spur (Jack Hoxie). R-321.
Five Westerns starring Roy Stewart and Marjorie Daw.
Six Jack Hoxie Features.
Five Society Dramas starring Neva Gerber.
Love, Hate and a Woman (Grace Davison). R-587. Dec. 3. (C-399. Mar. 25).
The Girl from Porcupine (Six Reels). R-712. Dec. 10. C-849. Dec. 17.
Dead or Alive (Jack Hoxie). C-1120. Dec. 31.
Ten Nights in a Barroom. R-312. Jan. 21.
The Splendid Lie (Grace Davison). R-863. Feb. 23.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).

Serials

The Blue Fox (Anna Little). R-539.
Nan of the North (Anna Little). R-82. Mar. 4.

Comedies

Eighteen Single Reel Spotlights (Violet Joy and Billy Fletcher).
Fourteen Two-Reel Broadway (Eddie Barry, Harry Gribbon, Helen Darling).
Twelve Two-Reel Cruelywed (Lillie Leslie, Paul Wiegel).
Twelve Two-Reel Speed (Neely Edwards, Charlotte Merriam).
Fourteen Two-Reel Mirthquakes (Bobby Burns).

ASSO. EXHIBITORS

FEATURES

Marry the Poor Girl (C-170, March 11).
The Unfoldment.
Woman Wake Up (Florence Vidor). (R-401. Mar. 25).
Don't Doubt Your Wife (Leah Baird). (R-405. Mar. 25).
Lady Godiva.

HAROLD LLOYD COMEDIES

Among Those Present.
Never Weaken. R-946.
A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

Reckless Chances (R-429, Jan. 28; C-170, March 11).
Across the Divide.
Tropical Love.
Father Tom. (R-403. March 25).
Hills of Missing Men (R-664. April 8).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).
Battle of Jutland (Three Reels). R-586. Dec. 3.

Selig-Rork
(Two Reels Each)

The Ne'er to Return Road. R-808.
The White Mouse. R-96.

Christie Comedies
(Two Reels)

Oh, Promise Me. (R-406. Mar. 25).
'Tis the Bull . (R-551. April 1.)
Fair Enough (R-661. April 8).
Cold Feet (R-762. April 15).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).
Torchy and Orange Blossoms. (R-405. Mar. 25).
Torchy's Ghost (R-760. April 15).

Mermaid Comedies

Rolling Stones (R-1126. Dec. 31).
Step This Way (R-552. Feb. 4).
The Rainmaker.

Miscellaneous

Could Columbus Discover an American.
How to Get Thin. (R-403. Mar. 25).

Sketchografs

Seeing Greenwich Village.
What's the Limit?

Cinal (Slow Speed)

Annette Kellerman in High Diving.
The Many Art of Self-Defense.

Campbell Comedies

Monkey Shines (R-662. Feb. 11).
A Rag Doll Romance. (R-550. April 1.)

Toonerville Comedies

The Skipper's Last Resort (Two Reels).
The Skipper's Policy.

Wilderness Tales

Missing Men.
Night of Many Shadows (R-761. April 15).

World Wanderings

Let's Go—to the South Seas (One Reel).
People of Old Bruges. (R-402. Mar. 25).

FAMOUS PLAYERS-LASKY

January

Rent Free (Wallace Reid). R-116. Jan. 7. C-202. Jan. 14. 4,661 Ft.
Miss Lula Bett (Wm. De Mille, prod.), 5,904 Ft. R-1126. Dec. 21. C-108. Jan. 7.
Back Pay (Cosmopolitan prod.). 6,460 Ft. C-864. Feb. 23. C-75. Mar. 4.
A Prince There Was (Thomas Meighan). 5,533 Ft. R-587. C-705. Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 Ft. R-318. Jan. 21. C-546. Feb. 4.
The Bride's Play (Cosmopolitan, Marion Davies). 6,476 Ft. R-321. Jan. 21.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11.)
The Loves of Pharaoh. 7,352 Ft. (R-79. Mar. 4) (C-554. April 1.)

February

One Glorious Day (Will Rogers), 5,100 Feet. R-665, Feb. 11; C-748, Feb. 18.
Saturday Night (Cecil DeMille), 8,433 Feet. R-550, Feb. 4; C-656, Feb. 11.
The Law and the Woman (Betty Compson), 6,461 Feet. R-426, Jan. 28; C-546, Feb. 4.
Moran of the Lady Letty (Dorothy Dalton), 6,360 Feet. R-755, Feb. 18.
Boomerang Bill (Lionel Barrymore), 5,489 Feet. R-754, Feb. 18.
A Homespun Vamp (May McAvoy—Realart), 4,777 Feet. R-84, May 4; C-775, April 15.
Love's Boomerang (John S. Robertson Prod.), 5,618 Feet. R-201, March 11. (C-292. March 18.)
Her Own Money (Ethel Clayton), 4,981 Feet. R-82, March 4; C-170, March 11.
Midnight (Constance Binney—Realart), 4,653 Feet. R-201, March 11.
The Red Peacock (Pola Negri), 6,735 Feet. R-200, March 11.
A Game Chicken (Bebe Daniels—Realart). 4,748 Feet. (R-299. March 18.)

March

Travelin' On (William S. Hart), 6,267 Feet. (R-405. Mar. 25.) (C-544. April 1.)
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet. (R-298. Mar. 18.) (C-399. Mar. 25).
The World's Champion (Wallace Reid), 5,030 Feet. R-201, March 11. (C-292. Mar. 18.)
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart). (R-550. April 15). 4,395 Feet.
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2), 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart). (R-554. April 1.) (C-755. April 15.) (4,768 Feet.)
The Mistress of the World (Chapter 4), 3,825 Feet.
Bought and Paid For (Agnes Ayres). R-400. Mar. 25. (C-544. April 1.)
Beauty's Worth (Marion Davis—Cosmopolitan Prod.). (R-662. April 8.) (6,751 Feet.)

April 6

The Green Temptation (Betty Compson). (R-548, Apr. 1), (C-656, Apr. 8), 6,165 Feet.
Through a Glass Window (May McAvoy-Realart), 4,490 Feet.
Find the Woman (Cosmopolitan), 5,144 Feet (R-761, Apr. 15).
The Cradle (Ethel Clayton), 4,698 Feet (R-404, Mar. 25), (C-656, Apr. 8).
The Sleep Walker (Constance Binney-Realart), 4,530 Feet.
Bought and Paid for (DeMille Prod.), 5,601 Feet (R-400, Mar. 25), (C-544, Apr. 1).
The Devil's Pawn (Pola Negri), 4,712 Feet.
The Crimson Challenge (Dorothy Dalton), 4,942 Feet.
The Truthful Liar (Wanda Hawley-Realart), 5,243 Feet.
The Spanish Jade (J. S. Robertson Prod.).
Is Matrimony a Failure (Cruze All Star), 5,612 Feet.
The Good Provider (Cosmopolitan Prod.).

BURTON HOLMES
(One Reel Each)

Seeing San Marino.
Watching the Wayands (R-1128. Dec. 31).
In Old Granada (R-425. Jan. 28).
A Fairy Foreland (R-320. Jan. 21).
Stamboul (R-427. Jan. 28).
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

PARAMOUNT MAGAZINE

Issued Weekly (One Reel Each—Contains Magazine Subjects and Cartoon).

FEDERATED EXCHANGES

Screen Snapshots.

SPECIALS

Dangerous Toys. R; Vol. 49, P. 989.
Good-Bad Wife.
Heidl of the Alps (Prizma).

MONTE BANKS COMEDIES

Fresh Air. R-811.
Cleaned and Dry. R-219.

JOE ROCK COMEDIES

Pot Roast (One Reel).
The Whirlwind.
Help Yourself.

HALLROOM COMEDIES
(Two Reels)

Nobody's Baby.
From Soup to Nuts.
Beware of Blondes.

SERIAL

Miracles of the Jungle.

CHESTER COMEDIES

Birthday Guests and Jungle Pests.
Snooky's Home Run.

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

FIRST NATIONAL

Love Never Dies. R-854. Dec. 17. C-976. Dec. 24.
R. S. V. P. (Charles Ray). R-982. Dec. 24. C-1120. Dec. 31.
Stardust (Hope Hampton). R-1126. Dec. 31. C-108. Jan. 7.
My Boy (Jackie Coogan). R-112. Jan. 7. C-202. Jan. 14.
Playthings of Destiny (Anita Stewart). C-202. Jan. 14.
The Invisible Fear (Anita Stewart). R-430. Jan. 28.
Her Social Value (Catherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter De Haven).
Alf's Button (Special). (R-81. Mar. 4.)
Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.) (C-292. Mar. 18.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald). (R-761. April 15.)
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.) (C-399. Mar. 25).
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-76. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11).
The Rosary (Selig-Rork). (R-82. Mar. 4.) (C-656. April 8.)
The Barnstormer (Charles Ray). (R-551. April 1.)
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25; C-170. Mar. 11). (C-399. Mar. 25).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199, March 11).
Cops (Two Reels—Buster Keaton). R-198, March 11.
Smilin' Through (Norma Talmadge). (R-296. Mar. 18). (C-399. Mar. 25).
A Question of Honor (Anita Stewart). (R-401. Mar. 25). (C-544. April 1.)
The Seventh Day (Richard Barthelmess). (R-400. Mar. 25).
Not Guilty. (R-552. April 1.)
Fair Lady. (Rex Beach Prod.) R-554. April 1.)
Gas, Oil, Water (Charles Ray).
The Infidel (Katherine MacDonald).
Kindred of the Dust (Walsh Prod.)

COMEDIES

A Dog's Life (Chaplin Reissue).
The Duck Hunter (Sennett—Two Reels).
Sunnyside (Chaplin Reissue).
On Patrol (Sennett—Two Reels).
Pay Day (Chaplin—Two Reels). (R-759. April 15.)
Shoulder Arms (Chaplin Reissue).
Step Forward (Turpin).

ASSOCIATED PRODUCERS
RELEASED THROUGH FIRST NATIONAL

THOMAS H. INCE PRODUCTIONS

Hail the Woman (R-203. Jan. 14), (C-312. Jan. 21.)

ALLAN DWAN PRODUCTIONS

A Broken Doll. R-751.

MAURICE TOURNEUR PRODUCTIONS

The Foolish Matrons. R-114; C-189.

MACK SENNETT PRODUCTIONS

Molly O (Mabel Normand). R-587. Dec. 3. C-705. Dec. 10.
Be Reasonable (R-426. Jan. 28).
Bright Eyes (R-427. Jan. 28).

FOX FILM CORP.

SPECIAL

A Connecticut Yankee in King Arthur's Court. 7,600 Ft. R; Vol. 48, P-805; C; Vol. 49, P-135.
Shame. 32,200 Ft. R-789; C-885.
Perjury. 7,400 Ft. R-932; C-273.
Footfalls (Tyrone Power). R-448; C-649.
The Last Trail. R-555. Feb. 4.
The Queen of Sheba. 9,559 Ft. Vol. 49. R-879; C-947.
Monte Cristo (Eight Reels.) (R-548. April 1.)
Arabian Love (R-761. Apr. 15).

WILLIAM FARNUM

A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)
Shackles of Gold.

PEARL WHITE

Any Wife. (R-753. Feb. 18.) (C-755. April 15.)
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25.)
Without Fear.

TOM MIX

Sky High (R-1126. Dec. 31. C-108. Jan. 7.)
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)
Up an Going (R-662. April 8.) (C-755. April 15.)
The Fighting Streak.

DUSTIN FARNUM

The Devil Within. 5,997 Ft. R-583. Dec. 3. C-705. Dec. 10.
Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)

BUCK JONES

Bar Nothing. 4,311 Ft. R-809.
Riding with Death. R-456. Nov. 26. C-581. Dec. 3.
Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)
Western Speed.

WILLIAM RUSSELL.

Desert Blossoms. (R-116. Jan. 7. C-202. Jan. 14.)
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).
Money to Burn.

SHIRLEY MASON

Jackie (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
The Ragged Heiress. (R-402. Mar. 25.) C-544. April 1.)

TWENTIETH CENTURY BRAND

Whatever She Wants (Eileen Percy). R-981. Dec. 24. (C-1120. Dec. 31.)
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)
Elope If You Must.(Eileen Percy.) (R-550. April 1.) (C-775. April 15.)

CLYDE COOK
(Two Reels Each)

The Toreador. R-446.
The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)

Straight from the Farm.
The Studio Rube (R-199, March 11).

MUTT AND JEFF CARTOONS
(One Reel Each)

Too Much Sap.
The Phony Focus.
The Crystal Gazer.
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)

Hold the Line. R-553. Feb. 4.
Please Be Careful (R-662. Feb. 11).
School Days (R-663. Feb. 11).
West Is West(. (R-402. Mar. 25).
Laughing Gas. (R-405. Mar. 25).
The Barnstormers. (R-550. April 1.)

LUPINO LANE

The Broker (Two Reels).

GOLDWYN

Theodora (Italian Spectacle). 10,000 Ft. R-1073. R-47.
For Those We Love. 5,752 Ft. (R-853. Dec. 17. C-976. Dec. 24,)
Invisible Power (6,613 Ft.) R-694; C-759.
Dangerous Curve Ahead (5,551 Ft.). R-810; C-895.
From the Ground Up (Tom Moore). R-948; C-47.
Doubling for Romeo (Will Rogers). R-95; C-159.
Pardon My French (Vivian Martin). 5,620 Ft. R-113. Jan. 7. C-202. Jan. 14.
The Grim Comedian (Rita Weiman). 5,509 Ft. R-553. Feb. 4. (C-656. Feb. 11.)
Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine N. Burt). 5,693 Ft. R-429. Jan. 28. (C-656. Feb. 11.)
A Poor Relation (Will Rogers). 4,669 Ft. (R-762. April 15.)
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
Be My Wife (Max Linder). 4,470 Ft. R-750; C-163.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4. (C-292. Mar. 18).
The Glorious Fool (5,392 Feet). R-198, March 11. (C-656. April 8.)
Man With Two Mothers. (R-549. April 1.)
His Back Against the Wall. 4,680 Ft.
Watch Your Step.
The Wallflower. 5,228 Ft.
The Night Rose. R-660. Feb. 11.
Come On Over (Rupert Hughes Prod.). (R-401. Mar. 25.) C-544. April 1.)
All's Fair in Love. (R-764. April 15.)

SPORT REVIEW

Stamina.
In the Pink.
Drawing Cards.

W·W·HODKINSON

WINNIPEG PRODUCTIONS

Cameron of the Royal Mounted. R-321. Jan. 21. C-546. Feb. 4.

ZANE GREY PICTURES, INC.

The Man of the Forest. R-434; C-603.
The Mysterious Rider. R-1075; C-47.

IRVIN V. WILLAT PRODUCTIONS

Fifty Candles (R-980. Dec. 24. C-202. Jan. 14).

J. L. FROTHINGHAM PRODUCTIONS

The Other Woman (Six Reels). R; Vol. 49, P-627; C-R, P-705.

HUGO BALLIN

Jane Eyre. R-948; C-47.
Other Women's Clothes. (R-405. Mar. 25).

RENCO FILM CORPORATION

At the Sign of the Jack O'Lantern (R-426. Jan. 28) (C-656. Feb. 11).

TRIART PRODUCTIONS

The Bashful Suitor (R-1127. Dec. 31).
The Young Painter (R-198, March 11).
Hope (Mary Astor).

DIAL FILM CORPORATION

The Light in the Clearing. 7,000 Ft. (C-715. Dec. 10. C-849. Dec. 17.)

HOL-TRE PRODUCTIONS

French Heels (Iren Castle), (R-554, Feb. 4), (C-656, Feb. 11).
No Trespassing (Irene Castle).

M. M. STEARNS PRODUCTIONS

Free Air (All Star), (R-663, Apr. 8).

B. B. HAMPTON PRODUCTIONS

Heart's Haven (Adams-McKim).
The Grey Dawn (Adams-McKim).

METRO

(Six Reels Each)

The Match Breaker (Viola Dana). R-92; C-163.
The Infamous Miss Revell (Alice Lake). R-209; C-529.
There Are No Villains (Viola Dana). R-94; C-163.
Alias Ladyfingers (Bert Lytell). R-944; C-1023.
The Hole in the Wall (Alice Lake). R-588. Dec. 3. C-849. Dec. 17.
The Idle Rich (Bert Lytell).
Fightin' Mad (Six Reels). R-588. Dec. 3. C-705. Dec. 10.
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25. (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.
Kisses (Alice Lake). (R-402. Mar. 25).
Seeing's Believing. (R-554. April 1.)
Hate (Alice Lake).
The Five Dollar Baby (Viola Dana).

NAZIMOVA PRODUCTIONS

Camille. R-446; C-539.

S-L PRODUCTIONS

The Hunch (Gareth Hughes—Six Reels). R-994; C-1023.

Note—Refer to page 93 for explanation of reference marks

CURRENT FILM RELEASE DATES

Little Eva Ascends (Gareth Hughes). R-718. Dec. 10. C-849. Dec. 17.
I Can Explain. (C-544. April 1.)
Don't Write Letters (Gareth Hughes).

REX INGRAM PRODUCTIONS

The Conquering Power (R-339; C-493).
Turn to the Right (R-322, Jan. 21; C-748, Feb. 18).
The Prisoner of Zenda.

TIFFANY PRODUCTIONS

Peacock Alley (Mae Murray). R-714, Dec. 3; C-849, Dec. 17.
Fascination (Mae Murray).

WM. DESMOND PROD.

Fightin' Mad (Six Reels).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle." Charles Hutchison is star of "Go Get 'Em Hutch" Serial.

The Power Within (W. H. Tooker). R-322, Jan. 21; C-75, March 4.

Week of March 19

No. 12 of White Eagle (Win or Lose).
High Tide (One-Reel Roack Comedy). (A-406. Mar. 25).
The Farmer and the Ostrich (2/3 Reel—Cartoon Fable). (R-406. Mar. 25).
Hey There (One-Reel Lloyd Reissue).
Loaded Dice (Three-Reel Playlet—Reissue). (R-404. Mar. 25).

Week of March 26

No. 13 of White Eagle (The Clash of the Clans).
Hot Off the Press (Pollard, One-Reel Comedy). (R-402. Mar. 25).
Hit Him Again (Lloyd Reissue).
Isle of Zorda (French Film). Nine Reels. (R-300. Mar. 18.)
The Angel Factory (Three-Reel Playlet—Reissue). (R-406. Mar. 25).

Releases for Week of April 2

No. 14 of White Eagle (The Pivoted Rock).
The Anvil Chorus (Pollard One-Reel Comedy).
The Lion and the Mouse (2/3 Reel Cartoon Fable).
The Mark of Cain (Irene Castle—Three-Reel Reissue.) (R-553. April 1.)
Beat It (Lloyd One-Reel Reissue.) R-552. April 1.)
The Ballad of Fisher's Boarding House (One-Reel Drama). (R-554. April 1.)
The Opossum (One-Reel Bob and Bill Series).

Releases for Week of April 9

No. 15 of the White Feather (The Golden Pool).
No. 1 of Go Get 'Em Hutch (Chained to the Anchor).
Jump Your Job (Pollard—One-Reel Comedy).
The Rich Cat and the Poor Cat (2/3 Reel Cartoon Fable). (R-766. April 15.)
Next Aisle Over (Lloyd—One-Reel Reissue).
Shadows and Sunshine (Three-Reel Playlet Reissue—Baby Marie Osborne). (C-660. April 8.)

Releases for Week of April 16

No. 2 of Go Get 'Em Hutch (The Falling Wall).
Stand Pat (Parrott—One-Reel Comedy).
The Wolf in Sheep's Clothing (2/3 Reel Cartoon)
An Ozark Romance (Lloyd—One-Reel Reissue).
More Trouble (Pathe Playlet—Three-Reel Reissue). (R-763. April 15.)

Releases for Week of April 23

No. 3 of Go Get 'Em Hutch (The Runaway Car).
Full o' Pep (Pollard—One-real Comedy).
The Wicked Cat (2/3 Reel Cartoon Fable).
Bride and Gloom (Lloyd Reissue—1 Reel).
The Mysterious Client (Thre-Reel Reissued Playlet).

PIONEER FILM CORP.

Oh, Mary, Be Careful! (Madge Kennedy). R-321; C-759.
The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
A Millionaire for a Day (Arthur Guy Empey).
Wise Husbands (Gail Kane—Six Reels).
The Leech (Claire Whitney—Six Reels). (R-663. April 8.)
Peeps Into the Future (Six Two-Reelers).
His Brother's Keeper (Martha Mansfield).
The Greater Profit (Edith Storey). R-115; C-695.
Beyond the Crossroads (Ora Carew). (R-662. April 8.)

R-C-PICTURES

The Sting of the Lash (Pauline Frederick—Six Reels). R-931; C-397.
Shams of Society (Walsh-Fielding Prod.—Six Parts). R-115, Jan. 7; C-202, Jan. 14.
A Wife's Awakening (Gasiner Prod.—Six Parts). R-94; C-397.
The Swamp (Sessue Hayakawa—Six Reels). R-94; C-159.
The Barricade (Cabanne Prod.—Six Reels). R-807; C-159.
The Foolish Age (Doris May). R-1073; C-47.
Possession (R-218; C-397, Nov. 26).
The Lure of Jade (Pauline Frederick). R-335; C-397, Nov. 26. (Six Reels).
Silent Years (Six Reels). R-586, Dec. 3; C-705, Dec. 10.
The Duke of Chimney Butte (Fred Stone—Six Reels).
At the Stage Door (Cabanne Prod.—Six Reels). R-981, Dec. 24; C-1120, Dec. 31.
Eden and Return (Doris May—Six Reels). R-1127, Dec. 31; C-202, Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18). (C-544. April 1.)
The Bigamist. (R-661. April 8.) (C-775. April 15.)
Queen o' the Turf.

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

The Way of a Maid.
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).
Reckless Youth. (R-760. April 15.) (R-760. April 15.)

EUGENE O'BRIEN STAR SERIES

Clay Dollars (R-555, Feb. 4; C-656, Feb. 11).
Chivalrous Charles (R-1127, Dec. 31).
The Prophet's Paradise. (R-297. Mar. 18.)

OWEN MOORE STAR SERIES

The Chicken in the Case (L-5,261 Feet). R; Vol. 48, P-728.
A Divorce of Convenience (R-639; C-163).

CONWAY TEARLE STAR SERIES

The Man of Stone (R-457, Nov. 26; C-849, Dec. 17).
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town. (R-297. Mar. 18). (C-399. Mar. 25).

SPECIAL PRODUCTIONS

Conceit (All-Star). R-856, Dec. 17; C-1120, Dec. 31.
A Man's Home (All-Star). R-649; C-759.
The Greatest Love (Vera Gordon).

REPUBLIC

The Gift Supreme (Bernard Burning).
Children of Destiny (Edith Hallor).

SHORT SUBJECTS

Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

REVIVALS

Scandal (Constance Talmadge).
The Lone Wolf (Hazel Dawn and Bert Lytell).

UNITED ARTISTS

The Iron Trail (Rex Beach Prod.). C-397, Nov. 26.
Dream Street (D. W. Griffith Prod.). Vol. 49; R-876; C-387.
Through the Back Door (Mary Pickford). R-439; C-495.
Carnival (Harley Knoles Prod.) 6,000 Feet. R-113; C-395.
The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.

UNIVERSAL

JEWELS

The Fox (Harry Carey). R-590, Dec. 3; C-705, Dec. 10. (Seven Reels).
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200, March 11. (C-292. Mar. 18).

JEWEL COMEDIES

Robinson's Trouseau (Lee Moran).
P. D. Q. (Lee Moran).
The Monkey Schoolmaster (Joe Martin).

SPECIAL ATTRACTIONS

Across the Deadline (Frank Mayo). R-204. Jan. 14.
Don't Get Personal (Marie Prevost). R-206. Jan. 14; C-546, Feb. 4.
The Scrapper (Herbert Rawlinson). R-431, Jan. 28; C-748, Feb. 18.
Headin' West (Hoot Gibson). R-554, Feb. 4; C-656, Feb. 11.
The Golden Gallows (Miss Du Pont). R-753, Feb. 18; C-858, Feb. 25.
Tracked to Earth (Frank Mayo). R-863, Feb. 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.
Dangerous Little Demon (Marie Prevost). 4,751 Feet. (R-300. Mar. 18). (C-399. Mar. 25).
The Bear Cat (Hoot Gibson). (R-664. April 8.)
The Man Under Cover (Herbert Rawlinson). (R-760, Apr. 15).

SERIALS

Winners of the West (Art Acord). R-575; C-649.
The Secret Four (Eddie Polo).
With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.
The Adventures of Robinson Crusoe (Harry Myers). (R-552. April 1.) (C-656. April 8.)

WESTERN DRAMAS
(Two Reels Each)

The Trail of the Wolf (Laura LaPlante).
The Girl of the West (Laura LaPlante).
The Call of Courage (Laura LaPlante).
The White Messenger.
A Treacherous Rival (Laura LaPlante).
The Verdict.

CENTURY COMEDIES
(Two Reels Each)

A One-Horse Town (Harry Sweet).
Peggy Behave (Baby Peggy).
Mutts (Brownie).
Two of a Kind (Harry Sweet).
The Rubberneck.
A Dark Horse (Sally, a Horse).
The Sleepyhead.

STAR COMEDIES
(One Reel Each)

A Movie Mix-up.
His Inheritance Taxi.
Beware.
A Gold Insect.
The Minute Man.

SERIES

The Return of Cyclone Smith (Two Reels Each).

VITAGRAPH

SPECIAL PRODUCTIONS

The Heart of Maryland (R; Vol. 49, P-629; C-R, 823).
The Son of Wallingford (R-943; C-47).
The Flower of the North (R-427, Jan. 28; C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202, Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75, March 4).
The Sheik's Wife. (R-296. Mar. 18). (C-399. Mar. 25).
Too Much Business (C-660. April 8).
Gypsy Passion (French Prod.). (R-663. April 8.)

ALICE JOYCE

The Scarab Ring.
The Inner Chamber (Six Parts). R-94; C-273.

CORRINE GRIFFITH

Single Track.
Island Wives. (R-551. April 1.)

EARLE WILLIAMS

It Can Be Done.
Lucky Carson (R-318, Jan. 21; C-748, Feb. 18)
The Man from Downing Street (R-661. April 1).

ANTONIO MORENO PRODUCTIONS

Three Sevens (R; Vol. 49, P-991; C-49).
The Secret of the Hills (R-85. Mar. 4.) (R-544. April 1.)
A Guilty Conscience.

Note—Refer to page 93 for explanation of reference marks

CURRENT FILM RELEASE DATES

ALICE CALHOUN'S PRODUCTIONS
The Rainbow (R-555, Feb. 4).
The Matrimonial Web (R-2220; C-289).

WILLIAM DUNCAN
No Defense (R-425, Jan. 28; C-546, Feb. 4).
The Silent Vow (R-760, April 15).

LARRY SEMON COMEDIES
The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663. Feb. 11).

JIMMY AUBREY COMEDIES
The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

SERIAL
Breaking Through (Carmel Myers and Wallace McDonald).

WID GUNNING, INC.

Post Nature Picture (Twenty-six Single Reels).
What Do Men Want? R-459. Nov. 26. 6,141 Ft.)
Our Mutual Friend (English Production—Six Reels). R-712. Dec. 10. C-976. Dec. 24. (7,698 Ft.)
White Hands (Hobart Bosworth). 5,654 Ft. R-663. Feb. 11. C-748. Feb. 18.
Bear, Boy and Dog (2,053 Ft.).
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series
The Fire Bride—Mar. 15. (R-404. Mar. 25).
The Madness of Love.
Phil Kennedy.
The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers (R-764, April 15).
The Love Nest.
Don't Blame Your Children.
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Rime 'Em Cowboy.

STATE RIGHT RELEASES

ADVENTURES OF TARZAN
Adventures of Tarzan (Serial—Fifteen Episodes) (Elmo Lincoln, Star).

ALEXANDER FILM CORP.
Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ARTCLASS PICTURES
After Six Days. (R-553. April 1.)

ASSOCIATED PHOTOPLAYS
Too Much Married (Mary Anderson). (R-755. Feb. 18).
The Ghost City (Helen Holmes). (R-754. Feb. 18; C-170, March 11).

AYWON FILM CORP.
Western Firebrands (Big Boy Williams).
Across the Border (Big Boy Williams). (R-550. April 1.) (C-656. April 8.)
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

C. C. BURR
Burn 'Em Up Barnes (Johnny Hines). R-211. (C-399. Mar. 25).

CLARK-CORNELIUS
Diamond Carlisle (R-430. Jan. 28).
Whispering Woman (R-436. Jan. 28).
Living Lies. R-322. Jan. 21.

EQUITY PICTURES
Heed' ss Moth (Audrey Munson). R-748.
Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.
The Worldly Madonna (Clara K. Young). (R-763, April 15.)

EAST COAST PRODUCTIONS
Ashes. (R-551. April 1.)
Any Night.
The Greater Duty.

EXPORT AND IMPORT
Wild Animal Serial (15 Episodes—Selig Productions).
The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.
Captivating Mary Carstairs.
Star Ranch Westerns (Two reels, bi-monthly).
The Heart of the North (Roy Stewart). R-208; C-649.
Life's Greatest Question.
Sunset Comedies (Series of 26 featuring Billy West, Two Reels Each.)

DI LORENZO, INC.
Blaze Away (Big Boy William). (R-406. Mar. 25).

PHIL GOLDSTONE
The Unknown (Dick Talmadge). R-1128. Dec. 31.
Taking Chances (Dick Talmadge). R-756. Feb. 18.

HOWELL SALES CO.
Intrigue (Pola Negri). (R-298. Mar. 18.)

G. H. HAMILTON
Give Me My Son (R-83, March 4; C-170, March 11).
In Self Defense.
When Knights Were Bold.

J. W. FILM CORP.
Road to Arcady. R-1129. Dec. 31.
Should a Wife Work? R-665. Feb. 11.

HOUDINI
The Man from Beyond (Houdini). (R-759, April 15.)

L. & H. ENTERPRISES
Daughter of the Night. R-114. Jan. 7.

LEE-BRADFORD
The Unconquered Woman (Rubye DeRemer).
Determination (R-319. Jan. 21) (C-656. April 8).
Flesh and Spirit. (R-762, April 15.)

McGOVERN AND EGLER
(Shorty Hamilton—Two-Reelers)
Pep.
Let-Er-Go Gallagher.
Pony Boy.
Grit.

PACIFIC FILM COMPANY
The Impossible Boy.
Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).
The Forest King. (R-406. Mar. 25).

EDDIE POLO
Cap'n Kidd (Serial). (R-553. April 1.)

PRODUCERS' SECURITY
Cissy Fitgerald Comedies (Two Reels).
The Right Way. R-218; C-397. Nov. 26.
Welcome to Our City.
Trail of the Law.
The Man Who Paid. (R-404, Mar. 25; C-755, April 15.)
Irving Cummings Series (Two Reels).
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.

RIALTO PRODUCTIONS
Funny Face Comedies.
Windsor McCay Animated Drawings.
Tony Sarg Almanac.
Charley Cartoons.
Power of the Borgias.
False Brands. (R-297. Mar. 18).
Arrest Norma McGregor.
Wolf Pack. (R-763, April 15.)
Judgment.

RUSSELL CLARK
The Man Worth While (Romaine Fielding), 5,164 Ft.
The Love Slave (Lucy Dorraine), 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

RUSSELL PRODUCTIONS
Shadows of Conscience (Russell Simpson). 7 Reels. R-1075; C-47.

SECOND NATIONAL
David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.

SWEDISH BIOGRAPH
Sir Arnes' Treasure. 6,500 Ft. R-711. Dec. 10. C-976. Dec. 24.

TRUART FILM CORP.
Jungle Belles of Borneo.
An Arctic Hike on the Great Aletsch Glacier.
A Wedding Feast Among the Borneo Dyaks.
Perilous Ascent of the Zinal-Rothern.
Pelican Island.

WESTERN PICTURES' EXPLOITATION
That Something. R-758.
Scattergood Stories (Two Reel Comedies).
The Masked Avenger (Lester Cuneo).
Making the Grade (David Butler). R-207. Jan. 14. C-656. Feb. 11.
Blue Blazes (Lester Cuneo). R-320. Jan. 21.
Hell Hounds of the West (Dick Hatton). R-549. April 1.)
The Masked Avenger (Lester Cuneo). (R-664. April 8.)

SACRED FILMS, INC.
Cain and Abel.
Noah's Ark.
The Deluge.
Abraham and Sarah (R-198, March 11).
Abraham and Lot.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865, Feb.

WORLD FILM CORPORATION
Whispering Shadows (Lucy Cotton).
The Wakefield Case (Herbert Rawlinson). R-757; C-49.

WESTERN FEATURES' PRODUCTIONS, INC.
(Featuring "Bill" Fairbanks)
Go Get Him.
A Western Demon (William Fairbanks). R-96.
Hell's Border.
Fighting Heart.
Daredevil of the Range.

WARNER BROS.
Why Girls Leave Home (Anna Q. Nilsson). R-210; C-273.
Parted Curtains (H. B. Walthall and Mary Aiden). R-94; C-397. Nov. 26.
School Days (Wesley Barry). R-856. Dec. 17. C-976. Dec. 24.
Ashamed of Parents. R-1128. Dec. 31.
A Dangerous Adventure (Serial). R-300. Mar. 18.)
Your Best Friend (Vera Gordon.) (R-552. April 1.)
F. O. B. Africa. (R-553. April 1.)

WESTERN CLASSIC SALES
(Two-Reel Dramas)
Bullets and Justice.
The Heart of Texas Pat.
The Unbroken Trail.

MISCELLANEOUS

AMERICAN RELEASING CO.
Cardigan (R-85, March 5; C-170, March 11).

HENRY BALLMAR
Once Upon a Time. R-207. Jan. 14.

M. J. BURNSIDE
Yankee Doodle, Jr. (R-299. Mar. 18.)

D. W. GRIFFITH
Orphans of the Storm. R-1125. Dec. 31. C-312. Jan. 21.

KINETO COMPANY OF AMERICA
(Through W. W. Hodkinson Exchanges)
The Four Seasons (Four Reels) (Nature Classic).
The Great Authors Series (Twelve Single Reel Subjects Dealing with American Authors).
Official Urban Movie Chats of Motion Picture Theatre Owners of America (One Reel Each Week).
(Through State Right Exchanges)
Kineto Reviews (Single Reels, One Subject to Each, Released Weekly).

WARREN A. NEWCOMBE
The Enchanted City (One Reel). R-758. Feb 18.

PRIMEX PICTURES CORP.
The Lonely Trail (Five Reels).
Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA
Magic Gems.
Away Dull Care.
Seeing the Unseen.
Nippon.

Note—Refer to page 93 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Many Problems in One

The Central Amusement Company, F. O. Buchannan, manager, Bristol, Va.-Tenn., wants advice, as follows:

Have a house seating 350, in which have been using A. C. It is my intention to install a 50 ampere Westinghouse rectifier. Projection distance is 100 feet. Expect to use a 7-inch E. F. projection lens. Screen is a genuine mirror screen. Question is what condensers should I buy, and how far apart should they be spaced. Will the Gundlach be large enough in diameter, working under these conditions?

Do you think 50 amperes will be too much, or would you advise me to install a dial switch on rectifier and reduce amperage? If I did this would it mean a saving in current? What we want is the best possible lens combination under the working conditions. A Gundlach is about as high as I can afford to go in price. Figure on getting Paramount condensers.

A Thirteen Foot Picture

Your 7-inch E. F. projection lens will give you approximately a 13-foot picture at 100 feet, and will probably have about a 5 inch working distance. Whether 50 amperes would be too much would depend somewhat upon what type of surface your mirror screen has. If it is a "Satin Finish," which is a screen designed to work in a narrow house, then 50 amperes D. C. will give you a very brilliant picture, PROVIDED you have your crater at an efficient angle with your face of the collector lens, and PROVIDED you have your lens system intelligently selected and adjusted.

Possibilities for light loss or waste are so many and so very great that it is difficult to give advice. Often I tell a man what to do. He kicks that the advice did not work out, and after much trouble I find that he is working unintelligently in other directions.

Forty amperes with a 55 degree crater angle will deliver more light to the spot than will 50 with a less efficient angle. A spot of 1½ inch diameter puts very much more light through the aperture than does a spot two inches in diameter, and delivers to the projection lens an astonishingly greater amount of the total light falling upon the spot.

This will be made very clear in the new handbook. Then, too, if you are getting all the light possible through the aperture, but the projection lens is picking up only a part of it, there again is waste. So you see, such things depend upon so many elements that I often hesitate to give advice unless I have reason to believe that the inquirer knows his businss as a projectionist very thoroughly.

My advice may in itself be perfectly good, but if he kills it by unintelligent work in another direction HE INVARIABLY BLAMES ME!

Not An Insinuation

This, Friend Buchannan, is NOT an insinuation that I believe you do not know your business. Not at all. It is merely a general discussion of the difficulty of giving advice where the results depend upon so many equations.

In the sketch I have laid out your system roughly—not accurately, but roughly, mind you. It is pretty nearly right, however.

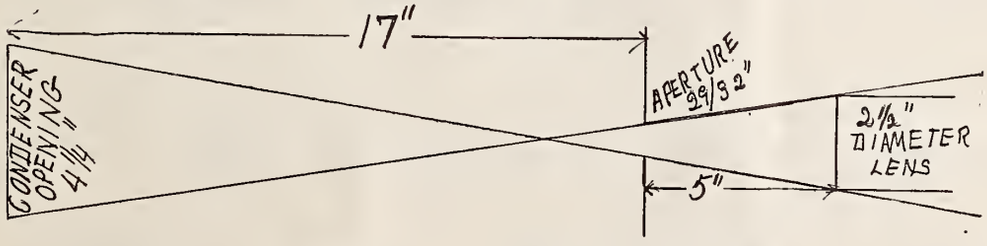
Assuming 50 amperes, you will need a 6½ collector lens and a 7½ converging lens, with about 17 inches from center of condenser combination to aperture.

I have assumed a five inch working distance for the projection lens, which may or may not be right, but should be nearly so.

In the drawing I allowed 17 inches from face of condenser to aperture. It should have been about 16, the 17 being from center of combination. The result shows a 2¼ inch diameter lens picking up the entire beam, which it would not quite do as the correct distance is, as I said, 16 inches.

I do not remember the exact free diameter of the No. 2 Gundlach projection lens, but the tube is 2 29/32 inches in diameter, so I think you will be all right, insofar as ability of lens to pick up nearly the entire light beam be concerned.

Condenser lenses should ALWAYS be placed just as close together as you can get them without actually touching each other. One sixteenth of an inch apart at point of closest contact is about right.



SKETCH OF MR. BUCHANNAN'S SYSTEM
This is merely a rough diagram to illustrate the principles involved

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

By all means have a dial switch on rectifier. Reducing amperage saves current, yes. Try out the 50 amperes and use your own judgment as to reducing, remembering that a dim picture won't increase box office receipts, though, of course, a too-bright one is not desirable. Use common sense and judgment, asking your patrons' opinions on such things.

Progressive Union

Charles Purcell, secretary Local Union 303, International Association of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada (Phew—some considerable name) writes, under seal of the union, as follows:

Wrote you March 15 ordering twenty handbooks for the members of this local, inclosing twenty dollars as deposit. To date have received no acknowledgement of same and am not sure you received the letter. Will you kindly let us know as soon as possible. Doubtless you are very busy on the new book and that fact is responsible for the delay. Best wishes from us all.

That is what I call progressiveness. There cannot be many more than twenty members in the local. In fact, I believe the order is for every member of the local, and the prompt action in ordering a book for its members, even before the book is out, proves that the local is, as a whole, progressive.

The action might well be emulated by many larger locals, nor is it a far fetched conclusion to say that a local has the more right to demand that its members own a book of this sort, the worth of which has been amply proven by years of test.

I say this because a local surely has the moral right to demand that its members equip themselves with such things as will help enable them to give service creditable to the organization which seeks constantly to raise the wages of its members.

As to the letter, its receipt has been acknowledged by the book department of the Moving Picture World. I have nothing to do with such matters. The local has been informed that there will be a discount for books ordered by the local in such manner. And that will hold good for other locals as well.

Handbook Bulletin

April 20.—I finished everything in connection with the new handbook. The last thing was the indexing and preparing and arranging the list of questions.

I have prepared almost eight hundred and fifty (850) questions, which will appear under appropriate headings, in the back of the book, the page on which the answer will be found being indicated at the end of each question.

This will be an immensely popular feature of the new book and one which will render it doubly valuable in that it enables the student to study intelligently.

Questions pertaining to each subject are grouped under appropriate headings, as for instance, all questions having to do with motor generations appear under that general heading. There will probably be twenty-five pages of questions.

The price of the book is finally fixed at six dollars. Better get your order in NOW unless you want it delayed, for a large number of orders are already in and more coming rapidly.

I do hope the book will please you, for I've

worked hard enough! It will fall just a bit under 1,000 pages, I think.

They expect to begin distribution about June 1.

What Is a Man to Do?

Claude O. Combs, chief projectionist, Charleston Theatre Company, Charleston, Ills., writes:

I derive great benefit from our department, as well as from the handbook and the lens charts. But I am a bit "stumped" nevertheless. Here is the dope: Two Simplex, Type "S" lamphouses. Projection distance 97 feet, with a 12-foot picture. Working distance of projection lens 5.5 inches. Distance center of condenser combination to film 20 inches. Crater to face of collector lens 3.25 inches. Meniscus bi-convex condenser. Extralite shutter. Projection lens diameter 1 15/16 inches. Current, 45 amperes, alternating through Ft. Wayne Compensarc (A. C. to A. C. evidently. F. H. R.).

Consulting the lens chart I notice you give no data for 45 amperes A. C., but going up the column towards 60 A. C. I think I should have a 6.5 meniscus and a 7.5 or 8.5 bi-convex, with a distance of 23 inches center of condenser to film.

But the trouble is that the lamphouse will not go back that far. I have it to the limit now, so what is a man to do in that case? Also it is advisable to cut down an Extralite shutter to fit working conditions.

My manager is of the opinion that not much light could be gained by trimming an Extralite.

In closing may I thank you for the great help you have been to me in the past.

Try This

As to Extralite, no I think I would not advise you to try that, BUT this I would do. Cut a blade from stiff cardboard, using the Extralite as a pattern.

If you have an old shutter hub, install paper shutter in it. If not, then remove Extralite blade from hub and substitute paper blade.

Now you can trim down paper blade and see just how much it will stand, and what the general effect is. If it is not as good as the Extralite, then you have but to reinstall the old blade.

If it is better, why that is something else again. With the limited space at command in the department now I cannot discuss this item at length. The shutter problem is a complicated one. It is largely a question of economy in current consumption as against flicker.

As to the other matter, I personally would use two 6.5 plano convex condensers, with about 20 inches center of condenser combination to aperture, and would install a metal shield against face of converging lens, reducing free opening of lens to just that which will permit the projection lens to pick up the entire light beam from the aperture.

You will not have to do much stopping down. You can, of course, use a 6.5 meniscus and an 8.6 inch bi-convex, but cannot get the required distance from condenser to aperture without a lot of trouble and expense, and the gain would not be worth it.

NO PROJECTION ROOM

Is Thoroughly Equipped Without a Set of the Lens Charts

PRICE 50 CENTS STAMPS

Order Them Today

Wants Advice

From a projectionist in Western New York comes the following:

Inclosed find five dollar money order, for which send me your latest handbook. The extra dollar is for some information on the side.

My employer is about to erect a new theatre here, and although I have been projecting pictures for twenty years, and have held down my present position for sixteen of them, still I well know that two heads are better than one.

The room is 40x160, the height of two stories its entire length, except for about 30 or 40 feet at the back end. The ceiling and floor above will be removed.

In order to obtain all possible seating capacity, and have a small stage in the rear, we think 20 feet will do for lobby and ticket office. Would you advise locating the screen at the rear of the stage, so we could use a shadow box? If we do this, the projection distance will be 140 feet.

Could we get a satisfactory picture at that distance? What size pictures would you advise? Using 110-volt A. C. at arc, what amperage and carbon size would you advise? What combination of condensers? Last, but by no means least, what make of projection lens would you advise?

Screen at Rear of Stage

I would by all means advise locating screen at rear of stage. It will make your front rows of seats more valuable, and will make very little difference in view from rear ones. I would advise an 18-foot picture.

Yes, you can get a satisfactory picture at 140 feet. Using A. C. at arc is not good practice, though it is quite possible to get good results with it. It is especially bad under your conditions, because of the fact that there is bound to be considerable light loss on account of long working distance of projection lens, though this may in part be overcome by using a 3-combination projection lens.

As to amperage, the advice I would give would most likely not suit you at all. You should under no circumstances use less than 60 amperes A. C.

I personally would use 80 or 90. Fifty D. C. would be plenty. As to carbon size, I would advise that you use either the White A. C. Special or the Hold Arc, and that you use the smallest size you can without tendency to pencil—burn to a too-slim point.

As to Condensers

As to condensers, you should have a 6½ meniscus and an 8½ bi-convex, with 21 inches from center of condenser combination to film. If you cannot get 21 inches, that is the fault of the projector, not mine.

You can use two 6½ inch plano convex, with 18½ inches, but you will have to have a bit larger diameter projection lens, unless you get the 3-combination lens. The difference as between the meniscus bi-convex and plano convex combination is, however, not very much—difference in results, I mean. Only about 1/10th of an inch in projection lens diameter.

As to the "extra dollar," why the old handbook was four dollars, but they are all gone. You will have to wait for the new one, which will be pretty close to, or perhaps more than 1,000 pages. The price will probably be six dollars.

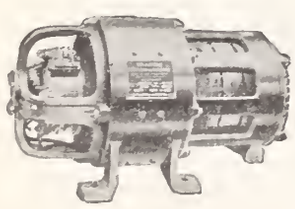
I have credited the extra dollar on handbook, and you will most likely have to send another, or the book will be sent C.O.D. for that sum. Mind you, the six is not definitely decided upon yet. My publishers want very much to keep it down to five, but I don't believe it is possible to get out a 1,000 page book of that sort for less than six.

Reaches Australia

The term "Projectionist" has apparently been adopted, at least to some extent, in far-off Australia. I have before me a very finely gotten up Christmas card sent out by the Australian Films, Ltd., Sydney, Australia. The card is a four-page affair, is heavily embossed and highlighted in gold. It reads:

Yuletide Greetings to Projectionists. The twins (the company is distributor for Simplex, and two of the Simplex cartoons appear on the cover) send the best of all good wishes for Clarity and Definition through the years to come, and offer every kind parent pictures that are kind to the eyes.

And thus we see that right and common sense prevail, even though it is slowly. A man projects pictures professionally. Ergo, he is a PROJECTIONIST!



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By converting A. C. to D. C.

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It pays for itself in a short time and, thereafter the saving is all velvet

Tell us (1) Your A. C. amperage; (2) Size and make of your carbons; (3) Length of throw; (4) Size of picture; (5) Kind of screen; (6) Angle of projection. And, we will tell you all about the generator.

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Better Equipment

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The Importance of the Small Picture Theatre and a Service That it Requires

690465 A

A FEATURE of the current year's building activities is the number of houses, ranging from five to seven hundred seat capacity, being planned.

Quite frequently, of late, we have been in receipt of requests from those contemplating the erection of these small picture theatres for suggestions and information which would enable them to lay out and equip their houses in a thoroughly modern manner.

It is evident, both from these requests and the news items which we have published from time to time, that the small houses of today are making a bid for the very best class of patronage, and that it is the ambition of their proprietors to make them in everything, save seating capacity, miniatures of the big picture theatres, now so typical of American amusement architecture.

The one great difficulty experienced by the prospective small theatre builder is the difficulty in obtaining thoroughly satisfactory plans procurable at a cost in keeping with the size of his house.

No such difficulty is experienced by the builder of a theatre of fifteen hundred seats or more, erected at a cost ranging from the hundreds of thousands to millions of dollars. The very magnitude of the expenditure for the larger house permits of a proportional architect's fee that will not constitute an undue initial expenditure, and which, naturally, serves as an attraction to the best architectural service obtainable.

But is is quite a different matter with the little fellow, who wants to plan and plan well, and yet realizes that he cannot expect to retain the services of some famous firm of architects for a fee which he feels to be proportional to his other expenses.

That this is an actual situation is proved by the stress laid upon securing of plans in their requests for information which we receive from prospective small picture theatre builders.

It would seem that this indicates that there is a profitable field that could be cultivated to advantage by architects familiar with picture theatre requirements, and that the demand for skilled planning service, at a fair cost, could be met by a series of stock plans and specifications covering a limited variety of requirements, and that each individual plan of the series could be made somewhat elastic by being so designed as to be susceptible of modification to a reasonable degree.

Such a service would be a God-send to the exhibitor in the small town, and would, undoubtedly, prove profitable to the concern enterprising enough to establish such a feature.

Provide for Modifications

Such plans and specifications, with provision for their modification, as suggested, should be so framed as to be easily followed by an intelligent local builder, possibly aided by a local architect.

A flat fee, covering the use of the plans and specifications, could be charged, with the proviso that only one house should be built from them and that, upon the completion of the structure, they be returned to the concern publishing them.

Anything that will make easier the path of the builder of the small picture theatre should be encouraged and commended, because the small exhibitor is the real backbone of the industry. He is the pioneer who tries out the field, encourages local appreciation of the screen and creates a market for late-runs and re-issues in locations where the big house first runs would not prove profitable.

As his town and his clientele grow, he enlarges his house or rebuilds, and, having gained his experience at first hand in a small establishment, is very likely to develop into a showman of superior ability.

And, with the right location, the small house, properly managed, has very many chances in its favor to become a good paying proposition.

Given anything like the right kind of a show, it is far easier to play to full capacity than with a theatre which must continuously do a vast amount of business or face a loss, occasioned by many empty seats eating off their heads.

And it is quite possible to make a small house so attractive as to prove just as satisfactory to its patrons as a magnificent million-dollar theatre.

Modern improvements in equipment have gone far to lighten the task and increase the results for the small exhibitor.

Automatic players permit of satisfactory musical effects at a moderate expenditure. Projection room equipment is now made so automatic that it is possible for the small town projectionist to produce quite as good screen results as his metropolitan brother. Multiple projector installations, mechanical arc controls, mechanical rewinds, curtain operating devices and well planned roomy and well ventilated projection rooms make it possible to keep the small town projectionist in a pleased and comfortable frame of mind and anxious to do his best work.

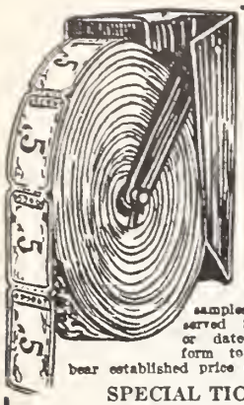
Seat indicating devices minimize the work of the ushers and make possible the employment of a small staff with satisfactory results.

Modern ventilating methods and systems are just as applicable to the small as well as the large house, so that the audience of the little theatre may be just as comfortable in any sort of weather as is that of a metropolitan theatre.

Automatic ticket vending devices render the work of the box office attendant easy and guarantee the results being absolutely accurate.

All of these improvements enable the small exhibitor to operate his house with a very small staff, particularly as he is in the enviable position of being able to give direct supervision to many details of management, which, in a large house, must be delegated to subordinates.

And the small exhibitor appears to be thoroughly realizing his opportunity and the installations of equipment in many of the little theatres, which we have recently reported are of a character that, but a short time past, was considered appropriate only to the establishment of his millionaire contemporary of the big city.



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Five Thousand	$3.00
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McVickers Theatre, Not Yet Torn Down, Has Already Been Partially Rebuilt

McVICKERS THEATRE, Chicago, will close with the last performance on April 30, and beginning the next day, the building will be razed to allow the erection of a fine new house on the same site.

What the public does not know, or even suspect, is that work on the new theatre began December 1, 1921. That is one of the engineering feats of the year, for programs continued, audiences thronged into the theatre, and business as usual went on in the offices overhead, while beneath the main floor was a pit as deep as the theatre is high, with a crew of workmen laying the entire foundation for the new theatre. The caissons were sunk 400 feet, the proscenium arch steels were put in place up to the stage and an artesian well 1,400 feet deep was sunk, while motion pictures were screened and vaudeville artists sang and danced to the applause of thousands.

The only change made in the usual business of the theatre was the closing of the basement rest rooms, and the installation of small temporary quarters on the balcony floor. The method followed in laying the new foundation was taking out a little piece of the old foundation, and substituting the new. In the opposite corner another piece was put in, and so on until the four concerns were completed. Then portions of the old foundation at opposite points of the side walls were taken out and the new substituted, and this alternate "piecing" continued until the entire foundation was laid.

Work Accomplished Quietly

The caissons, which are sunk 400 feet in Chicago to insure proper support, were put in without a suspicion on the part of the audiences or the general public. Then the alley at the rear of the building was boarded up, and directly beneath it was sunk an artesian well 1,400 feet deep, supplying pure water at 38 degrees to be used in cooling and ventilating, as well as for the drinking water of the patrons.

Since the proscenium arch will be 35 feet from the rear of the building instead of the 100 feet, as it is at present, the workmen were able to put the steel work for the arch in place up to the stage.

Because of the early start in the work, the new building will be finished in five months from the time of closing, which will establish a record in theatre building. But a greater advantage has been the fact that the owners, Jones, Linick & Schaefer, have avoided all labor difficulties which have been prevalent in Chicago during the past year. If a little squabble arose between the plumbers and the masons, the owners sat back and said: "Take your time, boys, in settling this. We're in no hurry!" As a result, the workmen would be back on the job in a couple of days, and not a cent of "graft" was paid during the six months.

Will Seat 3,000

When completed, the house will possess many unique features. The main floor, which will seat 1,500 people, will be matched by a balcony also seating 1,500. This balcony will have a deep slope from the top of the building, topping two rows of offices overlooking the street. In this way, the space over the lobby will be utilized for seating, and the balcony will equal the seating capacity of the main floor. The space between the offices and balcony will be utilized for a promenade, which will boast an aquarium. The first few rows of the balcony will be equipped with movable arm chairs, of overstuffed leather, for the benefit of those who are willing to pay first floor prices but prefer the balcony where smoking will be allowed. The row of offices on the third floor will house the executives, while the fourth floor will be given over to the publicity and advertising department and a projection room.

The house will be decorated throughout in mulberry, ivory and gold, while the outside, which was modeled after the Treasury Department at Washington, will present a dignified appearance with its tall columns and its cream terra cotta finish. The lighting system will utilize inverted fixtures throughout, and a feature there will be the facility to operate all the lights in the house from a switch on the stage. Thus, if a yellow, blue or red light is used in the footlights and the spotlight, every light in the house can be changed to yellow, blue or red with a single turn of the switch. The projection room, which will be equipped with all that is latest and best in equipment, will be placed midway of the balcony.

Luxurious Rest Rooms

Luxurious rest rooms and smoking rooms will be arranged in the basement and additional ones on every floor. The lobby will have a tiled floor, but complete plans for the decoration and equipment are not yet complete.

The ventilating, heating and cooling systems will be unique, owing to the available supply of cold water from the artesian well. Washed air will be used, being brought into the theatre from the street and passed through the water at 38 degrees. In addition, water at the same temperature will circulate through the radiators in summer. In winter, the hot water heating system will be used, and in addition, the air

McVICKER'S THEATRE AS IT WAS, IS AND WILL BE

From left to right: The house in 1858, *as it was rebuilt shortly after Chicago's World's Fair, and as it will be again rebuilt in the near future*

The roundness and depth of the positive image—its stereoscopic effect, depend upon the gradation quality of the film—its ability to reproduce a long scale of tones.

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Has this reproductive quality—and in addition, uniformity, latitude in exposure and exceptional fineness of grain. It carries quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

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We don't know how long they will last, so order quick.

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166 W. ADAMS ST. CHICAGO

THE fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us easily, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get street and number), and you will undoubtedly be able to get proper information, equal to our own, without delay or difficulty.

NEW YORK TUBERCULOSIS ASSOCIATION

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NEW STANDARD TYPE
Automatic Ticket Issuing
AND
Registering Machine
UNIVERSALLY ENDORSED
Send for particulars
AUTOMATIC TICKET REGISTER CORPORATION
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Moving Picture Machines

Complete Equipments—Supplies of All Kinds.
Exhibitors' BEST Friend.
CUT RATE PRICES
Monarch Theatre Supply Co.
228 Union Avenue Memphis, Tenn.
724 So. Wabash Ave. Chicago, Ill.

will pass through the water at the temperature of 38 degrees, thus insuring a temperature of that degree before a fire is started to heat the building. This will mean a saving of fuel.

McVickers Theatre has long been one of the landmarks of Chicago. It was founded in 1857 by James H. McVickers, a singing and dancing comedian who was stranded in Chicago. He went around among the early business men and induced them to form a company to build a theatre, the second in Chicago, and it was thirteen years later before another was erected. In this old McVickers Theatre, "The Black Crook" had its then phenomenal run of fifty-six nights. In 1873 the theatre was burned, and rebuilt immediately, and again in 1890 it was burned and rebuilt.

When the theatre is opened on Labor Day, the policy will be considerably altered. Instead of featuring eight acts of vaudeville and running photoplays as "incidental," the house will show first-run pictures, which will be featured in the announcements, adding, "and eight acts of vaudeville." John G. Burch, who has been manager of McVickers since it was taken over by the Jones, Linick & Schaefer organization eight years ago, will be manager of the new theatre, and will also be on the ground during the entire construction period.

Stanley Frame Company Issues a New Catalog

The Stanley Frame Company, 729 Seventh avenue, New York, has just issued a new catalog, illustrating and describing its entire line of lobby display frames and equipment. The new designs, recently brought out by the Stanley Company, have been recognized as top notchers by those exhibitors fortunate enough to visit the Stanley show rooms.

The great popularity which they immediately achieved and the large number of orders booked for them induced President Kornicker, of the Stanley Frame Company, to issue the new catalog in order that those who found it inconvenient to visit New York before ordering lobby equipment might be in a position to avail themselves of selections from this splendid line.

The catalog will be mailed free, upon request, to any of our readers who will mention the MOVING PICTURE WORLD when writing.

The Stanley Frame Company, by the way, has been appointed Eastern sales representative for the theatre seating, manufactured by the Steel Furniture Company, of Grand Rapids, and reports doing a rushing business in this line.

The Stanley Frame Company will be glad to submit estimates on seating to any exhibitor in its territory who will state number of chairs required and ask for descriptive illustrated folder showing the various styles.

Improved Conditions Reported in Northwest

As evidence of better business condtions in the Northwest, several new motion picture houses are being planned, or are already under construction. Several houses have changed hands and are being remodeled and redecorated for May openings.

Sam Sax is building a new suburban house at Forty-eight and East Ankeny, Portland. Ore., which will have a seating capacity of about 700. O. O. Ruth, owner of the Ideal Theatre, Stanwood, Wash., is building a new house in Mount Vernon. There is also a rumor that Everett, Wash., is soon to have a new downtown theatre.

Gowdy Leases Sunset

Frank H. Gowdy, of Astoria, Ore., has leased the Sunset Theatre and will remodel it at an estimated expense of $10,000. It will seat 60 parons, and will open as a first class house about May 15.

O. T. Bergner, of Ashland, Ore., manager of the Vining Theatre, has sold out to H. B. Hurst.

J. H. Bomer, of the Vogue Theatre, Kelso, Wash., has disposed of his interests to Strange, Dunham and Greiner, who will incorporate under the name of Vogue.

Mr. Wold, of Toledo, Ore., is redecorating the Liberty Theatre there, and will reopen about May 1 with an eight-piece local orchestra. Capacity is about 350.

Herman Marks, of Roseburg, Ore., who formerly leased his Liberty Theatre, has taken over the managament.

Fewer Incorporations at Albany Last Week

The low point in the number of companies embarking in the motion picture business, as well as the aggregate capitalization, was reached during the week ending April 22, when only four companies incorporated and filed the necessary papers in the Secretary of State's office at Albany.

With the exception of the Arax Amusement Co., located in Binghamton, all the concerns will locate in New York City. The Binghamton company is capitalized at $50,000, and has for its directors Kerekin Vartanian, George W. Eisenhart, S. Mack Smith, of Binghamton.

Those locating in New York City are: Newcome, Inc., $20,000, Joseph E. Shea. Alibel Corey, Sylvia Schwartzman, New York; Criterion Operating Corporation, $1,000, Smauel Weinberger, Zelda Seidel, H. A. Rosenfeld, New York; Blanding Sloan, Inc., $10,000, Blanding Sloan, S. S. Schwartz, Millia Davenport, New York City.

The Peerless Organ Creates Furore

The American Photo Player Company tells us that the exhibitors throughout the country have been quick to recognize the desirability of its Peerless organ, which has been so extensively advertised of late in the columns of the Moving Picture World and that its low cost has caused a flood of inquiries to be received at the various American Photo Player branches.

Also that its artistic tonal effects and its action have met with such instant favor that the recognition of its merits is already responsible for a double shift at the Berkeley factory of the American Photo Player Company.

Demonstrations by theatrical organists have proven that the average performer can secure remarkable results. The reputation of Fotoplayer construction and material is a further guarantee that the Peerless organ will withstand the utmost use under the most severe theatrical conditions.

New 2,200 Seat House for Springfield, Mo.

A Springfield, Mo., syndicate headed by W. F. Landers and E. E. E. McJimsey have plans for $500,000 moving picture theatre to be known as the Criterion.

The new house will be erected on the south side of the public square and the site will be cleared immediately. The theatre will seat 2,200 in a balcony and mezzanine. A forty by fifty stage will accommodate road shows. Brick and terra cotta will be the main materials.

TYPHOON COOLING SYSTEM

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Remarkable Contrast

between black and white—maximum illumination, sharp definition, and a flatter field mark the superiority of the

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The New Projection Lens

The quality is absolutely uniform—each lens is so thoroughly tested at the factory.

Write for interesting literature.

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Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers, Automobile Lenses and Other High-Grade Optical Products.

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Investigate any of the most profitable theatres anywhere and you will find them thoroughly equipped from music to ventilation. A thoroughly profitable all-year-round business can only be expected if you are prepared to meet summer conditions. Sturtevant equipped theatres have no summer worries.

Get a copy of our bulletin on Electric Propeller Type Fans built especially for the medium and smaller size houses.

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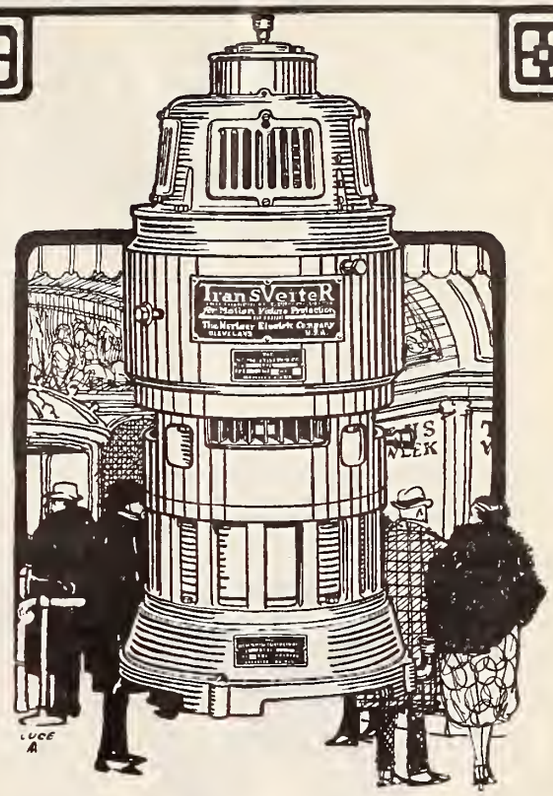

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TransVerteR changes Alternating Current to Constant Current D. C., furnishing light of increased candlepower and unvarying intensity, that can be easily directed and controlled.

TransVerteR gives a perfect arc, perfect light, and a perfect dissolve of the picture which assures pleased and regular patrons through improved projection.

The TransVerteR story is too long for any single advertisement, so write today for literature containing complete information.

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$24 Buys this sixteen inch sweep ventilating fan. You can afford this improvement. We manufacture all kinds of fans. Consult us about your ventilation.
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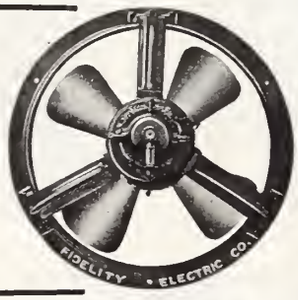

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Nat Bregstein is now exploitation man for the Stanley Frame Company, 729 Seventh avenue, New York City.

Mr. Bregstein will travel through New England calling on exhibitors and carrying samples and photographs showing the complete Stanley line of lobby equipment and chairs.

Mr. Bregstein's slogan will be: "Frame your message, Mr. Exhibitor."

1,500 Seat House for Souderton, Pa.

J. J. Gillman and L. Silverstein, of Souderton, Pa., have under construction an up-to-date motion picture theatre. The house when completed will seat 1,500 and will be of fireproof construction and handsomely finished throughout.

Picture Theatres Projected

GRASS VALLEY, CALIF.—Reported Auditorium will be converted into moving picture theatre.

LOS ANGELES, CALIF.—Playground Department of city plans to erect municipal theatre in connection with men's public club on South Main street.

LOS ANGELES, CALIF.—Want & Wagner Realty Company plans to erect theatre at Pico street and Bronson avenue, to cost $100,000.

MODESTO, CALIF.—Up-to-date moving picture theatre will be erected Tenth and H streets, to cost $50,000. Lessee, Parker & Bruebeck, of Stockton.

HARTFORD, CONN.—Contract has been let for erection of two-story theatre and business block, 76 by 108 feet, at Park and Broad streets, for Park Street Investment Company, to cost $125,000.

CHICAGO, ILL.—Curt Teich, 4712 Malden avenue, heads project to erect theatre, with seating capacity of 5,000, on Lawrence avenue, west of Broadway.

CHICAGO, ILL.—Home Construction Company, 1743 North Crawford avenue, has contract to erect theatre, to cost $400,000.

HOOPESTON, ILL.—Lorraine Theatre, a new moving picture house, costing $80,000, has opened under management of J. R. Boorde.

LEAVENWORTH, KAN.—Lyceum Theatre will be rebuilt. Address Carl Mensing.

ASHLAND, KY.—Columbia Theatre Company will erect theatre on Winchester avenue, between 14th and 15th streets.

SPRINGFIELD, MASS.—William Fox Amusement Company, of New York, plans to erect new theatre on Main street, to cost $1,250,000.

BALTIMORE, MD.—Consolidated Engineering Company, 243 Calvert Building, has contract to erect theatre, with seating capacity of 2,000, at Pennsylvania avenue and Fulton street for Metropolitan Theatre Company, 2201 West North street, to cost about $150,000.

DETROIT, MICH.—Chesterfield Theatre Company has plans by Alva M. Hull, 1206 Detroit Savings Bank Building, for two-story brick theatre, store and office building, 212 by 110 feet, to be erected at Gratiot avenue and Kern road. Theatre will have seating capacity of 800.

DETROIT, MICH.—Charles H. Reisdorf, 5505 Greenway avenue, has contract to erect theatre for Cinderella Theatre Company, 1216 Book Building, to cost $200,000.

HOBOKEN, N. J.—Haring & Blumenthal, 1658 Broadway, New York have plans by Eugene De Rosa, 110 West 40th street, New York, for contemplated theatre and store building, to cost $200,000.

BRASHER FALLS, N. Y.—Site has been purchased for erection of Community Theatre.

TROY, N. Y.—A. K. Mosely, Franklin Square, is preparing plans for two-story concrete moving picture theatre, 50 by 120 feet, to be erected on Fourth street between Ferry and Congress streets, to cost $30,000.

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this Journal.
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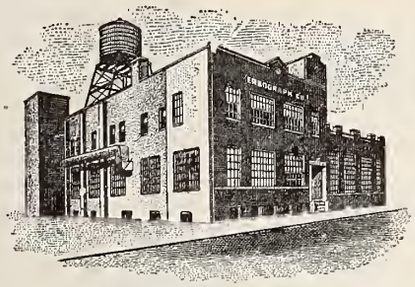
EXPERIENCED MANAGER, years' experience picture, vaudeville and combination houses. Prefer first-run straight pictures. Young hustler, publicity expert; consider only first-class proposition with some permanency. References. Box 256, Moving Picture World, New York City.

HUSTLING, ambitious young man wishes a position in a movie theatre (Pittsburgh preferred), with opportunity to learn the movie theatre business. Interested parties write A. J. Pence, Clarion Co., Hawthorne, Pa.

MANAGER—Live young man, 30, at present managing one of the best first-run picture houses in New York City, desires to make change. Expert on buying and publicity. Only first-run house considered or one that could be converted into first-run through intelligent guidance. Prefer percentage basis. Will go anywhere. Address Box 262, Moving Picture World, New York City.

LUDWIG G.B. ERB,
PRESIDENT



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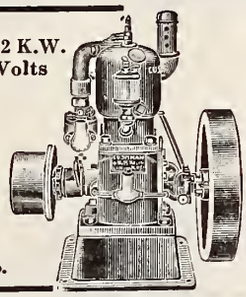

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Ask for circular and prices, stating size you require.

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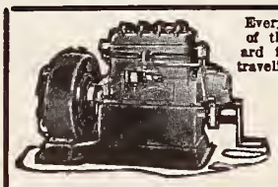

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BASS CUTS THE PRICE

Latest 200 ft. Model Universal, 1922 ball bearing disolving shutter, complete with Tessar lens. Bass's price, $399.00.
Universal panoram and tilting top tripod, $89.00.
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Hundreds of other bargains. Write or wire. Immediate shipment.

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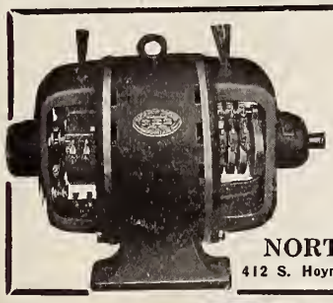

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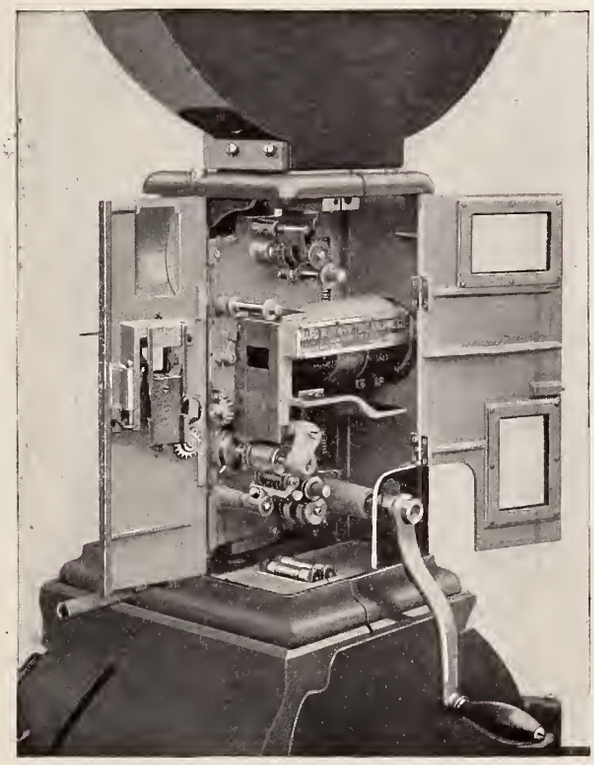

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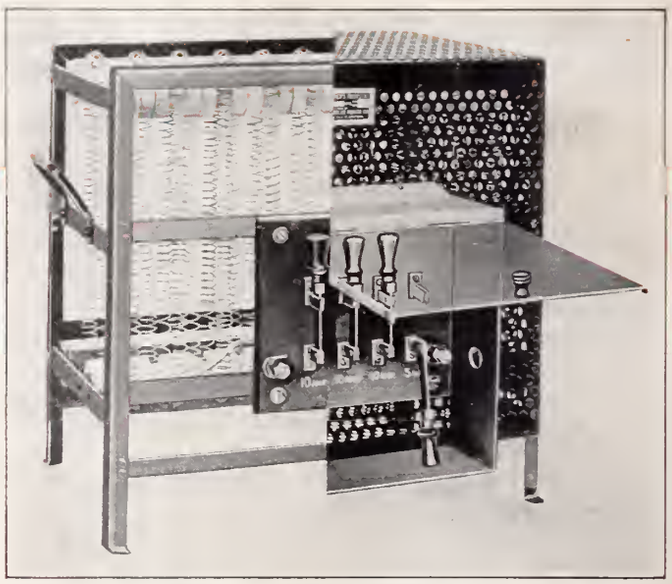

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516 FIFTH AVENUE, NEW YORK CITY

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Vol. 56. No. 2 May 13, 1922 Price 25 Cents

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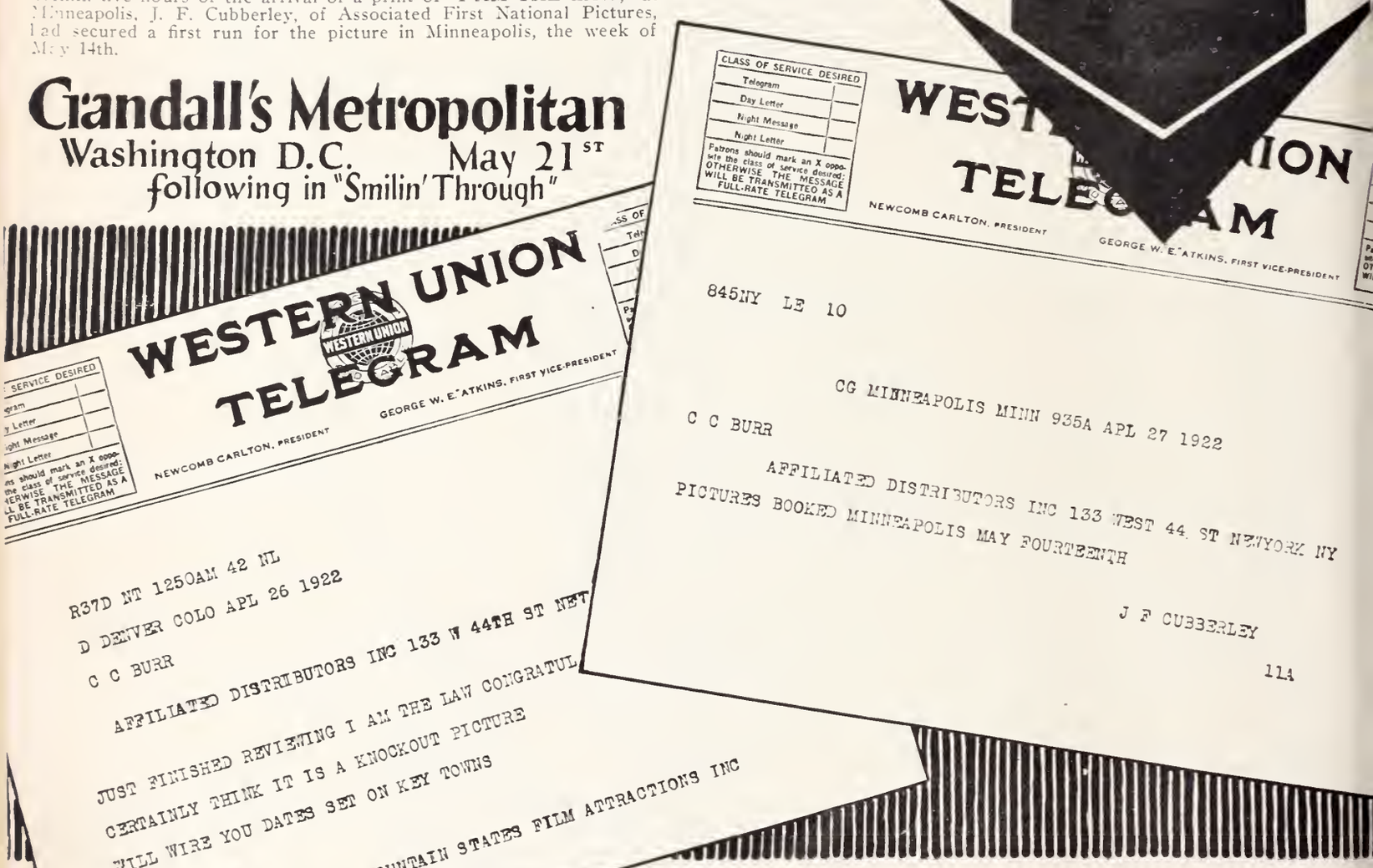

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By J. C. SELLERS, IRIS THEATRE, DETROIT, MICH.

I HAVE had the opportunity to study Paramount Pictures and the effect they have on a varied class of patronage better, perhaps, than most exhibitors in this business. Besides their standard quality and far-reaching publicization, it is their ability to mix well in contrasting population elements that is a powerful factor in my business. Let me explain:

My theatre is situated on a boulevard! In front of me and at all sides is one of the most fashionable districts of the city, with naturally an exacting element to cater to. Directly behind me is the village of Hamtramck, made up mostly of foreign folks working in the various automobile plants in that section.

Now I get some of both of these classes of people. And that is where Paramount Pictures come in. It is very noticeable that on the nights I play these films my business not only jumps, but it is drawn from both sections, those in front of my theatre and those behind.

It seems that most Paramount pictures are suitable for any class of trade. They please the man of high education and environment the same as they prove satisfying to the man of lower learning and occupation. It is remarkable to me how pictures can strike such a level.

Paramount specials all have proven big winners for me and I have taken every advantage of the opportunity to link up with their advertising campaigns, not only nationally but locally. To me this is a big factor that no exhibitor should overlook when he is playing this brand.

The reconstruction days have hit us all, people aren't spending money as they once did, but I'll be perfectly content if I can continue to get pictures that will please all-around patrons as Paramounts do in my peculiarly situated house.

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Alan Dale in The New York American says the picture whirls with incident—with rush and push and vigor and vim

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LEWIS J. SELZNICK
presents
"REPORTED MISSING"
STARRING
OWEN MOORE
Directed by Henry Lehrman

NEW YORK AMERICAN— APRIL 27, 1922

'Reported Missing,' Owen Moore Screen Farce, at the Criterion

By ALAN DALE.

OWEN MOORE is a new one on me. I've seen most comedians when they have started to commede and have worked my way through their agonies. But Mr. Moore burst upon me in "Reported Missing," at the Criterion Theatre, as a full-fledged funny man who can take it all away from the stereotyped star, and who certainly did it.

OWEN MOORE

He is of melancholy type, and a bedraggled demeanor, and he wears occasionally the horn-rim glasses that have made the fortune of one Lloyd. Apart from these facts, Moore is agile, sinuous, persuasive, and expressively pantomimic. More cannot be asked for from any picture star. Rah for Owen Moore!

In "Reported Missing" he has one of those melodramatic farces that are never wholly melodrama nor farce, but a happy melange of both. The picture whirls with incident, with escapes—absurd and otherwise—with rush and push and vigor and vim. There are moments when everybody is racing after everybody else, revolving, circumnavigating and generally rough-housing. Why? There's a reason.

The agile hero, anxious for his "option" on certain ships, and pursoèd by the Japanese villain, finds himself on board ship with his lady love, and all sorts of sinister characters. The villain always pursoos him, but—he is every inch the hero. He is also a humorist, which saves him, as a sense of humor has saved so many! And he is confronted with another humorist, the grimacic Tom Wilson. Wilson is a scream from start to finish, and he is pitted against Owen Moore with the most felicitous results.

But "Reported Missing" needs no more criticism than does the most nimble of comedies. It talks for itself, and it talks loudly. It skulks in no silence, and it is irresistible. There are no custard pies and no lemon meringues. There are, moreover, admirable sub-titles, filled with mirth. The heroine was not too frightfully pretty, but just comely enough.

In a word, don't be "reported missing" from the Criterion. 'Tis I as sez it.

CRITERION THEATRE—"Reported Missing." A Selznick picture.

THE CAST.

Richard Boyd	Owen Moore
Pauline Dale	Pauline Garon
Sam	Tom Wilson
J. Young	Toko Yamamoto
Andrew Dunn	Robert Cain
Captain Ferguson	Frank Wunderlee
A Boy	Mickey Bennett

NICHOLAS M. SCHENCK

has booked it for a 92-day showing over

LOEW'S METROPOLITAN BIG TIME

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"REPORTED MISSING"
STARRING
OWEN MOORE
Directed by Henry Lehrman

The N.Y. Mail says it's a howling success—a genuine knockout

HARRY DAVIS

Has booked it for ——

THE GRAND
of
PITTSBURGH

HILARIOUS MELODRAMA

AT the outset of "Reported Missing," Owen Moore's newest film, which began an indefinite engagement at the Criterion Theatre yesterday, it is stated that the film had but one purpose, to entertain, regardless of plot or anything else.

Owen Moore

Let it be said hero and now that as an entertainment it is a howling success. For sheer foolery and rollicking comedy this film is a gem. Comparisons are odious, but not so long ago a film came to this self-same theatre that widely advertised itself as burlesque melodrama and labored so strenuously to prove its right to that appellation that it failed to reach the mark.

And now, without flourishes or ruffles, "Reported Missing," written and directed by Henry Lehrman, comes to the Criterion and accomplishes all that the other film set out to do, and does it so ingenuously that for a time after the laughs begin the spectator isn't exactly certain whether the picture is trying to be serious or not.

It is hilarious, irrepressible melodrama. When you are not chuckling at its amusing absurdities you are interested by its genuine thrills. It closely approaches a new altitude record for high speed action, and it has a storm at sea episode that is a splendid piece of film work, in addition to some distinctly active fights, etc. And these thrills have been attached to the ludicrous so skillfully that one almost forgets the real chances which the players took.

It is not a perfect motion picture and there are plenty of structural faults, but it is decidedly funny, it is thrilling and always interesting.

As the saphead hero, Owen Moore displayes a rare comedy sense that threatens to make this one of the best roles of his screen career. Tom Wilson, than whom there is none such, so to speak, in the role of gigantic negro comedians, makes a perfect running mate for Moore, and Pauline Garon, making her screen bow, is a distinctly attractive flapper type, who is most welcome to the screen world.

EVENING MAIL—APRIL 24

The Conservative N.Y. Times actually complains that it contains too much laughter

SELZNICK PICTURES
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LEWIS J. SELZNICK
presents
"REPORTED MISSING"
STARRING
OWEN MOORE
Directed by Henry Lehrman

REPORTED MISSING, with Owen Moore, written and directed by Henry Lehrman, titles by H. I. Phillips, John Medbury, Will B. Johnstone, E. V. Durling, and Tom Bret; "The Resident Patient," directed by Maurice Elvey, from a series entitled "The Adventures of Sherlock Holmes"; Eccentric Fox Trot, danced by Lillian Powell. At the Criterion.

"Reported Missing," the film which has replaced "The Loves of Pharaoh" at the Criterion, is undiluted slap-stick. It gives the impression, every once in a while, that it is about to become an earnest melodrama, and occasionally there is an unpleasant suggestion of jingoistic propaganda about it, but these are only momentary checks to the irresistible onrush of its horse-play. And this is good, because most of the rough stuff is funny. There's too much of it, of course—these broad burlesques should never be more than three reels long—one grows a little tired after thirty minutes of loud laughter at clowning—but this does not alter the fact that there is riotous merriment in "Reported Missing," that the antics of Owen Moore, in various ridiculous costumes, are amusing, that the smashing about of black-faced Tom Wilson is comical, and that there are several ingenious situations in the picture. The story, which doesn't matter at all, is mainly about a youth who is kidnapped and held for three days on a schooner stranded on a reef.

It may, or may not, be interesting to report that a telegram has been received, ostensibly from David Kirkland, which states that he is "co-author and co-director" of the film, but that "through some error" his name "has been omitted from the screen." The screen and the program give credit for authorship and direction to Henry Lehrman. "You pays your money and you takes your choice."

"The Resident Patient," an episode of a "Sherlock Holmes" serial also on the bill, assures the spectators that the great detective was an amazingly clever fellow, but does little or nothing to substantiate the claim. So it doesn't do justice to Conan Doyle.

N.Y. TIMES ~ APRIL 24.

ABE BLANK of OMAHA

Has booked it for first runs in

14 Cities in the Middlewest

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presents

REPORTED MISSING"

STARRING

OWEN MOORE

Directed by Henry Lehrman

Helen Pollock in The Morning Telegraph says there isn't space for all the nice things that might be said about it. Don't miss it!

"REPORTED MISSING."
Selznick—Six Parts.
Featuring Owen Moore.
Reviewed by Helen Pollock.

If the title "Reported Missing" doesn't excite you, you may be sure the picture will. To miss seeing it will be to forfeit an evening of genuine amusement. The film, which was given its initial presentation at a private showing at the Ritz-Carlton on Friday evening, is not only one of the best pictures ever made by the Selznick company but one of the most thoroughly satisfactory ever made by any company.

Owen Moore is delightful in the stellar role, exhibiting real skill as a comedian. He appears as Richard Boyd, a rich young man whose motto, "Early to bed, early to rise and you never meet any regular guys," has caused him to be regarded by his friends as "senseless, hopeless and useless."

The titles, which add considerably to the entertainment of the picture, were written by a group of newspaper men: H. I. Phillips, John Medbury, Will B. Johnstone, E. V. Durling and Tom Brett. The scenario is the work of Lewis Allen Browne, who adapted it from a story by Henry Lehrman. Mr. Lehrman also directed the production, of which he may well feel proud. The photography for which Jules Cronjager is responsible is attractive throughout the production, notably in the scenes of the storm at sea. There are some unusually effective views of a battleship and other vessels on the high seas.

Boy's Work Is Good.

The picture is full of good moments. One of the most touching of these occurs when a little boy accompanies his father to an employment station in search of work, and then boasts to one of the bystanders about his dad. The boy is not given credit on the program and while he appears only in a scene or two he makes his appearance memorable.

The happenings during the shipwreck when Boyd, his sweetheart, Pauline, and his man, Sam, are left without food are screamingly funny.

In addition to Owen Moore, who is at his very best as Richard Boyd, the company includes Pauline Garon, whose simplicity and naturalness as the heroine Pauline, is quite refreshing. Togo Yamamoto is good as the Oriental ship merchant, and Robert Cain and Frank Wunderlee do well as Andrew Dunn and the captain of the ship. Running a close second to Mr. Moore is Tom Wilson, whose performance of Boyd's negro servant, kept the audience in paroxysms of laughter on Friday night.

There isn't space here for all the pleasant things that might be said about this film. It has been many a long day since this reviewer has enjoyed a picture as thoroughly as "Reported Missing." Don't miss it.

THE MORNING TELEGRAPH APRIL 9.

IKE LIBSON
has booked it for-
THE WALNUT *of* CINCINNATI

D. W. GRIFFITH

presents

"Orphans of the Storm"

Adapted from

"The Two Orphans"

By arrangement with Kate Claxton

With Lillian and Dorothy Gish

Can a Woman Love More Than One Man?

Young, slim, wistful, and country-bred, she went to Paris with her blind sister. Kidnapped, she is saved by an aristocrat. She met Danton, the leader. The love of these two for Henriette Girard, her love for them, is the golden cord D. W. Griffith has interwoven through "Orphans of the Storm."

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ATTRACTION NOW SWEEP-
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WITH
FLORENCE VIDOR

"Woman, Wake Up" is already a spectacular triumph for Miss Vidor and for the theatres

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It's your big opportunity

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It will put money into your safe

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Directed by **HERBERT BRENON**

PYRAMID PICTURES INC. presents

Betty Blythe

in

HIS WIFE'S HUSBAND

From Anna Katherine Green's Great Society Drama *"The Mayor's Wife"*
***Directed by* KENNETH WEBB**

It is always advisable in clean-minded America for producers and exhibitors to hold the confidence of the public and especially of the parents of the country.

Betty Blythe's first great Pyramid star production is not a sex play or a problem play, so we have cancelled its first-announced title, *"Should Husbands Know"?* and are now pleased to announce its permanent and challenging title *chosen by 500 of the biggest exhibitors of the country.*

Backed by her enormous success and popularity in "Queen of Sheba," Betty Blythe now has in "His Wife's Husband" the biggest dramatic and emotional role of her career. Our Home Office can book Miss Blythe with her excellent act for personal appearances in a limited number of first run cities east of Kansas City. Wire us for price of this act and open dates.

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The Messmore Kendall Production

from the famous novel by

ROBERT W. CHAMBERS

Directed by John W. Noble

And the Distributor is:

American
RELEASING CORPORATION

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MILLIONS

of children, in all parts of the world, have known and loved the little poem by Robert Louis Stevenson,

"MY SHADOW"

and have chuckled over the lines of the second verse:

"The funniest thing about him is the way he likes to grow—
Not at all like proper children, which is always very slow;
For he sometimes shoots up taller like an india-rubber ball,
And he sometimes gets so little that there's none of him at all."

SHADOWS

on the silver screen, producing what we call "motion pictures" or "movies," have caused many film companies to "shoot up taller," only to slump in the long run and "get so little" that there's almost "none of them at all."

SECOND NATIONAL PICTURES CORPORATION

is guarding against any such outcome by thorough organization and systematic methods which enable it to provide exhibitors with the best possible motion picture entertainments on highly attractive terms.

"BROKEN SHADOWS," a strong human interest story in pictures; "THE NIGHT RIDERS," red-blooded romance of the Northwest; "HER STORY," tense and thrilling, and "DAVID AND JONATHAN," stirring photoplay of adventure afloat and ashore, are sure-fire box office winners because of their potent appeal to all lovers of the best in motion picture entertainment.

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take chances when you are offered a sure thing?

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140 West 42nd Street, New York

JACKIE'S MESSAGE

TO THE CHILDREN OF THE WORLD

.....and were all children—

JACKIE COOGAN
HOLLYWOOD

Dear Boys and Girls;
I told my daddy this is one time I'm in trouble and didn't get spanked and he said well Jackie if you can get out of trouble the way you did in "T R O U B L E", you will never get spanked like you do when you do get in trouble.

Well good bye,

JACKIE

≈THE STORY≈
THE BEAUTIFUL UNDAUNTED SPIRIT OF A PARENTLESS CHILD

SOL LESSER PRESENTS

JACKIE COOGAN

IN

"TROUBLE"

A JACKIE COOGAN Production

NOW READY!

NOW in production "OLIVER TWIST" Direction of FRANK LLOYD

CONVENTION NUMBER

Dated May 20th
Out May 12th

Put your message in the Convention Number of Moving Picture World. It will be read by everyone

because

On Friday, May 12, before the convention is over Moving Picture World will be delivered to exhibitors at Washington. It will contain news and details of

Who was elected President!
Who was there!
New policies outlined!
Location of next convention!
and the fireworks!

MOVING PICTURE World

The oldest and newest trade paper in the field

Largest PAID Circulation in the Field—11,198

May 15th!

Cut this date out. Paste it in your hat—Write it on your cuff—tie a string around your finger—tell your wife to remind you of it. It is the release date of "THE SHEIK OF ARABY," starring H. B. Warner. It's the biggest Sheik picture on the market, backed by posters that scream like mad—with ready prepared ads,—publicity and exhibitor's material that skins anything you've ever seen. Now! Today! is the day to write for or wire in your request for playing date on

The SHEIK of ARABY

A Magnificent Revival of "THE MAN WHO TURNED WHITE"

On every lip—on every phonograph—on every screen. Colossal specially prepared advertising campaign in a national tie-up with Waterson, Berlin & Snyder—with the Victor Talking Machine Co.—with ideas, helps and stunts enough for a dozen pictures.

Exploitation Galore

Positively the most remarkable series of exploitation stunts you ever heard of—New! Unique! Sensational! Easy to put over! Our Huge Special Press Sheet tells it all! Get a copy of that Press Sheet today! SEE what's prepared for you! You've never seen its equal! Ask your Local R-C Exchange Manager about the sensational plans—how you can hook on and ride this winner to big dough! TOMORROW MAY BE ONE DAY TOO LATE! TODAY IS THE DAY THAT INSURES YOUR BOOKING! A C T ! ! !

R-C PICTURES REG U S PAT OFF

Write or Wire Your Nearest R-C Exchange for Playing Date

He Always Heads the Bill!

Newspapers all review Keaton comedies ahead of the feature. Live exhibitors are featuring Keaton. Why? The public wants it. Take the tip!

LOS ANGELES TIMES

BUSTER UNDER FULL SAIL; VIVID PROBLEM DRAMA.

By Grace Kingsley.

Next to laughing, there's probably nothing we humans enjoy so much as arguing. Prepare to enjoy yourself at the Kinema this week, then. For you'll both laugh and argue.

You'll laugh until you weep at Buster Keaton's newest comedy, "The Boat," from the moment you see the Damfino rocking and judge it's in a storm at sea, but find that it's still in the basement of his house, where it has been built and is being rocked by a kid pulling at one of the guy-ropes—up to the scene where the family takes to the bathtub life-boat, and the kid pulls the plug out at the bottom, letting in the water.

It was no use his sending out the S.O.S. call when the Damfino got into the storm; the other vessel signaled back, "Who are you?" and, of course, the hero had to answer, "Damfino."

Whereupon the other vessel in disgust signaled back, "Neither do I!"

At that, I haven't let you in on a quarter of the laughs that "The Boat" will bring to you.

plays are just bound to arguments. Shakespeare are two subject that seem some sort of a vital spring human nature which lets loose

Joseph M. Schenck presents

BUSTER KEATON

in

"THE BOAT" "THE PLAYHOUSE" "THE COPS" "THE PALEFACE"

Written and Directed by
Buster Keaton and Eddie Cline

A First National Attraction
Released on the Open Market

Every Show Is a Good Show When Keaton Heads the Bill

FIRST NATIONAL PICTURES

A Thrilling Tale of the South Seas!

Read what the Exhibitors Herald says:

"A story of intrigue, suspense, plots and counterplots. There is a grandstand finish where U. S. Marines save the heroine. Excellent storm scenes are pictured in a story of the South Seas, of copra interests and crafty plots. The island atmosphere is first rate."

B. P. Schulberg presents

Katherine MacDonald

in her latest and most picturesque drama for First National. One of her new series, which are unsurpassed in artistry, beauty of settings and scenes and lavishness in production.

"THE INFIDEL"

Written by Charles A. Logue and
Directed by James Young

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

You know how your patrons loved "Polly of the Follies."

Here's another just as big and fine and full of fun.

The same fascinating, irresistible, irrepressible Connie in a theme that's got such a unique and unusual twist your patrons will have the fun of their lives.

Joseph M. Schenck presents

CONSTANCE TALMADGE

in her latest joy maker
in her latest gloom chaser
in a real money taker

"The Primitive Lover"

Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn; Directed by Sidney Franklin

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

MAY 13
1922

What Kind of a Man?

WHAT kind of a man should be chosen by the organized exhibitors of the United States to be their leader, both officially and actually, in these important times? What special qualities are needed?

We ask these questions because they have been asked in the last ten days so many times of us, and we answer them as they have been answered by exhibitors with whom we have talked.

Three essentials present themselves and they are: Character, Ability and a Demonstrated Service with the best interests of exhibitors at heart.

The Motion Picture Theatre Owners of America has grown into a mighty organization. It is the greatest exhibitor organization ever put together. It has an opportunity today to really serve all the exhibitors of the country as no other body ever had.

The producers and distributors have organized in a manner which is both suitable and progressive. They have chosen as their leader a man of national reputation, whose integrity, whose character and whose ability are unquestioned. This man has the confidence not only of the thoughtful men of the industry but of the country at large. It would seem to be essential that the exhibitors do no less, but they are confronted with an added problem. They must have a man who possesses these essential qualifications plus an intimate acquaintance with the exhibitor's affairs and particularly the exhibitor's especial needs.

The leader required is a man who is not a disturber, not a character assassin, not a devious dealer in the dark, but a man who is equipped both to fight and to sit in calm judgment at the council table. He should be a man who has a practical experience with large affairs, especially in legislative activities, a man who is not a mere letter writer or a maker of fancy promises and fancy phrases. He should be a man who can finish things as well as start them, a man who is square enough with the exhibitor to tell him the truth.

This new leadership should, if possible, be a man in youthful vigor, a man whose capacity for doing things has been demonstrated by actual performance. This man should be a big man, a man not given to the making of what is known in popular parlance as "bonehead plays." He should be a man whose name means something to the newspapers, whose reputation guarantees him first-page attention and who, when he speaks, will be listened to not merely in the industry but throughout the country.

A tremendous opportunity and a vital necessity go hand in hand in the selection of this leadership. If a man of character, honor, ability and national standing is chosen, the future of the Motion Picture Theatre Owners of America is assured. If a petty man, concerned only with his own egotism and seeking to destroy all who may disagree with his ideas, is chosen, it will be a sorry day for the organization.

Discard the sinister, cast off the trouble-maker and unite on a man of Character, Ability and Real Heart to lead you into the things you are entitled to have and which good leadership will get for you.

Cohen's Own State and Best Friends Turn Bitter Debate Seen When National

Eventful Week Marred by Wholesale, but Futile Political Moves Brings to Light Many Sensational Developments As Well As Last Hour Change in Important Sessions

By ROGER FERRI

SYDNEY S. COHEN'S staunchest friends——friends who have made it possible for him to head the national exhibitor organization—will be his bitterest foes at the big convention that opens in Washington on May 8.

Incidentally, sensational developments of the past week disclose many important and vital points, namely:

Sydney S. Cohen will not have the support of his home State.

The Motion Picture Theatre Owners of New York State, through its Board of Directors, condemned him, Irvin Salyerds of Rochester, and Edward Fay, president of the Rhode Island exhibitors and incidentally a Rochester theatre owner, as "unfair, unjust, and men who have absolutely no regard for honesty or fair play with fellow men."

That the efforts of these three men, who were charged by Rochester exhibitors with having influenced them to pass a resolution asking for the impeachment of State President Charles L. O'Reilly and Secretary Samuel I. Berman, "to dishonor and keep O'Reilly and Berman from Washington," failed.

That Cohen, despite the fact that he, as said by counsel for the Rochester exhibitors, had influenced the action of theatre owners there, again developed cold feet and did not appear to explain the charges.

That the effort to impeach O'Reilly and Berman was made because those two had mentioned the name of Senator James J. Walker for the presidency without the authority of Senator Walker to do so.

The vindication of Messrs. O'Reilly and Berman came as the hardest and important blow aimed at Cohen and his henchmen. The men who aided materially in its delivery numbered among the closest friends the national president had, but they loved fair play better than they loved Sydney and they put their organization's honor above double dealing.

Considerable importance is attached to the Albany hearing on Wednesday on the charges preferred by the Rochester exhibitors because it brought out two very important things:

First, that nothing can now prevent Senator James J. Walker from taking a seat among the delegates on the convention floor, for the Board of Directors of the Empire State organization unanimously voted to make him "a part of the official New York delegation." In this connection it was recalled that Senator Walker is an honorary member of the Motion Picture Theatre Owners Chamber of Commerce of New York, and his election to that post was at the time praised by Mr. Cohen.

Second, that a nationwide movement is on foot with Edward Fay and William True in charge to line up the states against Walker, who repeated in Albany that he is not a candidate for the presidency, by urging condemnation action against a man who has not even been nominated for any office.

Another significant political move made by Cohen this week came in the form of letters that he sent to Senator Walker and a number of exhibitor officials, wherein he states that the "dismissal of Walker is withdrawn." However, the Senator is not certain that he is still National Counsel, and at his request in Albany this week a resolution was passed to ascertain whether he still holds that office.

But while Cohen notified Walker and others that the Senator is still counsel, the national president continued his attacks on him. This he did in Philadelphia on Wednesday afternoon, which engagement he saw fit to keep in preference to explaining charges, which, it was said, he had influenced against the character of the two men who made it possible for him to secure the presidency of the national organization.

And despite the fact that Cohen emphasized the withdrawal of the dismissal and otherwise expressed his "desire to maintain harmony and retain Senator James J. Walker as counsel," he,

Against Him Following Expose; President and Walker Meet in the Capital

Fear That Defeat of M. P. T. O. A. Head Will Prompt Latter to Take Steps to Disrupt Organization Heard—Fay, True, Salyerds and Moellers Are Attacked

in a letter to several members of the New York State organization's Board of Trade repeated charges against Walker that he has retracted, the retraction having been signed personally by him and sent to Senator Walker last week.

While preaching harmony in a quiet and almost whispering tone of voice, President Cohen is sparing no effort in another and louder tone to discredit the Senator, who has only defended himself against unfair and dishonest charges made against him.

Significant, too, is the fact that Senator Walker has appeared at every meeting whereat these charges were to be thrashed out. Cohen, on the other hand, has appeared at none. In the instance of the Chamber of Commerce meeting in New York he stayed away, he said, "on advice of the advisory board," which has since denied handing out any such an advice. As his excuse for not going to Albany to explain why he had preferred charges, through Rochester exhibitors, against O'Reilly and Berman, he wrote that a "previous engagement in Philadelphia prevented him from attending."

The "previous engagement in Philadelphia" turned out to be a "ballyhoo" party arranged in that city by Harry Stevenson, manager of the Knickerbocker Theatre there, owned by Edward M. Fay, a business associate of Cohen, being in partnership with the latter in the operation of a Bronx, N. Y., theatre. Yet, exhibitors with considerably more important business sacrified time and money by going to Albany and listening to the charges, and when all evidence was turned in at that memorable trial, they did not hesitate one second to brand the charges as "false" and in the most positive terms condemned the "trickery and hypocrisy of Cohen."

That the Albany hearing was only preliminary to a bitter battle that will be finally decided in Washington is certain, for every exhibitor in New York State who can spare the time or money, will be in the capital to fight the "self-styled and self-admitted czar."

Cohen will have a lot to answer for and explain in Washington. There is some talk of he and his secret counsellors, Fay and True, having made plans to keep Walker out of the convention, but there is a small probability of this happening, for the will of the exhibitors of the country in general is to hear from all sides and disregard neither. It has been said that Cohen has adopted a means of monopolizing the memberships of various important committees, but in this, too, it is expected that he will be disappointed.

Cohen, too, has concededly "pulled a bone" in that his statements to the daily press have aroused public officials as nothing else ever did. The Lambert bill hearing in Washington, scheduled for Friday, May 5, was postponed until Monday, May 15, at the request of United States Senator Hiram Johnson of California, of the Senate Committee on Patents, who will make demand for certain explanations. The Senator and his associates also refuse outright to listen to Cohen, having already informed him that whatever statements are to be made must be made by those whom he said would represent him at the hearing. This is another blow at the rapidly-waning Cohen prestige.

It is believed in certain quarters that it was because of receipt of this information that Cohen informed Walker and others that the "dismissal of Walker was withdrawn," and he was still counsel. However, Walker wants to make certain, although it is known that the Senator will attend to all questions and matters affecting exhibitors and which he now has under his wing. It is no doubt certain, too, that the Senator will appear on behalf of the exhibitors at the music tax hearing in Washington Monday, May 15.

Another move made this week, unheralded, was the changing of the date of the meeting of the Executive Committee of the M. P. T. O. A. This meeting was set for Friday, May 5, but was held on Thursday, May 4, in Washington, D. C. Not all the members were notified of this change by Cohen, who offered no explanation for making such a move.

Just what will be the outcome of the national convention is problematical, but the question is occupying the thought of exhibitors throughout the country.

Here are the salient facts as they exist up to press time:

Cohen, True and Fay have attacked Senator J. J. Walker and others merely because of publication in New York of a story that Walker was a candidate for the presidency. The Senator never authorized such a statement and has never announced his intentions of being a candidate for office.

On the contrary, he has emphatically stated time and again that *he is not a candidate for the presidency*. The Board of Directors of the Motion Picture Theatre Owners of New York entertained a motion that it present Walker's name, but the latter said: "When I said good-bye in New York I meant it. When you can show me that you exhibitors control your organization, I'll come back. But there is nothing doing on this presidency stuff. I stand pat on that." And at his request the motion was withdrawn.

Cohen and others have preferred charges against Walker, charging neglect of duty, misconduct, and breach of confidence, but neither he nor the others who were parties to the consummation of the charges appeared at the hearings, although in Albany the Rochester exhibitors were represented by counsel, Jules McInerney, and Jules Greenstone, a Rochester theatre owner. But these gentlemen flatly stated that it "was Cohen, Salyerds and Fay who influenced the charges and that the resolutions seeking the impeachment of O'Reilly and Berman were made on hearsay information." At both hearings Cohen developed cold feet.

Former treasurer of the national organization, E. T. Peter of Dallas, Texas, who resigned as manager of Movie Chats, this week issued a statement in which he makes many interesting disclosures concerning the conduct of Cohen. This statement is published elsewhere in this issue.

The Philadelphia "circus," staged by Mr. Fay's employe, Harry Stevenson, turned out to be a splendid "ballyhoo," with Cohen leading the hurrahing for himself. Michael O'Toole, who has repeatedly reminded exhibitors of the "fascination of newspaper work" and yet has been spending his time as personal "praise agent" for Cohen, was at that meeting and, according to those who were present, he proved a willing lieutenant for the national president.

Why Sydney Cohen attached more importance to the Philadelphia "ballyhoo" than he did to a trial at which he was the accuser is something that his staunchest friends would like him to explain in Washington. They would also like to have Cohen face Walker in Washington next week and explain the charges. But it is a 5 to 1 gamble that Cohen will evade any such meeting, say the well-informed ones.

It has been stated that Cohen and his clique stand ready to break away from the organization and form their own body if the present president or some candidate acceptable to him is not elected. Cohen and his henchmen have held daily meetings in New York and are said to have selected a candidate to pinch-hit for Cohen in the event that the feeling at the convention is against him. William Steffes has been mentioned, but the Minneapolis man would make no statement other than to praise Sydney Cohen. The talk of True's candidacy took on such a farcical aspect that even those who are mot interested in the welfare of the Hartford man could not help, out of pity and in anticipation of what would happen if his name were mentioned, to withdraw it.

That the convention will take on a fighting atmosphere from the outset is certain. All factions are going to the convention strongly organized. The fact that the meetings will be held in the national capital is important, for the every move of the exhibitors will be watched by reformers' representatives, who infest Washington. As a matter of fact, already reformers have capitalized on disclosures and statements made by Cohen in his attacks on his opposition.

There is some persistent talk that the convention will break up. There is a strong rumor that if defeat stares the Cohen faction in the face that it will withdraw from the convention and proceed to organize a second exhibitors' body in Washington.

That some sort of a split in the organization will result unless differences are adjusted is accepted as certain in both quarters. It is admitted on both sides that it was "war to the finish." The anti-Cohen forces threaten to break away if a Cohen man is returned to the presidency, and the Cohen faction say they will withdraw if an anti-Cohen candidate is elected.

The impartial element has determined that the organization must exist; that it will be a disgrace to the exhibitors of the country in general to disrupt the organization because of personal differences and that if the exhibitors are "sick and tired" of Cohen, the latter and his faction should do everything within their power to restore the organization into the confidence of public men.

However, there is only a very slight chance of the two factions patching up their differences before the convention. The Cohen faction is spending money like water in sending out telegrams daily, attacking Walker and making charges that exhibitors will want substantiated in Washington.

It is stated that Cohen will oppose an open hearing on any charge he or any of his men have made, but it is not expected that exhibitors will tolerate this, for the reason that the charges were made in the public prints and in order that justice be served, the explanations should be made in public and not behind closed dors. Those who will demand an explanation of these charges will insist on an open trial.

The Rochester exhibitors will personally prefer charges at the national convention against Cohen, Salyerds and Fay. The New York State organization also will make charges against them and insist on an answer. The resolution exonerating O'Reilly and Berman, containing the information that the impeachment action was "influenced by Cohen, Salyerds and Fay," also will be read to the convention.

O'Reilly and Berman Exonerated

THE following resolution, effectively exonerating Charles L. O'Reilly and Samuel I. Berman, president and secretary, respectively, of the Motion Picture Theatre Owners of New York State, of any guilt on charges made through the Rochester exhibitor unit, was passed unanimously by the Board of Directors at the trial held in Hotel Ten Eyck, Albany, N. Y., on Wednesday, May 3:—

"Whereas, Jules Greenstone, representing the Motion Picture Theatre Owners of Rochester, states that the alleged charges against President Charles L. O'Reilly and Secretary Samuel I. Berman, of the Motion Picture Theatre Owners of New York, were influenced by Sydney S. Cohen, Irving Salyerds and Edward M. Fay,

"Whereas, the records of the organization and evidence submitted to this Board of Directors prove these alleged charges to be false and without foundation,

"Therefore, be it resolved, that these charges are dismissed, and, be it further resolved, that this Board of Directors express its unqualified and whole-hearted confidence in President O'Reilly and Secretary Berman, and express to them its regret for the reflection unjustly cast upon them, and further,

"Be it resolved, that this resolution be brought to the attention of the national convention in Washington."

New York State Exhibitors Exonerate O'Reilly and Berman, but Brand Cohen and Fay as "Hopeless Mental Derelicts"

Albany Hearing On Rochester Resolution for Impeachment Brings to Light That National Officials Influenced Move Taken Merely On Hearsay Information—Commend Walker

By ROGER FERRI

ALBANY, N. Y.—Sydney S. Cohen's own State—New York—has repudiated him and his alleged activities and will send to Washington a delegation that will present to the convention a resolution, passed unanimously by the Board of Directors on Wednesday, February 3, effectively exonerating President Charles L. O'Reilly and Secretary Samuel I. Berman, of the Motion Picture Theatre Owners of New York State, of any guilt on charges preferred by the Rochester unit last Friday.

The resolution was passed following a dramatic trial of the charges before the Board of Directors. The charges included a resolution adopted by the Rochester unit asking for the impeachment of O'Reilly and Berman and suggesting that A. A. Elliott be "appointed to serve the unexpired term."

After five hours were consumed in receiving testimony, the Board exonerated the two gentlemen and supplemented this action with the passage of another important resolution directly affecting the national convention. These resolutions made the following provisions:

That the national convention be informed of the action of the Board of Directors taken on the Rochester charges.

That the impeachment sought by the Rochester exhibitors was brought about by "influence and information" given them by Sydney S. Cohen, Irving Salyerds and Edward M. Fay.

That Senator James J. Walker will accompany the official New York delegation as the official guest of the Motion Picture Theatre Owners of New York State and as honorary member of the Picture Theatre Owners' Chamber of Commerce of New York.

That the telegram sent out from national headquarters telling that at a meeting of the "Board of Directors of the New York organization held in New York on April 24 Charles L. O'Reilly and Samuel I. Berman were condemned" contained a falsehood, for the Board of Directors did not meet until April 25, on which day the telegram referred to was received by the various exhibitor officials. The telegram bore the date of April 24, the day before the committee met.

That the New York State organization take immediate steps to incorporate its organization under the membership law.

The trial was the most dramatic event held in Albany, surpassing even the Chamber of Commerce meeting in New York last week.

Two men—Charles L O'Reilly and Samuel I. Berman, two of the best and staunchest friends Sydney Cohen ever had, men who had made it possible for him to become president of the national organization — were placed on trial, charged with negligence and misconduct while in office. The charges, according to Jules Greenstone, chairman of the Rochester exhibitor unit, and Counsel John I. McInerney, representing the Rochesterites, were influenced by "Cohen, Irving Salyerds and Edward Fay and made on the information given by those men."

When all the evidence was in the Board wasted no time in exonerating O'Reilly and Berman.

The acquittal, however, carried with it a bitter denunciation of Cohen. Every member in the room applauded the remark that "it was the dirtiest trick ever attempted by any man or set of men," and that Cohen's place was in Albany to explain the charges and not in "Philadelphia where we have been informed he has gone to fill a previous engagement."

The Board left no doubt in the minds of any of the spectators that it meant business and that is will tolerate no such tactics. It vindicated the men, but emphatically characterized the "effort of these three men as disgraceful and one demanding further explanation."

Cohen was characterized as possessing a "yellow streak the width of the Atlantic Ocean" by one of the members, while Presiding Officer William Dillon of Ithaca, after passage of the resolution, arose and said:

"Up until yesterday I was the greatest friend Sydney S. Cohen ever had. I still like him personally, but as the leader of an exhibitor organization he has proved himself totally incapable, and when I see him I shall tell him so.

"I want to say that it is a dirty, rotten shame that such a contemptible trick was perpetrated by men whom we have trusted implicitly and, that after making these charges, they can stay away and leave such serious charges unexplained. The accused are here. Where is Cohen? Where is Salyerds? Where is this Fay? They influenced these charges and this impeachment action. Their place was here with you and me. Why did they not appear? Ah, it is all plain to me now. But I want to tell you, folks, it hurts me, because I have always respected and admired Sydney S. Cohen. But no more. I've found something out that can never make me believe that he is the man to head an organization."

At this point Jules Greenstone, one of the Rochester exhibitors, came forward and asked for privilege to speak.

"I am sorry that the charges were made," he said. "As I have said, we were influenced and misinformed by Cohen, Salyerds and Fay. I am confident that a gross injustice was done O'Reilly and Berman by the Rochester exhibitors, but when I get back I will explain the whole thing and assure you that when you go to Washington you will find that the Rochester exhibitors are with you one hundred per cent. to see that these men are brought to justice and made to explain their actions."

Counsel McInerney also made a statement in which he attacked Cohen, Salyerds and Fay. He upbraided the organization for having failed to incorporate, and added:

"The wonder of this is that you all, as business men, should proceed to do business and build such an important organization and yet neglect to incorporate it. Why, in the eyes of law you have no voice in this matter, for the Rochester exhibitors are incorporated. I have been

your friend right along and always will be, but I want to say that it is disgusting to find such an organization of business men not incorporated. Why, not even your national organization is incorporated. What do you think they are going to say down in Washington when they learn that you have not been incorporated? You have been organized for about three years and yet in all that time neither your National nor State organization has adopted either constitution or by-laws, let alone the fact that neither is incorporated. It's disgraceful, and I can't get it into my head that you as busines men should be responsible for this negligence. It's nothing to be proud about and it's nothing that will make friends for you among sincere and real business men."

The friendly advice of counsel for the Rochester exhibitors was accepted and immediate steps taken to incorporate the constitution. It was also decided to hold a special meeting following the convention, when the constitution and by-laws, now in the hands of a special committee, will be adopted. The question of incorporation has been entrusted to a committee of attorneys, Quittner, Edelherz and Benton.

The meeting was held in Assembly Room A of the Ten Eyck Hotel, and promptly at 1.30 o'clock the session was opened by President O'Reilly.

The following members of the State Board of Directors were present:

David Cohen of Binghamton, Sam Sheer of Corona, Samuel Peyser of Staten Island, Charles Steiner of New York, Walter Hayes of Buffalo, Leo Brecher of New York, W. H. Linton of Little Falls, Jules Michaels of Buffalo, Joseph Quittner of Middletown, Bernard Edelhertz of New York, Jules Greenstone of Rochester, Samuel Suckno of Albany, V. A. Warren of Messena, A. A. Elliott of Hudson, Louis Buettner of Cohoes, Rudolph Saunders of Brooklyn, and William Dillon of Ithaca. Charles L. O'Reilly and Samuel I. Berman are also members of the Board of Directors, but as they were defendants, they did not sit in. The absent directors were Howard J. Smith of Buffalo, Fred Cook and Nathan Robbins.

Others who were present were representatives of the trade, daily and national syndicate press: John Walker of Schnectady, William A. Landau, president of the Theatre Owners' Chamber of Commerce; William Brandt of New York, Sam Moross, William McCarty of Hoosic Falls, Senator James J. Walker of New York, who was counsel for O'Reilly and Berman, and William Benton.

Chairman O'Reilly read the minutes of the meeting of the Board of Directors in New York on April 26. He explained that the reason for that meeting was the reported dismissal of Walker as general counsel of the national organization. He detailed the examination of Irving Salyerds, charging the latter with dissemination of false information and attempting to disrupt the organization. The Board at that meeting condemned Salyerds for sending "false and misleading telegrams throughout the country," and also passed a resolution expressing appreciation for everything that Walker had done for exhibitors as well as the theatre owners confidence in the Senator.

At that meeting, too, O'Reilly, the minutes showed, announced that he would elect the convention delegates in Washington on May 8, when the names would be turned over to the Board for action.

That evening another session of the Board of Directors was held in New York, with Sydney Cohen, William A. True and Edward Fay present. At this meeting, O'Reilly said, Cohen made the statement that it was the Executive Committee and not he who sent out telegrams attacking Walker or in any way making any statements in telegrams to officials. At this meeting William True made the charge that Walker had been negligent in that he had not given "proper time to a Connecticut case," also that the Senator was in Albany serving the State for many weeks and that he had been ill for a long time. Fay, according, to the report, satisfied himself by resorting to personal attacks.

O'Reilly then read the financial statement up to April, 1922, in which was shown that $1,800 was paid into the State treasury for booths at the State convention in Albany in February. He then mentioned other amounts, stating that it was the hope of the State organization to have its national quota all paid up before the national convention. The report was adopted as read.

Mr. O'Reilly then referred to a series of telegrams that had passed between him and Sydney Cohen and members of the Rochester unit, arising from the action of the Rochester exhibitors in passing a resolution asking for the impeachment of O'Reilly and Berman. He stated that he had come into information that the Rochester exhibitors at a meeting held in that city on Thursday, April 27, had passed a resolution expressing confidence in Cohen and asking for the impeachment of the two State officers.

Mr. O'Reilly explained fully the steps he had taken to run down the source of information that led to the charges. He said this investigation convinced him that the information on which the charges were made were inspired by individuals not of Rochester. He told of letters and telegrams he sent to President Cohen, William Callahan, Cass Stahley, George Caffrey and Jules Greenstone. In some of these wires he threatened legal action in the event that those who made the charges against him did not appear at a meeting of the Board of Directors in this city on Wednesday, May 3.

O'Reilly said also that he received a telegram from Jules Greenstone Friday evening, April 28, informing him that the Rochester exhibitors sought his removal from office and suggested the naming of A. A. Elliott as his successor. Mr. O'Reilly submitted the telegrams and all correspondence bearing on the issue as exhibits. Among the charges made against him, said Mr. O'Reilly, were those accusing him of having sent Samuel Berman through the West to spread propaganda boosting Walker for the presidency, failure to turn over cash receipts and reports to the State Treasurer and failure to turn over the seat tax to the national organization.

In response to his telegrams and letters that his accusers be present at the hearing when they could repeat and explain the charges, came information that these men, excepting Greenstone, who did attend, could not get away.

Then O'Reilly said:

"I feel that at least I should have been phoned, wired or written to by these Rochester exhibitors before they took such action. However, I was not told anything about this meeting, and in spite of the fact that serious charges were made against me I was not even consulted or asked to be heard. I have told you what I have done to run down these maligners of people's reputations. I intend to go through with it. I intend to prove beyond any doubt that these charges are absolutely false and without foundation."

Here Mr. O'Reilly turned over the gavel to Vice-President William Dillon, who presided at the trial that followed, O'Reilly taking a seat beside Berman, the other defendant.

Senator Walker arose and announced that he represented Messrs. O'Reilly and Berman. He urged that the chairman call for those who made the charges against the two. Caffrey did not answer. Ditto Stahley and Callahan.

Mr. Greenstone answered "present," and then John McInerney, one of the ablest and best known attorneys in the State, announced that he represented Mr. Greenstone and "the other Rochester exhibitors."

Walker here suggested that as counsel for the accusers Mr. McInerney be asked to submit what evidence he had to bear out the charges against O'Reilly and Berman.

McInerney replied in the form of an application for adjournment until such time as he could get the Rochester men together.

"Remember, gentlemen, we, the Rochester unit, are an incorporated body," he said, "while you and your national organization are not incorporated. I have been a friend of yours for a long time and come here as a friend, but I warn you to go slow and consider well every move and step you take. If you want to disrupt your organization go ahead and do it, but as a friend just let me warn you about what the future may bring. I do not have to answer your summons, for you have no standing. There is nothing legal about your transactions, because you are not incorporated.

"I have made a motion to adjourn not because we are afraid, but because we cannot very well prove our charges or

Walker Speaks Straight Stuff

THE following statement was made to the trade press this week by Senator James J. Walker in Albany on Wednesday, May 3rd:

"They have now sent out a lot of false statements to the effect that I am a producers' candidate. I am nobody's candidate for anything. I just can't make this thing out at all. The more I think about it the more complicated it becomes. In the first place, Sydney S. Cohen has written me to the effect that I am still national counsel of the M. P. T. O. A. But I don't think he's on the level about it. I don't think I am counsel, for in letters he has sent out to officials he repeats false charges against me and my dismissal. He does this very thing in his official organ, 'The Exhibitors' Bulletin.'

"He has said that I am the producers' candidate, that I have sold out to producers. No one knows better than he does that this is an absolute falsehood. He knows that there isn't a single syllable of truth in that charge. Why did not I sell out to Famous Players when the Mrs. Dodge, and Schwartz cases were up, when I had something to sell? Why didn't I sell out to First National when we were fighting that organization and had something to sell? No, he wants you to believe that I have sold out now that I have nothing to sell.

"For thirteen years I have been a member of the State Legislature and not even my bitterest political opponents ever said or insinuated that Walker had a price. I could have been made rich if I wanted to sell, but here is one man you can't buy. Sydney Cohen and his men went down to Wall Street to see if they could get something on me, but they learned the truth—that James J. Walker is not on sale. And that's more than I can say about some people I know.

"They have made this charge without any ground for it. They have made this charge in the newspapers and this is one of the many charges that I will demand be answered.

"The only reason this hopeless mental derelict has to make these false charges against me is because a newspaper published a story that I was a candidate for some office I didn't want. I'm the one who should have been sore. Yet, he jumps up and makes these charges. I am not representing anyone but myself in this controversy. Certain things have been said that will have to be proved.

"But you can tell Sydney S. Cohen and everybody else that here's one man who isn't afraid of anything he has done. There is an old adage that a man's future can only be judged by the past. Well, I'm willing to have my future judged by my past. I'll stand on my record. And if there is a single man out of the eleven million who vote who can pick one thing out of my record that was not on the level, who can show proof that this man sold out or was on sale at any time, I'll apologize to Sydney S. Cohen and never again darken the doors of the exhibitors of this country.

"Cohen takes exception to the report published by The Evening World in New York that I wanted a salary of $75,000 for the Presidency. That is absolutely not so, for I have never authorized anybody to mention my name in connection for an office that I am not a candidate for. Therefore I could have mentioned no price. And he knows that that statement is ridiculous, for how is it possible for a man who couldn't get $12,000 out of an organization expect a salary of $75,000? It can't be done.

"I am glad that the New York exhibitors have invited me to accompany them to Washington, for I do love to be there. I am going to prove to the whole world the falsity of those charges."

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establish any foundation for our case without the presence of certain persons on whose information and statements the gentlemen whom I represent relied upon in making the charges that we are trying today. The charges made by the exhibitors of Rochester were influenced and made purely and absolutely on the information and statements made by Sydney S. Cohen, Irvin Selyerds and Edward M. Fay.

"I have tried to get these gentlemen to come here, but have failed. I understand that Mr. Cohen is in Philadelphia. So is Fay. I don't know where this person Salyerds is. But what I do know is this: that without these men we cannot properly pass on this case, for the charges were made purely on the information and statements supplied and made by Cohen, Fay and Salyerds. They are not here and without them I cannot do justice to my clients. That is why I ask for an adjournment until such time as I can get those three men to come here and explain themselves and the information and statements furnished the Rochester exhibitors.

Senator Walker then said:

"It looks like my good friend, Mr. McInerney, is asking for an adjournment of nothing. These promiscuous charges have been made with malice aforethought and yet the three men—Cohen, Salyerds and Fay—who influenced and humbugged the Rochester exhibitors into making are not here. We are told by counsel for the Rochester exhibitors who the real culprits are. You now know the truth. You have it from the lips of those who also have been stabbed in the back by those whom they believed to be the real friends. You have the truth now and don't forget it. Cohen and Salyerds and Fay, with their lies, with their misinformation and utter disregard for the truth, sent to Rochester information to discredit these men whom you know to be honorable and sincere. They sent this information and urged these charges be brought so that they could disrupt your organization.

"This man, who sits like a czar at the head of your National organization, takes it upon his own shoulders to roam about the country maligning the reputation of good and decent men. He can make charges—any kind of charges—but he does not have to explain these charges. He isn't here, is he? So he doesn't think much of your organization or you folks who have been his dearest friends. Why should he have come here? He says that he is in Philadelphia.

"Well, maybe he is. I don't know. But I do know one thing and that is that his place today was here on this floor telling you what he meant when he influenced these charges. Is that Philadelphia meeting more important than this trial at which the reputation of two men are at stake. Does he think that he can say what he wants to against any man and get away with it? Does this demagogue entertain the idea that he can peddle gross lies and slander about his fellowmen and not be made to give an account of those charges? Oh, he probably thinks that, but he's on his way to learn more.

"You can readily see by the action of this person that he considers your organization a huge joke. If he didn't consider it as such then why wasn't he here, because the charges constitute anything but a joke. They are serious.

"It is true as Mr. McInerney as stated that neither this nor the national organization is incorporated. And it is difficulty for counsel then he ascertains that the little Rochester unit is incorporated, for an un-incorporated body without a constitution or by-laws has no jurisdiction over an incorporated organization. And yet there is something bigger than law at stake. It is honer. It is integrity. It is Americanism.

"Since time immemorial when a charge is heard, it is always the prerogative of the man assailed to say when and where the trial shall be held. I never knew the man who made slanderous utterances who was allowed by court to get further time to explain his charges. Are they afraid? Why should they want time? Why, if they made such charges, are they not here to explain them I ask again? Are their charges a joke? Are you a joke? Why should men like Cohen, Salyerds and Fay be allowed to make a laughing stock out of your organization? The Rochester exhibitors disavow these charges—charges made purely on the hearsay of certain individuals who influenced them with malice aforethought.

THE delegates to the national convention in Washington will be apportionated according to the Congressional representation of each State. The delegations will vote as units, caucus meetings preceding the voting. Following are the number of delegates to which each State is entitled:

State	Delegates	State	Delegates
Arkansas	7	Mississippi	8
California	11	Nebraska	6
Colorado	4	New Hampshire	2
Connecticut	5	New Jersey	12
Idaho	2	New York	43
Georgia	12	North Carolina	10
Illinois	27	Ohio	22
Indiana	13	Pennsylvania	36
Iowa	11	Rhode Island	3
Kentucky	11	Oklahoma	8
Kansas	8	South Dakota	3
Louisiana	8	Texas	18
Maine	4	Utah	2
Maryland	6	Virginia	10
Massachusetts	16	West Virginia	6
Michigan	13		
Minnesota	10	Total number of M. P. T. O. A. Delegates	373
Missouri	16		

"They charge these men with disloyalty. I wonder what that word means? Of course, I am a professional politician (laughs) and perhaps I don't know. Anyway, that's the insinuation of your czar. We must make a precedent of this week. We must show that we of the motion picture industry will tolerate no such thing, that we will tolerate no maligners of men's reputations. Were these charges a subterfuge? What were they? And why were they made? Nobody is here to answer these questions. All we know is that Mr. Greenstone and Mr. McInerney are here representing the Rochester exhibitors. And from them we are told who influenced these charges and why they were made and that they were made merely on hearsay. This leads us to one conclusion that these Rochester exhibitors were duped, and tricked by the very head of the national organization with which they are affiiliated.

"If there was any justification in these charges, why are not they here? What means have they taken to elect a successor to O'Reilly and Berman? Certainly they can't do that in Philadelphia. Is it that the exhibitors of eastern Pennsylvania are so weak that they need the services of a man like Fay? They can have him. I don't want him."

Walker hear read a telegram sent by Cohen, according to Counsel, in which the national president stated that "Rochester resolution is not of my making. It represents the opinion of Rochester exhibitors."

Then Walker went on:

"Now, listen. Did you ever hear anything like it? Here we have Mr. Greenstone and counsel for Rochester exhibitors. They tell us that Cohen, Fay and Salyerds influenced these statements and that it was on statements and information furnished by these men that the resolution was passed. Yet, Cohen said he had nothing to do with it. I ask you, what do you think? I know what I think, but you think for yourselves in this matter.

"They (the Rochester exhibitors) sent the ablest attorney they could get, yet they send him empty-handed, for they say that their actions were prompted by hearsay information and the influence of these three men. They send him here without a single piece of evidence to bear out their charges or to justify their action."

Walker here read telegrams sent to various exhibitors throughout the State and then asked McInerney if he had any date in mind if an adjournment were assented to so that Cohen, Fay and Salyerds could be made to explain their action. McInerney reported that he was not authorized to set any definite date as everything depended upon the appearance of the three.

"It is now a matter of justice," said Walker. "You heard what counsel for the Rochester exhibitors said. You owe these two gentlemen something. They have been charged with certain things. They came here to defend those charges. Where are the accusers. This has absolutely taken on every phase of a joke and remember, this industry has not so many friends that it can be made a joke of by a few exhibitors within it. There are blue law advocates and reformers who are waiting for just such chances as the one you are giving them today. They throw this back at you and make you lie. Just wait and see.

"I have every confidence in this organization. I've got to have it as vindication, as justification that my three years' association with you has not been in vain. I believe that you should indicate that while there are a few derelicts, there is a vast majority in your organization of men with self-respect, who are going to take a positive stand. I have only the interests of these men in mind now. You've got to establish a precedent. Set today some kind or character and standard on your business. Let it be known that it was the Empire State exhibitors who set the precedent that no man can be maligned or accused without a square deal.

"You must show that no man can get away with what these hypocrites are trying to get away with. Let it be written in clear letters that charges cannot be recklessly made without the accusers coming forward with evidence to substantiate those charges. The man charged with the meanest felony can compel the accuser to face him. Why can't these men? No man is too great or so mighty that he may make damaging charges against the good reputation of men and laugh it off on the excuse of a previous engagement. Not even the Czar of Russia got away with a bluff like that."

After painting a mental picture of the two defendants who had hastened to get a trial when the charges were made, while those whom the Rochester exhibitors said influenced and urged their action remained away, Walker thundered out:

"Do that thing today that you will never be ashamed of and let it be a warning to others who may resort to the same trickery.

"So, Mr. Chairman, in the names of these two gentlemen, I say that if there are any men in this chamber who have any evidence of negligence or misconduct on the part of these men or who wish to make additional charges against them, please ask them to do so now."

Walter Hayes of Buffalo, then arose and said that Saturday he had heard that the Rochester unit had sent $800 to New York and that Treasurer Linton had not received that money. Then he explained his efforts to bring about a hearing and that Callahan on Sunday told him he was anxious to thrash the matter out. Another meeting was held on Monday of this week when it was agreed to go to Albany.

Jules Michaels of Buffalo, said that Mr. Callahan came from Rochester to Buffalo to ascertain what stand the Buffalo exhibitors were taking in the controversy. There, Mr. Michaels said, Mr. Callahan told him of the Rochester meeting. He spoke of conversations he had with other members and then referred to a letter he received from Cohen in which he said that he was not a party to the Rochester action, but, adding, that it was purely a local matter. The Cohen letter further stated that he (Cohen) was for harmony, but, said Mr. Michaels:

"After writing me in that letter that he is for harmony, he proceeds in that very same letter to make charges against O'Reilly and others."

Mr. Michaels also stated that Mr. Greenstone of Rochester, had told him that the Rochester "bunch had pulled a bone and that the only trouble was in the fact that the meeting and whole thing was done too soon." He said he had understood that the Rochester men would come to Albany. Mr. Greenstone did not deny the conversation with Mr. Michaels and his counsel offered no objection to Michael's testimony, who added that it was Mr. Greenstone's assertion that "the meeting of the Rochester crowd should have been held off until Washington and the action taken there."

Bernard Edelherz, of New York, spoke and said that in all his 21 years' experience as attorney he had never witnessed such a "disgraceful exhibition." He minced no words in attacking Cohen, Fay, Salyerds and the Rochester exhibitors. He said that "it is a shame to think that the time has come when men like that can go out and wreck the reputation of good men and not consider themselves obligated to furnish substantial proof. Here we are told by representatives of and one of those who helped draw up this insulting resolution that the action was influenced and taken on hearsay. I never heard of such a thing. And to think that real men would do that! That is what is most disgraceful and sickening about the whole thing. We can exonerate not only these men against whom the charges have been made, but who are here, but also condemn those who made the charges and did not come here."

McInerney repeated that "Cohen, Fay and Salyerds influenced the resolution and that it was on their hearsay that the charges were made" and that not until these men could be brought together did he feel able to proceed. However, if the exhibitors wanted to proceed, he added, he was agreeable.

Mr. Walker reviewed the charges again, seeking to know how the Rochester exhibitors knew certain things that they could have got only through information furnished by national officers.

Mr. O'Reilly stated that one hour after Cohen had personally received a letter from him notifying him of the Albany trial, he (Cohen) advanced the meeting of the executive convention committee from Friday, May 5, to Thursday, May 4.

Walker then went on:

"There is a charge concerning money matters. Listen, with an association like yours I think that shortage of funds is a matter of national importance. You see they knew it. They came to you with a poisoned needle. If it is a question of national concern, why pick on Rochester? Why publish them? Why give them to the papers? Ah, there was a reason for all that. There was a reason why

these three men picked on Rochester. And you all know it down deep in your hearts."

Michaels then said that he had personally got in communication with Sydney S. Cohen and pointed out to the latter the importance of the trial. At this point, Joseph Quittner of Middletown, a member of the Board of Directors, said that he had sacrificed important personal business and rode all night from Washington to be on hand, because he thought the issue was a most important one and he upbraided the accusers for not daring to appear.

It was then voted to proceed with the trial and that all evidence be submitted to the Board.

This was agreeable to Counsel McInerney of Rochester and he submitted his evidence, purporting to back the charges. This evidence consisted of mainly two exhibits—"Exhibitors' Bulletin" of April 29 issue and a letter sent by Sydney S. Cohen.

The article in "Exhibitors' Bulletin" was headlined "A Call to Arms!" The article was read. It was an attack on Berman, as well as O'Reilly. He told of a trip to Sam Berman, quoting from letters he received from various men Berman is alleged to have "talked to in the interests of the candidacy of Senator Walker." He also accused Berman of making "slandering and untruthful statements about me." He refers, too, to a telegram sent to him by Claude R. Cady, president of the Michigan exhibitors, seeking to know "Who is paying the expenses of Berman"?

In the statement over his signature in "Exhibitors' Bulletin," Mr. Cohen also states H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan, in Detroit, wrote him that Berman had addressed a special wire to Miss Goldstein, secretary of Adolph Zukor, of Famous Players-Lasky Corporation.

The writer, who happened to be in Detroit at the time and was with Mr. Berman when Mr. Richey came into his room at Hotel Statler on Sunday, April 22, can state that no such telegram was sent out by Mr. Berman, who has since sent Jim Ritter, of Detroit, authority to call at the Detroit offices of Western Union and Postal Telegraph and get copies of every telegram he (Berman) sent out.

Cohen, however, in telling the story in "Exhibitors' Bulletin" did not mention this fact. However, he does attack O'Reilly and Walker and said that he did not mind "Senator Walker's attack on myself, but it was entirely unjustifiable for him to go out of his way in his tirade of abuse and visit his spleen upon Mr. True and Mr. Fay . . . who have been incessant workers of our organization."

In that statement, too, Mr. Cohen says "he is for harmony," but he proceeds to create discord by making many charges. He also outlined the Chamber of Commerce meeting last week, reiterating his previous statement that he had been advised "to remain away by the executive committee."

In the same bulletin Mr. Cohen states that "dignity must feature the Washington meeting," but adds: "beware of treachery."

Another exhibit that Mr. McInerney submitted as evidence was the following letter received from Sydney S. Cohen:

"Officers and Members of the Executive Committee of the Motion Picture Theatre Owners of the State of New York:

"Gentlemen: I am in receipt of the following letter from Charles L. O'Reilly, president of the Motion Picture Theatre Owners of the State of New York and Secretary S. I. Berman:

"'April 29, 1922.

"'Mr. Sydney S. Cohen, National President, Motion Picture Theatre Owners of America, 1482 Broadway, New York City:

"'Dear Sir: A copy of a certain resolution purporting to have been adopted at a meeting of the Rochester Motion Picture Exhibitors' Association, held in the City of Rochester on the 27th day of April, 1922, sets forth certain charges against the undersigned, president and secretary, respectively, of the Motion Picture Theatre Owners of New York State, one of which purports to be that the undersigned persons have been disloyal to "Our National President, Sydney S. Cohen."

"'Because of the above, a meeting of the Board of Directors of the Motion Picture Theatre Owners of the State of New York has been called for Wednesday, the 3d day of May, 1922, at the Ten Eyck Hotel, in the City of Albany, New York, at 1 o'clock in the afternoon.

"'I deem it your duty to be present at the above mentioned meeting in the City of Albany and there submit any and all proof which you may have of any or such disloyal conduct on our part.

"'Very truly yours,

"'CHARLES L. O'REILLY, President. S. I. BERMAN, Secretary.'

"This letter was delivered to me by a messenger from the State Headquarters this (Monday) morning, although dated Saturday, April 29th.

"Notices have been sent out by Chairman W. A. True for a meeting of the National Convention Committee at Washington on Wednesday, May 3d, and a meeting of the National Executive Committee is to be held on Thursday, May 4th, in Washington. The Exhibitors from Eastern Pennsylvania have a meeting in Philadelphia at noon on Wednesday. This meeting was arranged last week and I was requested by President Stevenson, of Philadelphia, to stop over for an hour or so on the way to Washington and attend this meeting. I agreed to do that. So you will readily see that, much to my regret, it will be impossible for me to be in Albany on Wednesday afternoon to attend your meeting.

"The Rochester resolution was not of my making. It represents the sentiment of the Rochester Exhibitors, based on the knowledge they obtained of the situation while in New York City and their own information of the manner in which affairs are being conducted in the State. I refrained from making any move which would tend to further aggragate the difficulties existing in New York City, at the suggestion of members of the Executive Committee of the Motion Picture Theatre Owners of the State of New York. Your members are entirely familiar with the harmony moves made within the past week by myself.

"I have been the subject of vitriolic abuse and vituperative statements which were entirely without warrant. I have given my best efforts to the advancement of our National and State Organizations at great personal and financial sacrifices. These adverse statements I know fell far short of the obvious purpose of those who made the same. I still feel that I have the confidence and esteem of my fellow Exhibitors in the State as evidenced in the many letters and telegrams constantly coming to the National office from New York, all over the country, in fact, yet I am anxious to avoid any move which will tend to further irritate the situation because of the bad effect it might have on our organization.

"The last issue of the 'Exhibitors' Bulletin' tells the story of recent manouvers in a very definite way. A considerable portion of what was ordered done by the delegates to the Albany convention of the Motion Picture Theatre Owners of New York State in February has not been attended to. I might refer you to the matter of Mr. McLean, of Kingston, and United Artists and the demand for lower film rentals. The New York

Facts You Should Know About the Third Annual Convention of the M. P. T. O. A.

Time—Monday, May 8th to Friday, May 12th.
Place—Washington Hotel, Washington, D. C.

PROGRAM

Monday, May 8th

10 a. m.—Registration at Hotel Washington, Washington, D. C.
2 p. m.—Business session with addresses of welcome by distinguished officials.

Tuesday, May 9th

10 a. m.—Business session.
10 a. m.—Trip for ladies by special train to Arlington National Cemetery and Mount Vernon.
2 p. m.—Business session.

Wednesday, May 10th

10 a. m.—Business session.
10 a. m.—Tour of the capital in automobile for ladies. Seventy seven-passenger cars will be placed at disposal of guests.
2 p. m.—Business session.
7 p. m.—Third annual banquet in Salon Des Nations, Washington Hotel. Speakers will be President Harding, Vice President Coolidge and other distinguished national and State officials.
8 p. m.—Theatre party for ladies.

Thursday, May 11th

10 a. m.—Business session, including annual election of national officers of M. P. T. O. A.
1 p. m.—Visit to the White House, where delegates and their guests will be officially received by President and Mrs. Harding.
2 p.m.—Business session.
Remainder of day—Visits to Corcoran Art gallery and the Pan-American Union Building.

Friday, May 12th

10 a. m.—Business session with adjournment sine die.
12 Noon—Luncheon.
2 p. m.—Baseball game at Washington American League Baseball Park for delegates and their guests.
2 p. m.—Visits to places of interest for ladies, accompanied by lecturer.
8 p. m.—Annual grand ball of the Motion Picture Theatre Owners of America in Salon Des Nations, Washington Hotel. All the popular stars and theatrical headliners, together with leading producers will be on hand.

State officers were ordered to take these matters up with the National President. This I know was not attended to, as well as the matter of adjustments with respect to film contracts complained of at the convention. I wrote to President O'Reilly in March about these matters and tried to arrange conferences with him to take up the same in a definite way, and I received a reply in which he stated that the matter was being attended to. Yet no action was taken in this matter by Mr. O'Reilly. I enclose copy of correspondence.

"It would seem that the time and great amount of money used by Mr. Berman in touring the Middle West, abusing me and making slanderous statements generally about our organization could have been used to better advantage carrying out the instructions given to Messrs. O'Reilly and Berman at the Albany convention and caring for the wants of our members in the State. The State headquarters in this city have been used as the central point for the issuing of this slanderous propaganda in which the Motion Picture Theatre Owners of America was discredited and left open to outside attack. All of this time the interests of the State organization were being neglected. You will recollect at the meeting in the State headquarters in New York City on Tuesday evening, April 25th, that Mr. O'Reilly stated in the presence of members of the Executive Committee and officers of the Motion Picture Theatre Owners of the State of New York, that he sent Mr. Berman into the Middle West and was paying half of his expenses.

"The money collected by the New York State organization, through O'Reilly and Berman, from the Theatre Owners of the State for the purpose of paying the State's quota to the National Convention has not been turned over to this office. I am sending you copy of a letter of date of April 1, 1922, which I sent to Mr. O'Reilly asking that this money be turned over so that I could pay the fee of our National counsel, Senator Walker. Mr. O'Reilly made no reply to my letter of April 1st, and at different times since I called his attention to the money not being turned over and he paid no attention to it.

"The small balance due to Senator Walker would have been paid by the National organization if Mr. O'Reilly turned over this money as directed by the Albany convention. But with New York State's quota not paid, I could not pay Senator Walker, as there were no funds in the National treasury and I gave Senator Walker my personal check for $3,000. I always desired to have Senator Walker active as our National counsel and **I still feel that if the breach between us can be closed in any way advantageous to the Motion Picture Theatre Owners of America, that he should remain in that position.**

"At a hearing in Albany, some time the latter part of February, I believe, when the Lusk-Clayton bill was being considered, Canon Chase, who was in favor of its passage, told Senator Walker, in effect, that he was in the paid service of the Theatre Owners. The Senator replied that he was connected with the Theatre Owners, but that his salary was not being paid. This was published in the newspapers of that time and was in substance as above, as I remember it. I felt that this statement might react against the Motion Picture Theatre Owners of America and it also betrayed some dissatisfaction on the Senator's part. I immediately tried to get the necessary money from the New York State organization to pay the Senator, and, failing in this, sent him my personal check for $3,000.

"On March 25th, 1922, I sent a letter, copy of which I enclose, to Senator Walker telling him we were preparing a budget to submit to the National Convention at Washington and asking him to indicate what his retainer would be so that contract might be arranged at the National Convention.

"Senator Walker did not reply to this letter.

"I submit that the matter before you now is the neglect of duty of President O'Reilly and Secretary Berman, of the New York State organization, as per the charges filed by the Motion Picture Theatre Owners of Rochester. This is entirely a State matter and the National phases of the controversy will be taken up by the National Executive Committee at its meeting in Washington.

"Respectfully submitted,
"SYDNEY S. COHEN."

"May 1st, 1922."

McInerney elaborated later by saying that at the Rochester meeting Mr. Greenstone had reported that he had attended the meeting of th Board of Directors in New York City last week and that he found there was a controversy between the various factions. Mr. Greenstone was asked by the Rochester exhibitors if Walker was a candidate, whereupon Mr. Greenstone, he said, answered that he had put that question squarely up to Walker in New York and that Walker had replied that he "was not a candidate."

In the absence of Cohen, Fay and Salyerds, Mr. McInerney said that his case was complete.

Walker (To McInerney): Were, these charges of the Rochester exhibitors based on information published in "Exhibitors' Bulletin," the letter from Cohen and conversations had by your clients with Cohen, Fay and Salyerds? And were these charges made on the hearsay information?

McInerney: Yes, and conversations Mr. Callahan had with Mr. Linton.

Walker: Well, I guess Mr. O'Reilly will explain that. (Here Mr. Walker introduced O'Reilly.)

O'Reilly (To accountant): How long have you been an accountant for this organization?

Accountant: Since December 1, 1921.

O'Reilly: Are you willing to swear to any report that you have made or will make?

Accountant: Yes.

O'Reilly then referred to various reports, which Treasurer Linton, following the accountant, admitted were so. Mr. O'Reilly then referred to Mr. Linton's own report to the State convention in Albany in February, when a special accountant engaged personally by Mr. Linton went over the books.

Mr. O'Reilly called on Mr. Michaels, as chairman of the exhibitor auditing committee that verified the report during the convention, to testify as to the truth of the reports. Mr. Michaels said they were true.

Mr. O'Reilly then said he had a receipt for every house, showing the amount paid and when paid. He also displayed these receipts.

Here Mr. Linton jumped to his feet.

"Here, listen, this can be settled in about a minute," said Mr. Linton. "The Rochester exhibitors have said that I said certain things to them. They asked me if I received $850 sent by them. I said nothing that I remember, although I might have said that I did not receive such an amount." Then he went on to explain that all his conversations were by phone. Relative to Mr. Hays, he said that he might have made such a statement but he did not remember it.

Mr. O'Reilly then asked Mr. Hays where he had obtained his information. Mr. Hays said he got it from Greenstone, who in turn told about talking to Callahan who said he had talked to Linton, the latter saying that he knew about the money.

Walker (To Greenstone): Was ever the statement made that the Rochester dues never were turned over to the treasury?

Greenstone: No.

Walker: Was ever the statement made to you that the dues were not paid over?

Greenstone: No. I was with Mr. Callahan when he spoke to Mr. Linton over the telephone and after the conversation Mr. Callahan turned to me and said he doesn't know anything about the money.

Walker (To Linton): Mr. Linton, how much did you receive from the Rochester unit in dues?

Linton: I received $887 in dues from the Rochester unit.

Here the reports and statements were shown and Linton pronounced them correct and the fact developed that Linton had misunderstood the situation, that the $887 referred to the amount the Rochester exhibitors were asking about, that that amount represented dues and that Linton was under the impression that the Rochester crowd referred to a lump sum of $850. Mr. Greenstone admitted that that information was what the Rochester men sought. With this admission came the exoneration of guilt of the money charge.

After about another thirty minutes' confab, Walker made his address to the Board, bitterly attacking Cohen, Fay, True, Salyerds, whom he said was an employe of Urban's Movie Chats and Moeller. He repeated charges he made last week before the Chamber of Commerce. After his address, the resolution exonerating Messrs. O'Reilly and Berman was passed unanimously, the entire Board voting "yes" on a roll call vote.

Mr. Greenstone then thanked the Board, stating that it was clear that an injustice had been done and that he was very sorry and would explain the situation to the exhibitors in Rochester. He was confident that they would see that justice was done. He said he was glad he had come and before leaving heartily shook hands with O'Reilly, Walker and Berman, adding that the Rochester unit was going to Washington ready to fight to the limit and oppose a "maligner of honest men's reputations."

Michaels told of the escapades of Salyerds, saying that he "didn't dare come to Buffalo." Brandt then read the following resolution passed by the Picture Theatre Owners Chamber of Commerce.

"Whereas, Efforts are being made by a small group to undermine the strength and unity of the Motion Picture Theatre Owners of the State of New York by impugning the loyalty and integrity of Charles L. O'Reilly, President, and Samuel Berman, Secretary, both members of the Theatre Owners Chamber of Commerce and,

"Whereas, The Theatre Owners Chamber of Commerce recognize that both these men have rendered invaluable services on behalf of the Exhibitors of the City, State and Nation, and that the attacks against them are insincere, malicious and are prompted by mean, petty, selfish political purpose.

"Therefore be it Resolved, That the Theatre Owners Chamber of Commerce hereby condemns the individuals responsible for this unjustifiable attack and hereby expresses its fullest confidence in the loyalty and integrity of Charles L. O'Reilly and Samuel Berman.

"Be It Further Resolved, That a committee of three be appointed to personally deliver this resolution to the Executive Committee at Albany.

"I hereby certify that the above resolution has been adopted unanimously by the membership of the Theatre Owners Chamber of Commerce at its regular meeting held on May 2, 1922, at the Hotel Astor, City of New York."

The motion that Senator Walker be invited to accompany and be a party of and sit with the official New York delegation at the convention passed unanimously. Mr. Linton arose and suggested that Mr. Walker be made a life member of the New York organization, but he refused saying he was through. Mr. Landau of the T. O. C. C. then reminded the exhibitors that Walker was an honorary member of his organization.

Leo Becker of New York said that Cohen had misrepresented facts when he (Cohen) said that Brecker had advised him to remain away from the Chamber of Commerce hearing last week. Brecker also directed attention to the telegram, he said was sent from national headquarters, that "the State Board of Directors had condemned O'Reilly and Berman when as a matter of fact no such meeting was held April 24." A motion to repudiate this statement and branding it as a falsehood was passed unanimously.

A motion expressing confidence in Senator James J. Walker and also to express the organization's appreciation of his efforts, was passed unanimously and amid enthusiastic applause.

Mr. O'Reilly then thanked the Board of Directors for the vindication and exoneration, and hearing adjourned at 7 o'clock to meet in Washington on Monday morning, May 8 to elect delegates to the convention.

Heavy Taxation Threatens to Throttle the Film Industry Throughout India

Calcutta, March 22.

FILM production in India in its various aspects has been dilated upon from time to time in these columns. It is a matter for sincere regret that production has been hampered so far and quality of the output has attained no standard owing to misapplication of energy, want of expert knowledge of the industry, wanton waste and lack of universality of appeal in the subjects themselves. All these blemishes, however big they may be, are remediable, so that the day may yet come when India, as a producing field, will vie with California, in both quality and quantity of production. But when is that day arriving?

It is up to Indians themselves to hasten the eventful day, and the sooner it arrives the better for them, as otherwise some other country, probably more backward today, will usurp the place that should have been occupied by India. It is a strange fact that politics interest the people of this country more than the problem of the daily bread. Millions of rupees are being wasted on a visionary scheme of self-government that can never materialize, even if the British chose to leave the country tomorrow.

Could Create Great Business

These self-same millions could, however, establish India as a producing unit in the film industry, for instance. With a capital of, say, ten crores of rupees, equivalent to, approximately 33 million dollars, producing companies might establish the most up-to-date studios in the principal centres, offering employment to hundreds at each centre and thereby helping so many families that might otherwise have to join the ever-increasing ranks of the unemployed.

Money is not lacking in India, but the man with money loves hoarding, while the species that is fond of gambling will gamble away thousands in the hope of making millions and yet think twice before he will invest in an undertaking that is sure to show steady returns, provided the management is sound. Personally, it is my firm belief that if an American company came out with half or three-quarters of the capital subscribed in America and started producing operations under expert-direction and with qualified Indian acting talent, the results of their labors would in no time attract the balance of the capital from wealthy Indians, who generally want to be convinced of the profitable nature of a new industry, before they will part with their shekels.

To Raise Duty

The Government of India, in the plenitude of its wisdom, is effectively killing the film producing and film-renting industry, now in its infancy, by proposing to raise the import duty on raw stock (as well as positive prints and negatives) from the existing high rate of 20 per cent. to 30 per cent. You must be aware that until the beginning of 1921 the ad valorem duty of film-imports used to be 7½ per cent. Classified under the head of "Luxuries," films were made to bear the import duty of an additional 12½ per cent., and a year is not over since and Government proposes to increase this heavy impost to 30 per cent! As if to prove that it has the best interests of the film producing industry at heart., Government has declared that films produced in India may be exported free of duty and re-imported fee of duty the next two years. But what film can be produced in this country, if over and above other drawbacks and deficiencies to which reference has been made by me in this and preceding articles, the import duty on raw film-stock which already carries the unjustly heavy burden of a 20 per cent. levy, is increased to 30 per cent.

Pay Fees On Every Hand

All cinemas are now licensed—which means the payment of a prescribed fee; all films are now examined and passed by some Board of Censors or other upon the payment of a prescribed fee; all operators are being licensed upon the payment of a fee which must accompany applications for licenses; and now comes the proposed 30 per cent. import duty (*ad valorem*), while the Entertainments Tax Bill is being discussed in the Council of the Governor of Bengal. This bill proposes a rise of 25 to 50 per cent. in the price of seats at cinemas and theatres and has naturally raised a storm of protest.

The price of positive prints has increased by fully 100 per cent. Rentals have not gone up correspondingly, indeed, rentals have not gone up at all and renters are being asked daily by exhibitors to lower their rates so that exhibitors may just live. The proposed Entertainments Tax Bill would apply to Calcutta where there are only ten cinemas and to the hill-station of Darjeeling, where there are only two.

Must Shoulder Expense

It means, therefore, that Calcutta in particular, must pay for the amusements of the whole presidency of Bengal. A similar bill was introduced into the Council of the Governor of Bombay a few days ago but thrown out by a large majority as being iniquitous and unfair, and, mind you, there are about thirty cinemas in the city of Bombay against Calcutta's ten. Startling figures have been published showing the state of cinemas and theatres in Calcutta, and it has been proved in the course of the evidence given by exhibitors and importers of films and plays that the proposed tax would ring the death-knell of the majority of these houses of amusement through the decreased patronage that must inevitably follow upon the passing of the bill.

The Entertainments Tax has been proved to be an obnoxious measure in England and been responsible for the closing of several cinemas and theatres and concurrently with the protest that is being made in England for the repeal of the act comes the proposal of the Government of Bengal to institute the tax in Calcutta, as if business conditions are better out here in this city.

If the showman's business is going to be hit hard through the passing of the proposed Entertainments Tax Bill, naturally the producing branch of the industry would, also, suffer, and were one also to take into account the proposed increase in the *ad valorem* duty on films imported into the country, the future of the whole film industry looks very dark and gloomy indeed—apart from other considerations and causes contributing to its failure so far in India. I have the the highest authority for stating in this connection that one of the largest film producing companies in India has practically decided upon immediate closing and the many "experts" engaged by it from America, England and Italy have received the usual notice of termination of service. All the foregoing remarks serve only to emphasize the all-important fact that only the fittest will survive among film-producers in India, and it is therefore imperative that organization on the soundest basis possible be aimed at by people engaged in the industry.

"INDIO."

Minister May Lose Church Because He Runs Picture Shows

The Rev. Thomas J. Irwin, pastor of the First Presbyterian Church, Lawton, Okla., is threatened with the loss of his pastorate because he conducts picture shows in the church and recently officiated at a bathing suit wedding. He will face trial before the El Reno Presbytery on May 9 on charges of conduct unbecoming a minister of the Presbyterian Church.

The moving picture equipment has been a feature of the church for several years, having been donated by the late Jake Hamon, Republican national committeeman from Oklahoma. Several attempts have been made to destroy the outfit in recent weeks, and on one occasion the Rev. Irwin took a shot at a prowler he found lurking about the church property.

High Spots in the Week's News

By SUMNER SMITH

THE M. P. T. O. A. meets for its third annual convention on May 8. Nobody can predict what will develop, for the biggest internal fight in the history of the organization is on without any apparent chance of arbitration until the exhibitors themselves take a hand in it and settle it, it is hoped, decisively. E. T. Peter, a member of the M. P. T. O. A. board of directors, a former treasurer and manager of the "Movie Chats," is the latest to come out against Sydney S. Cohen's third term candidacy. Cohen prefers his cabinet, Mr. Peter says, to consist of "yes" men, a band leader, a "flunky" and a court jester. The prediction is generally made that the convention will be about as peaceful as a boiler factory.

* * *

New York State is 100 per cent against Cohen, for the latter's underhanded attempt to have C. L. O'Reilly and Sam Berman impeached for disloyalty brought about a boomerang in the form of a resolution condemning Cohen. The Rochester group, which preferred the charges, declared that it acted at the instigation of Cohen and gladly withdrew the charges.

* * *

R. S. Cole resigns the presidency of R-C Pictures Corporation and affiliated companies. This action has been anticipated since P. A. Powers became managing director, as it has been known that Mr. Cole desired to retire from the film business.

* * *

Because he conducts picture shows in the church and officiated at a bathing suit wedding, the Rev. Thomas J. Irwin may be relieved of the pastorate of the First Presbyterian Church, Lawton, Okla. He comes up before the El Reno Presbytery for trial on May 9. Recent attempts to destroy the picture outfit failed. Once the minister shot at a man he found lurking around the church.

* * *

A monster benefit performance for Beardstown, Ill., flood sufferers will be put on by L. W. Goodell, local exhibitor, as soon as the waters recede sufficiently. St. Louis exchangemen have promised a program gratis. Goodell's Princess and Gem theatres are still surrounded by water.

* * *

St. Louis theatres will be without music all this summer, it appears. The contract with the musicians expired May 1 without a renewal, the exhibitors' request for the submission of a new wage scale being ignored. About 260 musicians are affected.

Internal Revenue figures show that the sections of the country which have most felt the 1921 depression were the first Illinois, Massachusetts and second New York. Reports of taxes collected on admissions and dues show a decrease of nearly $3,000,000 in the past fifteen months.

But that was in 1921. The present year has begun in a most promising way, Elmer Pearson, Pathe general manager, assures us. Other keen students of business conditions are in agreement with him, as their opinions, printed in Moving Picture World, have shown from time to time. And just before press time along comes a statement showing that the March admission tax collections exceed by $400,000 those for the preceding month. That evidence is indisputable.

* * *

If criticisms are to be believed, the loss of prestige of American films in some foreign countries isn't alone due to the high exchange rate. Chili reports that foreign films are gaining rapid headway because of their "wider scope." A good foreign picture costs the Chilean importer about $400, while an American picture of similar or better quality costs him $800.

* * *

Rupert Hughes has renewed his contract with Goldwyn for a term of years. The contract provides for perfect understanding, with never even a mild disagreement, between the author, the director and the editor of future Hughes pictures. The solution to the mystery? Mr. Hughes will write, direct and edit.

* * *

It was a "High Spot" in Mrs. Mary Carr's life when, on Easter Sunday, President and Mrs. Harding entertained her and her six children at the White House. Quite a few years ago the famous mother of "Over the Hill" gave up the legitimate stage in Philadelphia to be a mother in actual life. It was hard for her to shelve her theatrical ambitions but she felt it her duty. "Aren't you sorry you did?" an actress asked her a few years ago. "No," said Mrs. Carr, "for I have my six children." Then a kindly fate gave her the opportunity to try motion picture work. Her success in "Over the Hill" has been remarkable. "Happy?" says Mrs. Carr. "Why, I have my children and my theatrical success, too!"

* * *

The gentle art of thuggery is attracting the most attention in New York City and its exponents are in the limelight, if newspapers are to be believed. But what sort of people, the country over, are most largely in the public eye? Jack Eaton, producer, nominates those in sports—Tilden, Richards, Babe Ruth, Dempsey, Hutchinson—and who cares to dispute him? For two years Eaton has been producing the Sport Reviews, with Grantland Rice collaborating, and he ought to know.

* * *

It is claimed for the State Theatre, opened in Jersey City on April 24, that it is the first community-owned theatre in the world which is operated under a membership plan. The fortunate ones will have free life-time admissions twice weekly to both the State and the Capitol United Theatre, the latter yet to be built. The State Theatres Corporation will control both houses.

* * *

A rather mercenary business man was being tutored in golf when a ball struck him on the head. Turning around, he shouted at the responsible party, "I'll sue you for $10,000." "Didn't you hear me cry 'Fore?' " inquired the offender. "All right, I'll take it," compromised the injured one.

All of which is apropos of nothing except that the spring film golf season opens May 25 with a tournament at the Oak Ridge Golf Club. The frenzied cries of the trout fishermen are growing weaker, so from now on all eyes will be focused on he who whacks the little white globule.

* * *

Worthy of use by the exhibitor fighting reformists is the speech of the Rev. Dr. W. L. Sullivan, Baltimore, summarized in this issue, on motion picture censorship. Censorship menaces public liberty, he said in a Sunday night address.

* * *

If we are to believe prognosticators, radio will soon be locking the door and putting the cat out at night. There isn't anything, it seems, that radio can't do. Its potentialities are enormous, to use a perfectly good publicity adjective.

L. C. Porter, president of the Society of Motion Picture Engineers, is the latest to offer a new way of exploiting radio. Why not motion pictures by radio, he asks, continuing, "Today pictures are being transmitted by radio. It is but one step from the transmission of one picture to the transmission of a series of pictures which, joined together, make a moving picture."

E. T. Peter Replies to Cohen's Charges; Terms Him Would-be Czar of Exhibitors

FOLLOWING his resignation as manager of the "Movie Chats" Department of the M. P. T. O. A., E. T. Peter, a member of the board of directors and former treasurer of the organization, has addressed the following open letter to President Sydney S. Cohen in answer to the attack made on him by Mr. Cohen; also the accompanying letter to his fellow exhibitors, which opposes Mr. Cohen's candidacy for a third term:

"In Exhibitors' Bulletin, issued by your office, there appeared an article about me in which, among other things, there is said: 'It was only a few months ago that Mr. Peter wrote me from Texas stating that he lost all his theatre holdings and appealing for assistance. I brought him to New York and he was made manager of the Movie Chats Department. Where his expenses came from on this southern trip is a question.'

"This statement is, as you know better than anyone else, false and no doubt purposely designed to mislead theatre owners for your own personal benefit.

"A statement such as this coming from you does not surprise me at all. It simply serves to confirm the opinion that I have formed of you during the past six months while I have been in your office as manager of Movie Chats Department.

"With an apparent intention to cast reflection upon me, you say, 'Where his expenses came from on this Southern trip is a question.' May I ask you who is paying the expenses of your political campaign for your re-election as president, such as the hundreds of long-winded telegrams to over one hundred and fifty executives, national and state, expensive long-distance telephones, bulletins to fifteen thousand exhibitors, postage, salaries for help, railroad fares for your campaign employes and many other items? I am sure that the number of Motion Picture Theatre Owners of America would be interested in your answer."

Mr. Peter's statement follows:

"Fellow Exhibitors:

"In Exhibitors' Bulletin of April 29, Sydney S. Cohen made against me certain charges which are mentioned in the above letter. It is therefore incumbent upon me to make known to you certain facts:

"On August 27 of last year, Mr. Cohen wrote to me in Texas that he was negotiating for the organization with Mr. Charles Urban for a deal regarding Movie Chats. He felt that my services could be utilized to the advantage of the organization. This matter was discussed between us before, at which time it was agreed that if he ever needed me for that purpose I should answer the call immediately.

"It took me about sixty days to dispose of my three theatres. By November 1 I had disposed of all my holdings except half interest in one of my theatres. I left this in charge of my partner and came to New York, paying my own expenses, to see what was being done on the proposition of Movie Chats.

"Negotiations were just about to be closed when I arrived in New York, and I was engaged by Mr. Cohen to affix my signature to the contract between Motion Picture Theatre Owners of America and Charles Urban.

"After the deal was consummated, I was asked by Mr. Cohen to make a trip to the southern states in the interests of the organization, which I gladly did.

"At Charlotte, North Carolina, the last week in November, I met Mr. Cohen at the convention. There he informed me that he had already rented two rooms for me to handle Movie Chats and asked me to return

E. T. PETER

to Texas, make my final arrangements to move to New York and take full charge of Movie Chats.

"About the middle of December, after breaking up my home in Dallas, placing my property in the hands of an agent, I returned to New York and reported to Mr. Cohen that I was ready to assume my duties. But to my surprise, Mr. Cohen, for reasons best known to himself, stalled me for several weeks, finally telling me that he would not put me to work, giving me no reason whatever for his change of heart. I was then engaged at once by Mr. H. Shephard, one of Mr. Urban's executives. What salary I have drawn while in the capacity of manager of Movie Chats was paid me by Mr. Charles Urban, not by Mr. Cohen.

"I have served the organization faithfully by handling Movie Chats to the best of my ability, until two week ago, when I was compelled to resign rather than be coerced into declaring political allegiance to Mr. Cohen; I could not see my way clear to support him for re-election, because I feel that his re-election would be a calamity.

"After severing my relations with Movie Chats I decided to make a trip to Dallas where my presence was needed to adjust some matters between my agent and some of my tenants. On my way to Dallas I stopped over to see some of my personal exhibitor friends and discuss with them matters pertaining to the good of the organization. But Mr. Cohen, who trembles lest he lose the presidential chair, grasped this opportunity to misrepresent my motives and malign me.

"Personally I pay no attention whatever to Mr. Cohen's propaganda against me and all those who have been his loyal friends and supporters, but to the members of Motion Picture Theatre Owners of America I may be permitted to say this: After serving as treasurer for one year and director for another year, and having had a wonderful opportunity of seeing how Mr. Cohen works, I have come to the conclusion that if we, the theatre owners, feel that we need him to head our organization any longer, it is absolutely a waste of time and money for us to hold a five-day convention. There is only one thing to do: let us elect him for life and change his title from president to czar.

"There is no earthly use to pass resolutions, as he has proven that he ignores any instructions given him at conventions. There is no use to adopt a constitution and by-laws, as he has worked to his own satisfaction

(*Continued on page* 158)

Non-Intermittent Projector Perfected

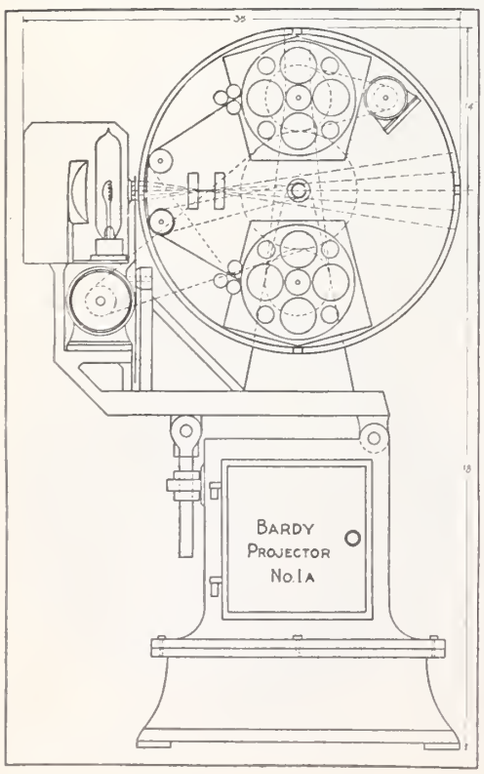
By F. H. RICHARDSON

LOOKING back through the pages of the Projection Department you will find that as long ago as six or seven years I made the statement, not once, but several times, that it was only a question of time when there would be a successful non-intermittent projector. In other words, sooner or later the moving picture could and would be successfully projected from a continuously moving film.

Various demonstrations of a projector known as the Bardy Projector, have convinced me that S. Bardy, the inventor, has solved the problem of non-intermittent (continuously running film) projection, and solved it successfully, though let it be understood that in this I speak of projection as projection only.

The Bardy Projector is diagrammatically illustrated in the cut. The light source (it may also be used with an arc source) is in this case a Mazda projection lamp, with the usual spherical mirror back of it. The condenser is unique, in that instead of immediately converging the light it projects it as a parallel beam through the film, where it is caught by a second element and converged into the projection lens.

The rest of it I don't quite know how to make you understand from the drawing. The path of the film from upper to lower reel is indicated by the solid black lines. Circling the projection lens and both reels of film you see two lines. They represent the periphery of a wheel carrying four sectors, each composed of four glass elements, which I believe we should call lenses, rather than prisms. This makes a total of sixteen "lenses," which as you will see by examining the drawing, pass consecutively between light source and film and the projection lens and the screen. Each element of this ring of lenses takes care of one picture, picking it up and registering it upon the screen in four "steps," finally taking it off the screen entirely, just the smallest fraction of an instant after the next picture is placed on the screen by the next element.



You will thus see that one revolution of what we call the "lens wheel" takes care of four pictures, and, of course, the action is continuous, so long as there is film in the projector and the lens wheel is kept revolving.

And now here is one unique feature: I had the projector slowed down until something like three pictures a second were passing the aperture. Aside from the fact that the motion was slowed until a close approximation of slow speed camera action was had, there was no visible effect at all. The projection was as perfect as at normal projection speed. Flicker was absent at any speed, of course, there being nothing to produce it.

The lens wheel in the finished projector will be about twenty-eight inches in diameter. It will be provided with a magnetic brake for quick stoppage. It can be brought up to full speed within two to four seconds. There is only barely sufficient tension at the aperture to hold the films to the track.

This is, I think, a sufficient description at this time. When and if the projector is finally placed on the market, I will advise you fully as to all its various elements together with descriptive photographs.

Whether or not the projector itself can be manufactured commercially I cannot say, though after a careful examination I see no reason to doubt the statement of the Bardy men that it can and will be done.

Golf Season Opens

The spring film golf tournament has been set for May 25 at the Oak Ridge Golf Club. The entrance fee has been increased from $5 to $7.50. It will include all green fees, lunch, dinner—everything except clubs or balls. Felix Feist will be toastmaster at the dinner.

Famous Players will play off a company tournament on Saturday, May 20, at Adolph Zukor's farm.

Coming to Buy

A cable dispatch from Kilner's Exclusive Films, London, informs that a representative is leaving for New York on the Majestic, to arrange for a three years' product for the organization. It will exploit films on a commission basis or purchase them.

St. Louis Theatre Without Music As Musicians' Contract Expires; Refused to Submit New Wage Scale

THERE will be no music in the picture theatres of St. Louis from May 1 because the Musicians' Mutual Benefit Association of St. Louis refused to submit a new wage scale and working agreement satisfactory to the theatre managers of St. Louis. The old contract expired at midnight April 30.

About 260 musicians are affected. The minimum wage was $42 a week. The theatres asked a reduction of 30 per cent. and a new working agreement to permit managers to employe as many musicians as needed regardless of the size of the house or the admission prices.

The controversy involved principally the minimum of players that should be employed in the smaller houses. Some neighborhood houses that can support only one or two musicians have been compelled to carry four and five under the union rules. The burden proved too much for the management, but when their appeal for relief was submitted to the musicians it was turned down cold. There was no alternative left but to dispense with music.

Some of the smaller houses that eliminated music and reduced their prices some time ago have found the experiment profitable. Exhibitors have expressed the hope that the dispute will be settled in a few weeks, but they are prepared to carry on the fight all summer.

Convention Atmosphere

(*Continued from page* 147)

the big stars will be on hand. Sol Lesser, Irving Lesser and Sam Ramish this week headed a California delegation of producers who came East to be on hand at the exhibitor pyrotechnic display.

The co-operation of the Board of Trade, Chamber of Commerce and Merchants and Manufacturers Association has been secured by the Washington committee to aid in making the convention a milestone in film history.

And invitation or no invitation, 'tis rumored that the genial General Will Hays will be on hand.

Senator James J. Walker when asked if he would come along, replied, "Try and keep me away."

And, in passing, don't forget to drop into the headquarters of Moving Picture World in the Hotel Washington.

Internal Revenue Reports Local Points of Greatest Depression in Film Business

EXHIBITORS throughout the country are only too well aware of the fact that there has been a great reduction in the volumn of business since 1920. The reports of the Internal Revenue Bureau of the taxes collected from admissions and dues show a decrease of nearly $3,000,000 in the past fifteen months. The individual exhibitor knows very well what part of this decrease is reflected in the reports from his theatre but has no information as to what fellow-exhibitors in other sections of the country are experiencing.

For the purpose of giving the exhibitors a comprehensive idea of what changes have occurred since 1920 the Washington Bureau of Moving Picture World has had the co-operation of high officials of the Bureau of Internal Revenue in an inquiry to develop just what changes have occurred in each of the sixty-four collection districts into which the country is divided. Owing to the fact that returns of admissions and of dues are made on the same form, it was impossible to get any figures for admissions exclusively from the reports on file, but it is not believed that the returns of club dues have changed much in the past year nor that the number of clubs has been materially increased or decreased, so that practically all of the following differences are in admissions.

What sections of the country most seriously felt the falling off in business? This is a question which has been the subject of much discussion among exhibitors for some time. For the first time a definite answer can be given. The districts that suffered most from the 1921 depression were the first Illinois, Massachusetts and second New York. Figures showing the tax collections for December, 1920 and 1921, show that the greatest falling off was in the second New York District where the number of returns was reduced from 862 in December, 1920, to 812 in December of last year, while taxes declined from $1,012,567 to $744,436.

The next greatest falling off was in the first Illinois District where the returns declined from 2,210 to 1,984 and the tax receipts were reduced from $724,250 to $572,339. In Massachusetts the number of returns increased from 2,727 in December, 1920, to 2,757 in December of last year, while taxes fell from $500,684 to $399,450.

What sections, if any, show an increase in business during the past year? Strange as it may seem five collection districts show that taxes from admissions and dues in December, 1921, were greater than those in December, 1920. In Colorado the collections increased from $80,511 to $87,216; in the eighth Illinois they increased from $103,880 to $112,500; in Maine they increased from $33,724 to $45,319; in Rhode Island they increased from $55,260 to $55,857 and in Washington the increase was from $148,685 to $159,124.

The total collections of taxes from admissions and dues in December, 1920, was $8,975,801.44. In December, 1921, these collections totaled only $7,239,036.15 and in February, 1922, the last month for which any figures are available, they amounted to $6,509,996.37. In December, 1920, these taxes were collected on 42,281 returns, but in December of last year the number of returns was 40,425.

Despite this reduction of nearly 2,000 in the total number of returns filed in December, 1921, eighteen districts filed more returns last December than they did in the same month of the preceding year. The greatest increase registered in any district was in the first Pennsylvania, where 1,314 returns were received last December against 1,184 in December, 1920. In the eighth Illinois 1,299 returns were received, as compared with 1,201, and in the first Texas 597 were filed, as compared with 540.

For the benefit of exhibitors who would like to know just what changes have taken place, there is appended a table showing the number of returns and the amount of taxes and penalties collected in each district in December, 1921, as compared with December, 1920:

	December, 1920 FORM 729 (Sections 800-802) Admissions and Dues		*December, 1921* FORM 729 (Sections 800-802) Admissions and Dues	
Districts	Number returns	Amount taxes and penalties	Number returns	Amount taxes and penalties
Alabama	261	$61,382.01	300	$47,907.12
Arizona	170	28,075.70	127	13,584.02
Arkansas	290	32,701.35	283	31,045.15
1st California	1,085	303,611.53	962	250,494.97
6th California	778	239,179.41	780	223,397.51
Colorado	555	80,514.71	518	87,216.86
Connecticut	791	148,547.81	755	103,060.82
Delaware	65	19,646.74	74	9,685.21
Florida	228	46,707.78	219	33,088.12
Georgia	293	87,462.74	266	49,196.04
Hawaii	116	10,266.46	146	10,249.52
Idaho	285	28,537.88	249	19,472.20
1st Missouri	700	122,220.61	1st Illinois 1,984	572,339,44
8th Illinois	1,201	103,880.81	8th Illinois 1,299	112,500.52
Indiana	1,035	197,920.03	Indiana 1,029	150,567.75
Iowa	1,629	173,801.56	Iowa 1,684	121,219.91
Kansas	918	85,997.56	Kansas 876	71,366.29
Kentucky	446	90,357.89	Kentucky 450	64,342.81
Louisiana	478	93,966.27	Louisiana 378	71,781.06
Maine	521	33,724.24	Maine 558	45,319.87
Maryland	738	237,601.74	Maryland 679	196,290.12
Massachusetts	2,727	500,648.46	Massachusetts 2,757	399,450.72
1st Michigan	826	276,211.68	1st Michigan 765	195,046.93
4th Michigan	578	64,431.62	4th Michigan 495	48,648.48
Minnesota	1,193	188,628.24	Minnesota 1,162	175,001.52
Mississippi	172	23,475.74	Mississippi 151	18,161.35
1st Missouri	700	122,220.61	1st Missouri 647	120,234.87
6th Missouri	617	147,479.10	6th Missouri 542	101,248.21
Montana	347	36,033.95	Montana 326	29,273.49
Nebraska	894	91,107.47	Nebraska 848	72,022.97
Nevada	104	7,991.76	Nevada 81	6,411.68
New Hampshire	553	35,710.20	New Hampshire 412	26,586.79
1st New Jersey	291	61,917.00	1st New Jersey 267	55,677.58
5th New Jersey	989	199,248.00	5th New Jersey 801	177,471.07
New Mexico	99	11,002.74	New Mexico 101	7,823.62
1st New York	804	322,365.33	1st New York 694	303,971.82
2d New York	862	1,012,567.25	2d New York 812	744,436.27
14th New York	660	185,017.15	14th New York 643	159,937.17
21st New York	898	103,997.12	21st New York 792	71,345.93
28th New York	788	189,306.34	28th New York 778	163,486.54
North Carolina	332	52,514.37	North Carolina 292	31,546.66
North Dakota	392	24,057.96	North Dakota 358	18,810.65
1st Ohio	524	126,689.07	1st Ohio 469	111,114.01
10th Ohio	446	70,631.08	10th Ohio 404	49,593.63
11th Ohio	368	73,332.29	11th Ohio 365	61,397.59
18th Ohio	1,303	258,001.09	18th Ohio 1,189	194,724.11
Oklahoma	558	108,659.32	Oklahoma 495	72,644.73
Oregon	545	74,422.90	Oregon 524	65,490.66
1st Pennsylvania	1,184	385,938.03	1st Pennsylvania 1,314	354,991.28
12th Pennsylvania	534	83,325.08	12th Pennsylvania 561	77,239.17
23d Pennsylvania	1,406	281,983.53	23d Pennsylvania 1,336	202,731.89
Rhode Island	291	55,260.03	Rhode Island 334	55,857.47
South Carolina	191	28,461.59	South Carolina 180	24,354.88
South Dakota	411	29,302.32	South Dakota 387	22,529.24
Tennessee	283	60,562.33	Tennessee 296	56,846.76
1st Texas	540	83,768.49	1st Texas 597	59,797.68
2d Texas	700	212,036.58	2d Texas 561	122,332.74
Utah	247	41,742.96	Utah 210	30,692.68
Vermont	308	15,750.49	Vermont 307	13,723.21
Virginia	359	82,794.05	Virginia 368	67,405.26
Washington	906	148,685.54	Washington 881	159,124.74
West Virginia	437	65,327.31	West Virginia 387	50,905.63
Wisconsin	1,689	188,217.52	Wisconsin 1,711	159,213.69
Wyoming	152	16,842.94	Wyoming 209	15,555.47
Total	42,281	$8,975,801.44	Total 40,425	$7,239,036.15

Rapidly Bettering Conditions, New Efficiency Within Industry, Aid Film Business, Says Pearson

ONE of the most encouraging statements regarding general business, and picture patronage specifically, made by an acknowledged authority in many months, is furnished by Elmer Pearson, general manager of Pathe Exchange. While Mr. Pearson maintains direct communication with the business situation from day to day in every section of the country by means of the thirty-five Pathe branch offices, he has also within the last year made several visits to the chief manufacturing and agricultural centers of the South and Middle West, giving personal study to the problems of a great many widely separated communities.

Returning from one of these tours three months ago, Mr. Pearson gave his reasons for predicting material business improvement for the near future. How this prediction is being realized, he now explains as follows:

"March and April plainly indicate an improvement in the picture business. For the last year, each month either has barely held its own or shown a decrease, so when three successive months show healthy improvement, we are justified in feeling much encouraged. Since this improvement is paralleled in the field of general business, it would seem to be a logical conclusion that as general business continues to improve, so also should that of picture theatres.

"Moreover, a large number of exhibitors have given practical attention to their own special problems of adjusting expense to receipts on a rational basis, and this has speeded up their entrance upon a new era of prosperity. Such a course was first urged upon them by Pathe more than a year ago, in connection with expressions of confidence in what the near future held for the entire industry in common with business in general.

"Last October we made the observation that the quickest way to revive the box office was to reduce admission prices to within the public's buying power. While many at that time considered such a step altogether too drastic, we find that thousands of theatres finally did reduce their prices, and that keen observers are now of the opinion that those theatres have nearly all eliminated the red figures from their books.

"There seems to be no need for further reduction, and the time has not yet come to increase, but if the general business boom materializes, which some of our financial authorities seem to think quite possible, the amusement business may find itself again enjoying the good receipts of 1918 and 1919, without the ridiculous expenses of those days."

Good Cause for Grief

One of the prominent marchers in the anti-high-rent parade of 30,000 tenants last Saturday was an old gentleman who fervently deplored the rise of the motion picture industry. For fifty-one long peaceful years he had occupied the second floor of McVickers Theatre Building, miantaining an honest remunerative business of manufacturing wooden legs, with only two raises in rent. Then along came the movies and the good old theatre had to go down to make way for another picture palace. 'Tis a cruel world, he mused, as he trudged along.

Illinois Exhibitor Plans Benefit for Flood Sufferers

L. W. Goodell, head of the Beardstown Amusement Company, owners of the Princess and Gem Theatres, Beardstown, Ill., is planning a monster benefit performance for the Beardstown flood sufferers as soon as the waters recede sufficiently to permit the re-opening of the theatres.

Several of the St. Louis exchange managers have volunteered to furnish features and short length pictures free of charge for the shows, and if Goodell's plans are successful the people who suffered financial losses when the levee at Beardstown broke a few weeks ago will receive a handsome sum of money.

Over the long distance phone Saturday, April 29, Goodell stated that the water was still four feet deep around his houses and it may be two weeks longer before he can re-open. At one time forty city blocks were under from four to ten feet of water and all traffic was conducted by boat, the railroads entering the city having been washed out.

Chinese Fond of Moving Pictures

Rapid strides are being made toward the Americanization of China, according to Lynn W. Meekins, Trade Commissioner of the Department of Commerce, who recently returned from Shanghai, to Washington, D. C. The Chinese are just as fond of white lights as the most exuberant Broadway crowd, Mr. Meekins reports, and scores of cities and towns have lighting systems.

The American who visits Shanghai this year will be surprised to find the latest American films being exhibited in that city. One of the producers who has two-page advertisements appearing in leading weekly magazines in this country has made arrangements to exhibit films in China within a few weeks after they are first released in the United States. The Chinese are so enthusiastic over motion pictures that they have begun producing films themselves. Last year the first Chinese dramatic film was shown in Shanghai. This was produced, acted, filmed and exhibited by Chinese, and the results were surprisingly good, it is stated.

Kansas and Missouri Citizens League to Oppose M. P. T. O. A.

The Citizens' Motion Picture League, an organization whose members are representatives from every phase of community life in Kansas and Missouri, was formed at a meeting held in Kansas City on April 25. It grows out of the action of the M. P. T. O. A. of Kansas which in March opposed the decision of churches, schools and other organizations to use motion pictures as a part of their activities.

The "Citizens" have overlooked the fact that the association does not disapprove of churches and schools showing educational and religious pictures. A large majority of the companies distributing film from Kansas City, Mo., have promised not to serve churches and schools unless the church first gains the consent of the nearest exhibitor.

Salesmen Meet

The annual spring convention of the Paramount sales organization opened at the home office of the Famous Players-Lasky Corporation on May 1. All the district managers and nearly all the branch managers were present, in addition to a number of the home office executives, when the first session was called to order by General Manager S. R. Kent. Distribution plans for the coming year constituted the chief subject scheduled for discussion.

Gladstone Acquired

The recently formed Capital Enterprise Company has announced the purchase of the Gladstone Theatre, 4618 St. John avenue, Kansas City. This is another step toward the establishment of a chain of suburban theatres by the company formed by Sam and David Harding, owners of the Liberty, Doric and Linwood Theatres.

A Correction

The Arrow Films Corporation wishes to call attention to its error in titling its rotogravure page in the May 6 issue of Moving Picture World. The title of the picture presenting Gypsy O'Brien, Zena Keefe and J. Barney Sherry, and directed by Dell Henderson, should have read "The Broken Silence," instead of "Man-Made Law."

A characteristic pose of Maclyn Arbuckle in Vitagraph's "The Prodigal Judge"

Lady Diana Manners as "Lady Beatrice Fair"

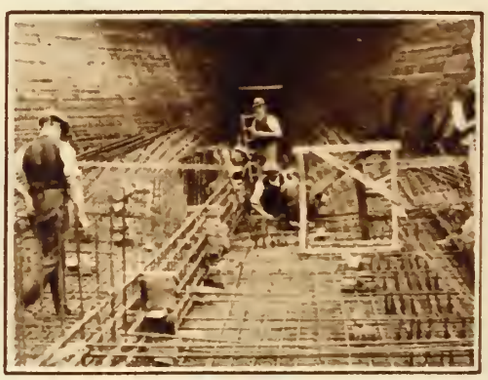
in

"THE GLORIOUS ADVENTURE"

Produced by J. Stuart Blackton

The first Prizma natural color feature drama

Monte Blue, Sigrid Holmquist, Lucy Fox
in
"MY OLD KENTUCKY HOME"
Pyramid Picture for American Releasing Corp.



Scenes from the OFFICIAL URBAN MOVIE CHATS produced by Kineto

Richard Barthelmess in "SONNY," a First National Picture

"LONESOME CORNERS"

an Edgar Jones Production
Released by Playgoers

Rex Ingram,
Director
and
Alice Terry,
Leading Woman,
of
Metro s
"PRISONER
OF ZENDA"

Corinne Griffith in

"A VIRGIN'S SACRIFICE"

A Vitagraph Picture

Who's Most Largely in Public's Eye? Jack Eaton Nominates the Sportsman

By T. S. da PONTE

IF you were asked suddenly, without preface, what line of endeavor and what sort of people are most largely in the public eye you'd probably be stumped for an answer. But if you were willing to make a couple of off-hand guesses you'd probably shoot back: "Oh, it's the politicians, I imagine," or if you're a dyed-in-the-wool New Yorker and have been keeping abreast of the headlines, you'd probably surmise that it's the crooks and the gentle art of thuggery. However, both guesses would be wrong. For the space that the newspapers give to sports is evidence that this line of endeavor and amusement is most in the public eye.

Taking his cue from this, Jack Eaton, now well known as a producer, started two years ago to make sports pictures with a human interest angle. His company is Town and Country Films, Inc., and it produces for Weiss Brothers' Artclass Pictures Corporation, which in turn distributes through Goldwyn. And these pictures are edited by none other than Grantland Rice, one of the most noted of sports writers, known as a sports authority through the length and breadth of the land.

To further popularize its pictures and aid the exhibitor, Artclass will begin on May 15 a campaign for "Sports Week." This campaign will endeavor to put the Sport Reviews in every theatre for a week, and to work up the public's interest articles by Grantland Rice, referring to the Sports Review, will appear daily in the sixty newspapers for which he writes. Sports Week will be held the week of July 2. As one of the features of exploitation the Sports Review will issue to each theatre a number of pocket almanacs containing information about noted sports, records and thumb-nail sketches of the accomplishments of the champions in each line. These pocket manuals will be for distribution to the theatres' patrons.

Sports Reviews are issued as one-reelers every two weeks, or twenty-six a year. Each is produced four weeks ahead of time scheduled time scheduled for release, thereby being able to incorporate in nearly every issue some noted sport event of recent date.

"We don't make pictures of some particular event and expect the public to be interested in that one thing," Mr. Eaton said in speaking of his productions, "but we get a human interest angle into our pictures that is bound to interest even those persons who mightn't care for the particular sport being screened. For instance, if it's a racing picture all the sidelights pertaining to the track are shown, such as the jockeys reducing their weight, the horses being rubbed down and blanketed and other such scenes.

"If its a film of college football or baseball or a golfing picture the incidentals to the game are all brought in and in that way the general public is given an insight into all that goes to make the sport. In this way the films are made both entertaining and instructive. In many of the reels, too, slow-motion is incorporated. In the picture, 'Self Defense,' there is a complete analysis in slow motion of famous ring champions' knock-out blows, a lot of famous wrestling holds, and illustrations of boxing and wrestling as they are taught to the West Point Cadets."

Though Mr. Eaton's films have acquired so great a popularity he disclaimed credit for their being under all circumstances and conditions the best on the market. His willingness to give his rivals in the field their just due seemed to indicate an inherent honesty and a knowledge that his productions must be kept up to the mark, that argurs well for his future productions and for the exhibitors who show them.

"Of course some of our pictures are the best," he said, "and there are also some which belong to other companies which in some particular department have been a little better than ours. But we're always trying, and when our rivals put it over on us on some film of some certain sport, we usually come back and make another along some certain line that is a little better than theirs."

As an illustration of the sort of pictures his organization is producing, Mr. Eaton gave a number of titles together with some facts concerning the films.

"'Speed,' he said, "shows an entire reel of comparisons of the speed of racing trains, automobiles, speed-boats, aeroplanes, motorcycles and race horses. In this film the airplanes were, of course, demonstrated to be the speediest.

"In 'Form' there is slow motion analysis of the way world champion athletes do their stunts. Among them are Tilden and Johnston, tennis stars: Landon, world champion high jumper, all the champion swimmers and golf stars.

"'In the Pink' is an action reel of girls and women in sports, and 'Drawings Cards' by a system of analysis shows how sports catch the public's imagination and draw crowds to watch the competitions.

"'Self Defense' shows how famous boxers deliver their knockout blows, and slow motion gives the spectator opportunity to catch every detail. 'Centaurs of the Field' depicts horse in sports, and there are views of the West Point cavalry, the horse show and racing in Havana.

"Hunting and fishing is shown in a reel called 'A Rex Beach Week-End,' in which the famous author is seen following some of his favorite sports, and there is a reel on golf called 'Fore!' which was made in collaboration with Ring Lardner, George Ade and National Champions Jesse Guilford and Walter Hagen besides some comedy duffers. Three others which have also been shown are 'Hook, Line and Sinker,' 'Playing the Game' and 'Split Seconds.'

Holy Land Pictures That Entertain

THE Garden of Gethsemane starts a new era in Biblical pictures suitable for general exhibition in the theatres. The subject featured at the Capitol Theatre, New York, evoked not only interest but applause and it takes a good short subject of any kind to do that.

As the forerunner of fifty subjects from the Geographic Film Company of Cincinnati, from Palestine and the Holy Land, the picture is conspicuously acceptable because it attempts no preachment. It avoids living figures of Biblical characters and gives actual views of Bible lands in which many millions of persons in this country are interested.

Prepared by the Rev. J. E. Holley and in charge of E. B. Russell, the series give promise of becoming as popular as any short subjects obtainable. The tone and treatment is dignified and reverential but not in the least dry or musty. Superb photography and the most skilful titling add immeasurably to the instruction and entertaining value.

In these days when the trend of the screen is constantly upward and the desire of the business is for the best things, these subjects are especially suitable for large audiences and small and there are few theatres who could not profitably exhibit them. We commend these subjects to exhibitors everywhere.

ARTHUR JAMES.

California's Governor Praises Motion Picture Industry at Wampas Dinner

THE motion picture industry needs no defense!"

Such was the gist of an interesting talk by Judge W. Gavin Craig, of the Appellate Court of California, when he addressed the Western Motion Picture Advertisers, familiarly known as the Wampas at a dinner and meeting of the organization at the Hotel Alexandria, Los Angeles, with Governor William D. Stevens as the guest of honor. Other speakers were Joseph M. Schenck, recently arrived from New York, and William de Mille, Paramount producer.

"There is no reason," said the jurist, "why the film profession need offer any defense, for the profession is not on trial! Simply because one or two people out of the vast number involved by the world's fifth largest industry, makes mistake or does something foolish, does not make it necessary for the industry as a whole to defend itself or apologize.

"We of the legal profession," he continued, "believe our calling to be the most honorable in the world, and my pride in our profession is not at all lessened by the fact that several lawyers are now serving time in San Quentin prison!"

Governor Stevens made a delightful speech wherein he told of his constant support of the great industry which has a future that no one yet can measure. He heartily congratulated the members of the Wampas on being connected with such a wonderful industry.

Mr. Schenck waxed warm in his eulogy of the honor and artistic and educational value of the films and William de Mille followed in his usual brilliant oratorical style.

Censorship a Great Evil

"The fundamental evil of censorship," Mr. De Mille declared, "is that censors get off on the wrong foot. They do not say, 'Thou shalt not say a certain thing,' but they say 'Thou shalt not even *talk* about an evil.' That is the substitution for a necessary principle of law, of a weak, ungrounded tyrannical rule. Censorship opposes the very principles of democracy. It is the small minority laying down laws for the great majority.

"The principles of censorship are a menace to the development of one of the greatest of all arts. Many producers hesitate in interpreting for millions of people, the great works of pen and stage, through fear of censorship.

"Another point involved in the arguments of censors is that such and such a picture is not a fitting subject for children. Must the motion picture as an art never advance beyond the intellect of a child?"

This interesting meeting was presided over by Arch Reeve, president of the Wampas, and full credit for all arrangements was due to the efforts of the committee in charge, consisting of Malcolm S. Boylan, Harry Hammond Beall, John McCormick and Garrett Graham. Mr. Graham was called upon by President Reeve to introduce the Governor. The president then presented the other speakers in turn. The power and prominence of the Wampas as an organization is being more keenly felt with each successive meeting and they are being recognized as men who take an active, vital constructive part in the affairs of the motion picture industry.

Will H. Hays, the industry's leader, sent a congratulatory wire and among other things urged co-operation with the directors and producers to maintain the highest moral and artistic standard of motion picture production and to develop the educational as well as the entertainment and general usefulness of the motion picture.

Harding Entertains Mrs. Mary Carr

Mrs. Mary Carr, the famous Ma Benton of "Over the Hill," and her six children—four of whom participated in the making of this picture—were guests of President and Mrs. Harding at the White House on Easter Sunday. Mrs. Carr appeared in person at the Rialto Theatre in Washington and visited Secretary of the Navy Denby and Secretary of Labor Davis.

Mrs. Carr is one of the few stars making personal appearances who speaks extemporaneously, and her remarks at the Rialto, which were not confined exclusively to "Over the Hill," but included humorous and serious comments on topics of the day, were voted highly interesting by the audiences.

State Theatre Operated Under Membership Plan; Diggs Is Advertising Manager

THE State Theatre, which was opened in Jersey City April 24, as one of the interests of the State Theatres Corporation, is said to be the first community owned theatre in the world which is operated under a membership plan. The membership plan provides for the election by the corporation of a 1,000 heads of representatives families, who are then entitled to free life time admissions twice weekly to both the State Theatre and the Capitol United Theatre, the latter yet to be erected.

Harry P. Diggs has been named director of publicity for the State Theatre. Mr. Diggs is general advertising manager for all of the interests of Frank G. Hall, who was the prime mover in the organization of the State Theatres Corporation. Mr. Diggs has had wide experience in advertising and publicity having, himself, managed or owned fourteen theatres in different parts of the country. All sorts of theatrical ventures have come within Mr. Diggs' scope, his promotions and managerial ability having been used in the interests of musical comedies, motion picture producing companies, professional wrestling matches, chatauquas, opera houses, airdomes, booking agencies and vaudeville theatres. He is a member of the Associated Motion Picture Advertisers, and has stated that, as always, his advertising for the State Theatre will give a truthful and exact line to the public as to the worth of any attraction booked.

An exceptionally fine booklet printed on the finest of paper was issued for the opening of the State Theatre, giving interesting insights into the working of the State Theatres Corporation with pictures of its officers and a list of the directors together with facts about the theatre, itself, which seats approximately 3,000.

Representatives on Arts Plan Fight on Censorship

Jesse Lynch Williams was appointed chairman and Eric Schuler secretary, when representatives of many organizations connected with the motion picture, drama, music and other activities formed a plan and scope committee to consider the most effective means of combatting political censorship in the arts.

The meeting was held in the rooms of the Society of American Dramatists, New York, this week. Those present were Jesse Lynch Williams, William Hamilton Osborne, Ellis Parker Butler, Louis Joseph Vance of the Authors' League of America; C. B. Falls, Tony Sarg, Walter D. Teague, John J. A. Murphy of the Guild of Free Lance Artists; Owen Davis, James Forbes, Eugene Buck, Jerome Kern of the American Dramatists' Society; Frank Gillmore, president of the Actors' Equity; Elmer Rice of the Screen Writers' Guild; Eric Schuler, secretary of the Authors' League; Peter J. Brady, president of the Photo Engravers' Union; Matthew Woll, president of the International Printing Trades' Association; W. S. Cooper, treasurer of the Kinema Camera Club; T. F. Gamble and H. E. Bereton, representing the American Federation of Musicians; E. Canavan of the New York Association of Musicians, and Sidney Olcott and G. W. F. Sargent of the Motion Picture Directors' Association.

Take This To Your Local Editor and Ask Him To Print It

No. 4

Public Opinion

By EVELYN CAMPBELL

SCANDAL! For many days this insidious disease that is more deadly than a plague, has rioted over the country in feverish publicity that feeds the scourge even while it pretends to cure. A community has been struck down so swiftly, so mercilessly, that with a thousand tongues it can find no defense for this unwarranted attack.

In regard to the motion picture industry, which is occupying the pillory at the present moment, the answer may be found in a psychology so simple that a child can read and understand. The trouble is not in the manager, the actor, the writer or the stage carpenters who labor in this profession; they are as they have always been, just human beings who eat and sleep and wear clothes—even as you. They are in no wise changed by conditions that have cut salaries and brought gray hairs in these troublous financial times. They have borne their share and not complained too much! Orgies of spending have been inconspicious in the film colony for a long time! The trouble is not in Hollywood but in the vast army of theatre-goers instead.

I think that we may find the answer without going further afield than the theatre itself. Briefly, the public has been cheated—it has cheated itself—and having broken its toy it now condemns the pieces.

Humanity in the mass lives a drab existence, and being pretty decent as a rule, has always looked to make-believe for its thrills. The greatest dramatists are those who are denied by Nature the art of self-expression. The little boy who turns naturally to "cops and robbers" at play, may grow up to be a deacon and a bank president, but behind his gray propriety the scarlet thread of romance survives. Any book seller will tell you that the prim maiden lady buys the thrilliest love stories. And so it goes.

Years ago when pictures ran riot with guns and knives and villian and vamp, these were the folk who sat on the edge of their chairs and chewed their fingers. They loved the ingenue and hated the villain and sighed over the hero. We never heard of the follies of Hollywood then. We didn't ask what our favorites did out of hours. We saw them engaged in such human wickedness on the screen that they could be granted a short leave for goodness and home duties between features. In a word, the mania for thrills and horrors and redblooded romance was satisfied. The shadow men and women lived as realities in the imagination; the real men and women were permitted the privacy of living earned by long working hours and hard working brains.

But moving picture censorship—carried to an extreme—has changed all that. The picture story must be an innocuous thing, denying all human relationship, all human emotion except prescribed by a censored physician; sin and crime are left to the imagination—which brings the problem to its legitimate close.

The public is suffering from starved imagination! In the passion for reform it has enclosed itself by prohibition of this and that until in its nightmare it can only see distorted forms. Imagination deprived of outlet becomes self-hpynotic and in this instance the motion picture and its exponent, through a vast contact with untold thousands of unknown personalities, has become the victim of the craze for sensationalism. It is too easy to transfer the scenes tabooed upon the screen to real lives of those identified with the industry. The avidity with which a lurid bit of publicity is seized upon, alone proves this—the vicarious enjoyment of forbidden fruit in which the mind revels while the sanctimonious eye condemns. It reminds one of nothing more than the silly ostrich and the sand-pile.

Soviet Government Wins Right to Sue in Higher Court

Beaten all along the line, so to speak, in its efforts to "tag" on to Jacques Roberto Cibrario the responsibility for dissipating or converting to his own use $1,000,000 entrusted to him as its agent, for procuring for the Soviet Government of Russia, films and projecting, and other necessary apparatus, for use in motion picture propaganda in Russia, the Soviet Government acquired a "breathing spell" when the Appellate Division of the Supreme Court, although it has decided against the radical government, gave it permission to appeal to the Court of Appeals, the tribunal of last resort from the decision of the Appellate Division, which held it had no right to sue for relief in our courts, as it has no status since it has not been recognized by our government.

Justice McAvoy of the Supreme Court held that the Soviet Government had a right to sue here, but his conclusion was reversed by the Appellate Division, which now gives the Russian Government the right to go to the highest court in the state for an adjudication.

American Films Rapidly Lose Prestige in Chili

A year ago the proportion of American films to all others exhibited in Santiago, Chili, was ninety-five to five; today it is sixty-five to thirty-five, says a report filed with the Bureau of Foreign and Domestic Commerce, Washington, D. C. This isn't merely due to the high exchange rate but to the improvement of foreign films and their "wider scope." The United States is being undersold, European offerings selling in Santiago for around $400, while American pictures cost the importers around $800.

Projectors are almost exclusively of American manufacture, as our manufacturers of the machines easily lead the world. Carbon is imported from this country and Germany. Santiago has twenty-three picture houses, all doing a good business. Prices range from 13 to 33 cents for seats in the pit. Showings of one and occasionally two films occur three times a day. There are only two purely Chilian producers in the field and their product is so far crude.

Censor Loses Job

Mayor Cromwell of Kansas City, Mo., recently sought the resignation of Henry Goldman, city film censor, but Mr. Goldman declined to tender a resignation. So on April 27 Mr. Goldman was notified that his $3,000 services would be dispensed with after that date. James J. Larkin succeeds him, despite a movement by the women to have a woman appointed. Goldman had been censor since May, 1918.

Music Tax Hearing Postponed to May 15; Walker "Out," Exhibitors Lack Attorney

[*Special to Moving Picture World*]

WASHINGTON, D. C.—The public hearing on the Lambert bill, which involves the question of music tax, scheduled for Friday afternoon, May 5, at the request of the Motion Picture Theatre Owners of America, has been postponed until Monday, May 15. No cause for the postponement was given. The hearing, however, will be held following the convention. At the convention a special commission will be elected to represent the M. P. T. O. A. at the hearing.

While no official statement was available it was explained that the dismissal of Senator James J. Walker last week, as reported in New York newspapers, left the exhibitors without an attorney to represent them at the hearing at which the music publishers and composers were to be represented by well-known attorneys. Although this information was not given out officially, it believed that this was the motive back of the exhibitor demand for the postponement.

The executive committee of the Motion Picture Theatre Owners of America held its meeting here on Thursday afternoon instead of on Friday afternoon, as was originally planned. The meeting was held in Hotel Washington where the M. P. T. O. A. convention will be held next week.

E. T. Peter of Texas, formerly treasurer of the M. P. T. O. A., and who last week resigned as manager of Urban's "Movie Chats," arrived here on Thursday. Peter, together with Charles L. O'Reilly and Sam Berman, is leading the faction that is fighting Sydney S. Cohen for re-election.

Judging from reservations made at the local hotels, at least half of the delegates to the convention will be in Washington by Sunday night. The convention does not open until Monday morning at 10 o'clock.

Members of the various Washington convention committees are paying little or no attention to the internal strife in the organization, but instead they are proceeding with their plans.

It is now practically certain that Vice-President Coolidge will deliver the address of welcome to the exhibitors at the opening session Monday morning.

The Pennsylvania delegation promises to be the biggest that will attend. The Western Pennsylvania organization will come via special train from Pittsburgh, arriving in Washington early Monday morning. The Eastern Pennsylvania contingent also is slated to come by special train. Many of the Philadelphia exhibitors are coming by automobiles.

An entire floor at the Hotel Willard has been reserved for screen stars, who will be on hand during the entire convention.

Senator James J. Walker, Charles O'Reilly, Sam Berman, William Brandt and others leading the faction that has declared war on Sydney S. Cohen are scheduled to reach Washington on Friday night or Saturday morning.

Film Censorship Is a Direct Menace to Liberty, Says Baltimore Minister

THAT censorship of motion pictures constitutes a direct menace to the liberties of the people is the opinion of the Rev. Dr. William L. Sullivan, who has charge of the mission at the First Unitarian Church, Baltimore. He said words to that effect when he made an address on Sunday night, April 30.

The censorship question was brought before Dr. Sullivan through a query which he found in the "question box," which is a regular feature of the service he holds daily. Whether public liberty is menaced by censorship, was the question asked.

In answer to this Dr. Sullivan said: "All censorships, however well intentioned, have to be vigorously watched. There are plenty of ways to destroy liberties if you are not careful. I do not recall any great moral reform that has been legislated successfully into being unless the reform had been manifest in the hearts of the people first."

Dr. Sullivan did not confine his opinions about motion picture censorship to motion pictures alone, but included censorships of literature and of the drama as menaces.

Cole's Resignation from R-C Announced

"Kindly note I have this day come to an arrangement with the R-C Pictures Corporation, Robertson-Cole Distributing Corporation, Robertson-Cole Realty Corporation and Robertson-Cole Studios, Inc., whereby I have tendered my resignation as president from each of these corporations, effective immediately."

It has been known for some time that Mr. Cole wished to leave the film business, and his resignation has been expected since P. A. Powers became managing director of R-C.

March Taxes Show Decided Increase at Film Theatres

Conditions in the theatrical industry are picking up, admission taxes collected during March showing a decided increase over those of February. That this increase is the beginning of an uphill climb on the part of the theatres of the country is the belief of officials in Washington, D. C., who point out that the increase comes at a time when no holiday or special prosperity prevailed to influence the business.

Admission taxes collected in March totaled $6,284,528, according to figures just made public by the Bureau of Internal Revenue. This was an increase of more than $400,000 over the $5,867,256 reported for February, although more than $1,500,000 below the $7,863,785 reported for March, 1921. Total collections from this source for the first three-quarters of the current fiscal year were $56,581,636, as compared with $67,795,373 for the corresponding period of last year, a decline of $11,213,737.

Seating and Film Tax

Collections from the seating tax in March amounted to $18,130, against $18,805 in March of last year, while the bureau also reports that $13,441 was collected under the film tax which was repealed last year.

Total tax collections from all sources during the month were $331,730,282, or slightly more than half those of last March, when $644,153,845 was collected.

Washington Exhibitors Oppose Steel Curtains

Arguments against the issuance of orders requiring Washington, D. C., theatres to install steel curtains were submitted to the district commissioners on May 1 by the theatrical men affected. The theatres were represented by Alexander Wolf and Charles Linkins, whose arguments were reinforced by letters from prominent theatrical men and others experienced in the subject and by the testimony of experts who have studied the matter.

Hearing Arranged

The hearing was called by the district commissioners for the purpose of getting a start on the question, declared Colonel Keller, engineer commissioner, in opening the meeting. At the present time the building regulations require a steel curtain while the police regulations call for an asbestos curtain. This inconsistency, said the commissioner, will be eliminated in the near future and it is for the purpose of deciding which class of curtain shall be required that the hearing was called. The order requiring a steel curtain applies to every theatre in the District of Columbia using scenery.

Popularity Contest Enters Final Week; Madge Kennedy and Will Rogers Lead

UNDER bright publicity auspices, the actual beginning of the motion picture popularity contest drive for funds for the Association for Improving the Condition of the Poor, got under way in New York City on Saturday with a variety of interesting activities. At noon, thirty brand new Durant cars and a respectable sprinkling of other brands got under way at Seventy-second street, and following a band and a huge truck covered with explanatory advertising matter, paraded down Seventh avenue towards Fourteenth street and back up Broadway to the Loew State Theatre building, where it disbanded in a final rattle of votes and hurrahs.

The cars were filled with stage stars and society workers. Many side excursions were made by these workers on the walks and the ballot boxes were respectably heavy by the time the returns were made to the official auditors, Leslie, Banks & Co. Mary Anderson, dressed in a becoming blue semi-military motoring outfit, jumped off her car at Thirty-second street, where a mob was just preparing to get on one of the Fifth avenue buses. Each of them apparently had a 10 cent piece in his hand, but everyone had to dig again, for the 10 cent piece went into Miss Anderson's ballot box.

On Saturday night the first of two midnight shows was held. The Gaiety Theatre was the scene of action and a capacity house crowded the theatre long before the curtain went up on the first act. To this perfomance contributions of entertainment were made by Miss Nora Bayes, Frankie Farnum and his band, Brock Sisters, Gus Edwards' Review, Constance Binney, Richard Barthelmess, Tyrone Power, Miriam Battista, Eddie Cantor, George Jessel, the Carr family, Billy Dove, Mary Anderson, Doraldina, Fay Marbe, Paul Specht's orchestra, Edithe Earle, Monte Blue, Tom Wise and many others.

The official nominations of stars in the contest were made, with enthusiastic speeches by the nominators and clever rejoinders on the part of Raymond Hitchcock, master of ceremonies.

The first activity on Monday was very properly the official benediction of the city authorities, and the first official ballot cast by a city official. Mayor Hylan was greeted, as he stepped out on the City Hall steps, by a battalion of picture stars and society workers. He was also surrounded by a flock of picture cameras representing the news reels. Constance Binney, the leader in the contest at this time, was introduced to the mayor, and capitalizing her opportunity, secured the first vote. Then he had to do it all over again for Lloyd Hamilton.

Monday also signalized the start of the votes in the various theatres and theatre lobbies. While there was some confusion in regard to just how far they could go and where they could go, it was all straightened out in time for the evening performance, in the theatres. The evening wound up with a midnight tea and jazz party at Bunn Bros.' Cafeteria, in the basement of the State Theatre. Vote-getting meetings were also held at Lorber's, Cafe Boulevard, Shanley's, Reisenweber's, Lucia's, Hofbrau and Roseland.

Tuesday's activities included a visit on the part of screen stars and society young women to the Old Men's Toy Work Shop, of 505 East Sixteenth street, which is maintained by the A. I. C. P. as one of its charities. At 4.30 the same group had a tea at Delmonico's, and in the evening dispersed to the various theatres, hotels and restaurants to which they had been assigned for their evening work.

Loew's Name Added

Although the co-operation of the Theatre Owners Chamber of Commerce had been extended as fully as it was possible for any organization, it was suggested by Will Hays, chairman of the Motion Picture Committee, that a few big names would help considerably in lining up other theatres which were not members of the Chamber of Commerce, vaudeville houses, legitimate houses, etc. For that reason Mr. Hays and Mr. Zukor, after a conference, asked Marcus Loew to add his name to the Motion Picture Operating Committee as ex-officio chairman, and Adolph Zukor as his assistant, to give any needed advice, counsel and weight of their names to the undertaking. The Theatre Owners Chamber of Commerce co-operation offer was contained in a bulletin issued on Friday last to all of the membership.

The standings Thursday morning had Madge Kennedy leading the women and Will Rogers the men. Following Miss Kennedy, in the order named, were Mary Pickford, Constance Binney, Lillian Gish, Mae Murray and Constance Talmadge.

Following Will Rogers were Charles Chaplin, Tom Mix and William Farnum.

E. Harris to Supervise Mary Pickford Pictures

Mary Pickford has engaged Elmer Harris, noted playwright, as supervising editor of all her productions. Mr. Harris already is at work, and will act hereafter as chief counsel, according to Miss Pickford, in all matters pertaining to her photoplays.

Aside from preparing a photoplay for Jack Pickford, Mr. Harris will co-operate with John S. Robertson, who has been engaged to direct Miss Pickford in her latest, "Tess of the Storm Country," which is going into production at once.

The Newspaper Pendulum

AS an indication of the gradual swing of the newspaper pendulum away from abuse of the moving picture industry and toward fair play for our business, the following editorial from the Laurel Advocate of Laurel, Nebraska, is significant:

SCREEN PROGRESS

"When we compare the photoplays of today with those shown a few years ago, there is no denying the fact that there have been decided changes in their character.

"Few, if any, large and important industries have ever been perfectly conducted, and the motion picture business is no exception to the rule. This business is entirely dependent for support upon the public; therefore, many changes have been, and many more will be required.

"This popular diversion has taken a firm grip upon the public and has become so much a part of the community life that hardly anybody wishes the elimination of the movies. But there has been a steady demand for a better class of pictures. The patrons are objecting to so many objectionable stories, and these now are being replaced by pictures of cleaner quality and of more educational advantage.

"The producers are keen enough of perception to see the direction of the wind and are making every effort to meet the demands of the millions who make the industry profitable.

"Picture fans must be humored, and, although their ideas may take a queer twist occasionally, the producer who recognizes the truth of the old saying, 'The customer always is right,' is the fellow who will garner the dollars."

Text of Agreement Between the Detroit F. I. L. M. Club and Michigan Exhibitors

FOR the information of exhibitors the country over, Moving Picture World here presents the text of the agreement between the F. I. L. M. Club of Detroit and the Motion Picture Theatre Owners of Michigan:

1. It is mutually agreed between the F. I. L. M. Club of Detroit, an organization of exchange managers, and the Motion Picture Theatre Owners of Michigan, an organization of exhibitors, that in order to minimize to the lowest possible degree the number of differences between distributors and exhibitors in the State of Michigan, that a Joint Arbitration Board shall be created to hear and determine disputes between exchanges who are members of the F. I. L. M. Club of Detroit and exhibitors who are members in good standing of the Motion Picture Theatre Owners of Michigan.

2. The Joint Arbitration Board shall be composed of seven, three members to be appointed by the Motion Picture Theatre Owners of Michigan and three members and a chairman appointed by the F. I. L. M. Club of Detroit. The Chairman, however, shall have no vote. The first chairman appointed shall serve for three months from the date of this agreement. The Motion Picture Theatre Owners of Michigan shall then appoint a chairman of the Joint Arbitration Board and he shall serve the succeeding three months. The chairman shall then be appointed alternately by the F. I. L. M. Club of Detroit and the Motion Picture Theatre Owners of Michigan for periods of three months each. In the case of a tie vote on any complaint, to a new Joint Arbitration Board, appointed said complaint shall automatically be referred to a new Joint Arbitration Board, appointed as herein above provided. In the event no majority vote is obtainable on such complaint, the second Joint Arbitration Board shall have authority to nominate a disinterested umpire, who shall cast the deciding vote. The Joint Arbitration Board shall meet in Detroit each Friday of each week at 12.30 P. M. unless otherwise unanimously decided by the Board.

3. The following rules and principles shall govern the Joint Board of Arbitration.

(a) All complaints against either exhibitors or distributors must be made in writing to the secretaries of either Board upon receipt of the complaint for which an adjustment is desired, the secretaries shall immediately take up the matter with the other party interested in order to secure, if possible, a satisfactory adjustment in this manner. When it is found that this cannot be done, the matter must then be presented to the Arbitration Board representing the class from which the complaint comes and if in their opinion the complaint is a legitimate one, the case is then ready for the Joint Arbitration Board. Before any complaint can be presented to the Joint Board of Arbitration, the person or firm making the complaint must sign an agreement that he will abide by the decision of the Joint Arbitration Board; shall appear before the Board in person to present his claim if consistent with his location or impower the secretary of the Board representing his class to act in his behalf after furnishing him with complete information in writing.

(b) The right of the Home Office or office of the exchange to accept or reject any application for a contract or contracts within twenty-one days shall be abridged or denied, but in either case *the exhibitor shall be notified* within the time specified unless the play date of any individual picture or group of pictures on application or contract is within twenty-one days of date and in that event the exchange *must accept or reject* the application of contract at least *seven days in advance of such specified play date.* In the event that no notice of acceptance or rejection is received at least seven days before the play date then the *contract shall be considered as accepted* and film delivered to the exhibitor in accordance with its terms.

(c) The terms of a written contract shall be binding on all parties as to protection and as to price, but oral evidence may be introduced and considered by the Board in all cases where the Board finds that oral evidence is necessary to explain the terms of the contract, but not to change the price or protection, except in case of fraud or duress, and except that the Joint Board of Arbitration may accept the principle that the clause with respect to protection specified in a contract may be deemed to cover any new theatre erected after the date of the contract and which is situated at a distance not further than is the distance of any theatre listed in the protection clause.

(d) Requests by an exhibitor for a change in play date must be made in writing and mailed at least fourteen days in advance in which case the exhibitor agrees to play the picture within fourteen days of original play date. In the event the dates supplied by the exhibitor cannot be filled by the exchange the picture in question is to be paid for as of original play date *provided the exchange proves to the exhibitor that the exchange is unable to furnish picture on dates requested.*

Failure on the part of the exhibitor to give the exchange at least fourteen days' notice entitles the exchange to payment for service as of original play date and the exhibitor the privilege of playing the picture subsequently without further charge and the exhibitor *waives protection to the extent of the number of days, the picture is set back.*

The exchange must furnish at least fourteen days' notice to the exhibitor of a change in play date, in which case the exhibitor may rebook the production within fourteen days if he has open time and if not at his option cancel the picture. In case the exhibitor does not want to exercise his option of cancelling the picture *the exchange must supply* the exhibitor with a play date on the picture within fourteen days of original play date except in cases beyond the control of the exchange as provided in contract. *In case of failure* of the exchange to give exhibitor fourteen days' notice of change in play date the exhibitor is entitled to a further booking on this production gratis. Such change cannot be made by the exchange *except in cases beyond the control of such exchange* as is provided for in contract. If, however, the exchange should change such play date, as specified in the preceding clause, any damage sustained by the exhibitor will be adjusted by the Joint Arbitration Committee.

4. Any involuntary breach of a contract with respect to one picture in a contract for several pictures, shall not be deemed to constitute a breach of the entire contract.

5. The Joint Board of Arbitration shall not deem it a breach of contract for an exchange to fail to deliver a motion picture to any exhibitor in the event said exhibitor has failed to comply with the demands of an exchange made pursuant to the terms of its contract and for additional security not to exceed the sum of $500 to insure the safe return of its film. *However, the enforcement of this provision shall only follow a judgment of the Joint Arbitration Board rendered after a hearing of the parties involved or after* a *default by one of the parties.*

6. The exchange shall leave an exact copy of the application with the exhibitor at the time it is signed.

7. When an application for film service is rejected in part or as to several of the pictures by the exchange, the exhibitor may at his option, *accept or reject the balance* on such individual application.

8. Any application for film service which authorizes the exchange, or its officers as the attorney in fact for an exhibitor, to separate the individual portions of his application into as many applications as there are pictures, shall be deemed for the purpose of this clause, not to be a single application. This reservation is necessary, owing to the clause contained in the contracts of Famous-Players-Lasky Corporation and Educational Film Exchange of Michigan, *to which specific attention* of all exhibitors is drawn.

9. *No film shall be held by the exhibitor beyond play date as per contract.* Any and all damages accruing to an exchange or exhibitor, from such holding of film as a result of the findings of the Joint Arbitration Board shall be born by the exhibitor responsible.

10. This agreement shall be binding on all parties for a period of three months from date hereof, subject to renewal from time to time, as the parties hereto agree. The principles and rules herein recited shall be subject to amendment or addition or elimination when all parties to this agreement, after a hearing, determine to accept any suggested change, and such suggested change be ratified by the respective organizations, signatory hereto.

In witness whereof this agreement has been signed and sealed in duplicate this twenty-first day of April, 1922.

MOTION PICTURE THEATRE OWNERS OF MICHIGAN, INC.
Claude E. Cady, President
Phil Gleichman
J. R. Denniston
J. C. Ritter.

F. I. L. M. CLUB OF DETROIT.
Jess Fishman, President
Joe Friedman
Harlan Starr
J. O. Kent.

Universal Replies to Alexander Kent's Suit

Answer to the suit brought by Alexander W. Kent against the Universal Film Manufacturing Company in the New York Supreme Court was filed May 2. The suit is the result of an alleged contract executed between the plaintiff and one B. Lichtag on behalf of the film company, concerning the joint operation of the Teatro Canpoamor in Havana, Cuba, for which Kent sought an accounting of the profits.

The answer of the film company, made in affidavit form by its treasurer, E. H. Goldstein, makes a general denial of Kent's allegations except to admit that a contract was executed, but asserts that the Cuban theatre was destroyed by fire on October 24, 1918, and that from that period to May 10, 1919, the exhibition of motion pictures was discontinued in consequence, no profits accruing during this period.

Italian Film Trade Needs a Garibaldi; Censors Contribute to the Confusion

By T. S. daPONTE

THAT there is room for vast improvement in the way the film business is carried on in Italy; that exhibitors don't go after the public patronage; that producers are almost all without initiative; that Charlie Chaplin, Douglas Fairbanks, Mae Murray, the Talmadges, Gloria Swanson, Pauline Frederick and a host of other of America's great film players are practically unknown there, and that the censors are a blot, a drawback, a pestilence afflicting the business, are some of the outstanding statements given to Moving Picture World by Mario Luporini, who has recently formed a combination with the Prime Circute Nazionale Super Films of Italy, and is here in New York to arrange for the buying and showing of American films in that country and their popularization there.

The Prime Circute Nazionale Super Films is a company having first run theatres in the key cities of Italy, namely, Rome, Bologna, Turin, Milan, Genoa and Naples, and Mr. Luporini has arranged with that organization to take all of the pictures he acquires in America. The remainder of the theatres in Italy, which number approximately 2,000, will content themselves with second runs of the films.

Up to the present Mr. Luporini has closed with Paramount, First National and Robertson-Cole for the distribution of their films in Italy, and will remain here about fifteen days more to sign with other organizations.

Italy Very Backward

Some interesting facts concerning the backwardness of the business in Italy were given by Mr. Luporini. "It is about ten years behind America in every way," he stated. "For instance, the exhibitors make no effort to exploitation, they do nothing to attract patronage, their advertising amounts to practically nothing, and their one idea of dealing with the public is to put a few posters in front of their theatres, attract a crowd, take its money, show any film in a slip-shod sort of way, and trust to luck that the people will come again to another show.

"They usually come, too, but principally because there are few other amusements. However, they could be attracted in much larger numbers if some deference was made to their tastes and some attention was paid to their comfort and convenience.

Wait Between Reels

"As matters now stand, the theatres have only one projection machine each and each picture is broken up into four parts, and the audience has to content itself with waiting a half hour between the showing of each reel. In the meantime, of course, interest is lost, and when the next reel is begun there is usually a hum of conversation, one spectator asking of another, 'Where did they leave off?' 'What is that actor's name—the villain I mean?' 'Oh, by the way how did this commence, anyhow? 'Can you tell me what led up to that situation? And the end of the show always finds the audience in the mood to express the Italian equivalent for the American pointed saying 'Rotten performance!"

But these conditions are going to be remedied, Mr. Luporini says, when he gets his organization in full swing. For one thing, in all the theatres where his pictures are shown two projection machines will be operated which will do away with the waits between reels. Then also there is going to be a great deal of interest taken in the sorts of stories the people prefer and careful selections will be made to suit their tastes.

Sell Sight Unseen

"The usual way of selling films in Italy is sight unseen. The producer hands them over to the exhibitor by the basketful, as it were, about 150 at a time, and the latter pays his money without knowing what he's receiving. It's going to be different though. My company is going to give the exhibitor an opportunity to select what he wants, and he's going to be able to choose from a list that has already been carefully gone over with an eye to meet the tastes of the Italian public."

According to Mr. Luporini, the best liked American star in Italy is Mabel Normand. Of the others who are well known here and also popular in Italy, Nazimova and Polo Negri lead the list.

There are practically no cinema theatres that can compare with those in America, most of them being comparatively small houses ranging from 800 to 1,200 seating capacity. One of the largest and finest is being erected now in Milan by Mr. Luporini's company and will seat 3,000 persons.

Like Tragedy

That Europeans in general do not care for the way American films inject comedy in the most tragic situations was pointed out by Mr. Luporini. As an instance he cited the scene in "Orphans of the Storm" where, "just in front of the guillotine where an execution was about to be performed an alleged comedian was going through a lot of buffonery," he said. "The Europeans do not care for such bringing of buffonery into tragic situations; they take the latter seriously and would resent it. Especially if a great historical tragedy-drama like the French Revolution is depicted would they frown on low comedy being made a part of it."

One trouble is that the censors mutilate a great amount of wonderful film. He took "Broken Blosoms" as a case in point and stated that after it had left the censors' hands it was so distorted that the story was practically without meaning.

Australian Bewails Film Combines That Throttle Enterprise

The following complaint regarding picture conditions in Australia has been received from L. L. Politzer, Law Courts Place, Melbourne:

"Picture business is flourishing in Australia, but there is something entirely wrong behind the scenes. I have closely followed the evolution of the cinema in this country, have acted as exhibitor and importer, and witnessed how private enterprise did all of the pioneering. Soon a so-called amalgamation came into existence, meaning the creation of a army of well paid officials, but very little dividends for investors.

"Of late, the local theatrical octopus has absorbed most of the worthwhile picture theatres, and mergers are still going on, making private enterprise impossible and driving the smaller men to bankruptcy. This big combine naturally determines its policy to suit its own ends and the public simply has to swallow whatsoever the combine pleases to dish up for them.

"Some of the best productions are being kept off this market for reasons best known to the combine. Goldwyn and Chaplin productions are but a few examples which I want to mention, as being excluded from Australian programs for some considerable time. Of course, private enterprise is powerless, because if anyone would be foolish enough to import high priced productions as a free-lance, he would have no decent house to show them and eventually would have to submit to the dictatorship of the combine.

"Probably I will not get much sympathy from your country, the fatherland of combines, but I just wanted to give you a little survey of the position out here. Unfortunately our public tolerates anything and fills places of amusement, no matter if it gets treated to musical comedy of prehistoric origin or cheap melodrama or atrocious vaudeville with one headliner, consisting of some played out imported star. The only redeeming feature in some of our picture houses, which, by the way, are well appointed, are the splendid orchestras under artistic leaders."

Northern and Central Ohio Reformists Begin Campaign Against Picture Houses

THE Sunday opening situation in northern and central Ohio is simmering on the fire again, and in several communities has actually boiled over as a result of the activities of the blue law agitators. Arrests and indictments have been made in these towns and the closed Sunday crowd has announced its intention of pushing the cases through to a strait-jacket conclusion, contending that they can do so in view of the state law upon which they base their cases.

The reply of the exhibitors in these communities—not only those who have been charged with Sunday violations, but all other exhibitors in the same towns—has been to rally to the support of the accused theatre-owner and stand shoulder to shoulder with him in the fight for common sense and a liberal interpretation of Sunday.

Findlay, Ohio, is one of the storm centers. E. B. Gilmore, manager of the Marvin Theatre, has been arrested on a charge of operating a Sunday show. W. K. Richards, of the New Royal Theatre and a First National franchise holder, together with the other exhibitors of the town and supported by numerous citizens, have announced their intention of carrying the fight up to the highest courts in the state, if necessary.

In Bucyrus, Ohio, a few miles from Marion, the home of President Harding, Charles F. Picking, the mayor, has placed himself at the head of a movement to close up everything tight on Sunday. Picking caused the arrest of Richard L. Hertzer, a local exhibitor, charging him with operating a picture theatre on Sunday. He was arrested again—and with him, his two operators—when, the following Sunday, he kept open again.

St. Louis Theatres Run Without Music; Musicians May Be Out for Two Weeks

BOTH sides have settled down to a long drawn out fight in the musicians controversy in St. Louis which culminated May 1 in the lock-out or strike, whichever you may choose to call it, of some 450 musicians employed by ninety moving picture houses there. The few vaudeville houses continue to operate with a minimum number of players, as their contracts with the Musicians Benefit Association does not expire until June 1. However, the management of those houses have agreed not to sign new contracts unless the musicians reduce wages and submit new working conditions satisfactory to the managements.

Motion picture presentation has slipped back to the conditions that prevailed a dozen years ago. Almost without exception all theatres are without music. In some of the smaller neighbor houses, operated by possibly a man and wife, a piano furnishes the music, similar to the days of the illustrated songs.

Judging from the first few days of the battle the patrons are not adverse to having their pictures without music. Very little affect on attendance was noted. In some of the neighborhood houses where a policy of 10 cents without music has been decided upon there was if anything larger crowds than heretofore. In many instances on Sunday night when the managers announced that the musicians would be eliminated in the interest of economy, so that the prices could be reduced they were greeted by applause.

The situation today (May 3) is virtually the same as two years ago when the theatres were without music for six weeks. The theatre owners point out that they have suffered great losses in recent months, that attendance fell off 35 to 45 per cent. since May 1, 1921.

Although the theatre managers were most considerate of the musicians when the cost of living was mounting skyward in the war days, and immediately after the close of the war, declining to take advantage of existing contracts to force impossible conditions on the players, the latter when called upon to aid the owners when conditions were reversed absolutely refuse to do so.

The theatres asked that wages be reduced 30 per cent., and especially that the management be permitted to employ only so many musicians are receipts justified regardless of te sizeh of the house or the admission fees. On February 24 the Musicians Mutual Benefit Association, disregarding the advice of Frank Gecks, their president, rejected the demands of the theatres. All efforts to reach a satisfactory agreement henceforth failed. Recently when Clarence T. Case, attorney for the picture theatres, went before the Musicians Union he was told that the players did not care to discuss the situation.

The minimum wage that has been paid the musicians is $42 a week, but some earned as high as $75 weekly. However, the main point of controversy was the clause that compelled the management to employ so many musicians.

"If the theatres do not need our services we will find plenty of other places to play, Gecks said in discussing the walkout. "People love and appreciate good music and if they don't get it in the theatres they will get it elsewhere. The musicians have a right to sell their product and to set their own price on it."

Hunt Stromberg Due in East on Saturday

Hunt Stromberg arrives in New York this Saturday with the print, "A Ladies' Man," and will close for release. Bull Montana is with him and his second picture, called "Fifth Avenue," will be shot in New York, with Stromberg's production staff following him East next week.

Sid Grauman regards "Ladies' Man" as a knockout with Montana. The picture is proving a great box-office attraction in Los Angeles.

Moving Pictures by Radio Are Predicted

The astounding popularity of radio leads to many interesting conjectures as to its future development. One of the latest is advanced by L. C. Porter of Newark, N. J., president of the Society of Motion Picture Engineers. He thinks it probable that motion pictures will eventually be transmitted by radio.

Houdini-Octagon Suit Postponed to June 1

Application to pass over for trial until June 1 the suit brought by Harry Houdini against Octagon Films, Inc., Benjamin A. Rolfe and Harry Grossman, to recover $40,000 for an alleged breach of contract, was filed May 2 in the New York Supreme Court.

The application is made by counsel for the film corporation, stating that the contract was first made between Houdini and Grossman and Rolfe, and subsequently assigned to Octagon. It is stated that Adelbert H. Fischer, who was president of Octagon, died on March 30 last, and that he would have been one of the important witnesses for the defense, inasmuch as all the negotiations leading up to the assignment of the contract were had with Fischer, and that the corporation's other important witness is Rolfe, who is now playing in vaudeville in Boston and will not be back in this city until May 29.

E. T. Peter Replies

(*Continued from page* 145)

for two years without the use of such instruments. There is no sense in electing a flock of vice-president, several secretaries, a treasurer, a board of directors or an executive committee, as he does not let them function. They are all mere figureheads; he is the organization as he has so expressed himself.

"In this case, all that he could need is a self-selected cabinet consisting of a couple of 'yes' men, a band leader, a 'flunky' and a court jester."

Even Malaya Has Its Eagle-Eyed Censor to Ban What Might Flutter Dovecotes

By GEORGE CECIL

GO where one will, north, south, east and west, one can be certain of seeing "the pictures." It therefore is not surprising that in the Malay Peninsula the cinema has a strong hold upon the affections of the natives. In Singapore, and in each of the other large towns, there are from two to three "picture palaces," while in the small villages films are shown.

Indeed, no matter how insignificant the hamlet, it is almost certain to run to an occasional performance, even if it is only a makeshift affair. A rat-ridden barn may be used as a theatre, but it serves the purpose. For the Malay is a practical fellow, he does not worry about comfort when it is a question of choosing between a show and a hard seat in a shed. He sets his heart on an evening's amusement, and he means to have it. So determined.

The Malay, by the way, never seems to have any money, or, at all events, any change. When, however, he reaches the ticket-office the wherewithal invariably is forthcoming.

"Chock-Lites" or—

In the important towns the buildings used for "movie" purposes are of concrete, the frontage being lavishly decorated with concrete figures. A feature of the establishment is a refreshment garden, in which the heated audience disports itself during the waits. The village "picture palace" is a less pretentious concern, the house being a wooden structure, with a few flags stuck about it, and there is no refreshment garden. But ice-creams, sweets, lemonade and cigarettes are sold by little Chinese boys, who call out the name of their wares in strangely pronounced English.

The Peninsula, it should be noted, teems with Chinese. So while the "Chink" parents enjoy the performance at their ease, young Ah-Foo and diminutive, Ah-Li work hard at earning a living. Nor, at the end of the evening, is there much remaining unsold. The heat, you see, makes every one thirsty, and cigarettes are "grateful and comforting."

Punkahs, of course, are obsolete, their place having been taken by electric fans. The Malays are a go-ahead race.

Swank and Other Things

The Europeans, including the haughty officials, the business men and those engaged in agricultural pursuits and trading, put in an appearance. The audience, however, chiefly consists of the Malay motor-car drivers, the already mentioned Chinese, and, on a Sunday night, the Portuguese element. The last-named occupy the middle-priced seats, the young women wearing evening dress of gaudy hue, which is set off with much imitation jewelry. Each is accompanied by a swain, whose heavily oiled hair (and still more heavily scented person) makes a deep impression on the lady of his choice. Although the cavaliers are poorly paid shop assistants, they cut a truly dashing figure in striped suits and ties of vivid tint, in which all the colors of the rainbow mingle. Brilliantly yellow shoes also have a great attraction for them.

Sometimes a couple of Portuguese "bloods," having set out to impress the same lady, loudly dispute the right to her favor. For a moment they are the centre of all eyes. Only for a moment, though. The audience has paid to see "the pictures," and they prefer to have their money's worth. Wise people.

The Play's The Thing

The story of each film is followed most intelligently by the Asiatics, the funny man being loudly applauded and the villain most cruelly hissed. The explanation of the coming scene is thrown on the screen, the children reading it out loud—and without any self-consciousness. Occasionally some official event is reproduced, such as the arrival of the governor, a very important person in the eyes of his subordinates. Other local happenings occasionally are screened. These make but a trifling appeal to the colored critics, who much prefer "The Mysteries of Myra" and other mysteries. A play with a "punch," in short, is what they want, with plenty of villainy and low comedy thrown in.

To cater for Malayan tastes about £70,000 of cinematographic materials found their way to the Peninsula last year, the greater part of which was dispatched from England. American imports came next, closely followed by Siam, who, having exploited her films, handed them over to the F. M. S., as the Federated Malay States are known. France exported about £1,600 worth, while Japan did considerably better. Japan as film exporter, is a power to be reckoned with. The Japanese match may be a cheap abomination, but the moderately priced Japanese "picture" is a very different thing.

Music Hath Charms

In the more important theatres the orchestra consists of English instruments played by Filipinos, "no natives need apply" being a stringent rule. Certainly, the Malayan equivalent for the fiddle leaves something to be desired, and the "tum-tum" (described by untravelled scribes as the "tom-tom") is both monotonous and maddening. Still they please the Malay, whose musical standpoint is a thing apart. Consequently, upon a traveling operator arriving in a village, his first care is to hire three or four performers, who thrum, scrape, and bang—much to the joy of the audience. It must, however, be admitted that the tune seldom varies, and that "The Mysteries of New York" and "My Four Years in Germany" gain nothing from being accompanied by the same inappropriate strains.

At the superior establishments the proceedings are often enlivened by a music-hall turn, which is furnished by wandering European performers. When a show is given in aid of charity, the program invariably is embellished in this manner.

An Eagle-Eyed Censor

The morals of the inhabitants are most carefully safe-guarded by a censor of films, who is "stationed" at Singapore. As straightlaced as a Y. M. C. A. lay-reader, his eagle eye and nimble mind are quick to seize upon any trifle which he considers likely to flutter a Malayan dovecote. When, in 1908, the first "wayong glap" (literally "dark house") was opened, government interference was undreamed of. A little later, the "unco' guid" being prompted, no doubt, by Satan, who has ever found mischief for idle hands to do, busied themselves. Result, a full-blown censor.

The names allotted to the various "picture palaces" are distinctly high sounding. What, for example, could be more distinguished than "The Marlborough"? "Harmonia Hall" also has an agreeable and euphonious sound, while "The Gaiety," "The Palladium," "The Alhambra" and "The Empire" remind the exiled white man of pleasant nights in London. He has another reminder, for a certain number of well-known London films are projected on the screen, the Chinese, Filipino, and Japanese proprietors being ready to study his tastes. The Malays, it may be added, do not enter into competition with above mentioned commercial magnates. They prefer to play the passive spectator. Nor do the Indian capitalists, of whom there are a number in the Straits, invest money in this direction.

What it Costs

The lowest priced seat costs the equivalent of 7d., and a 4s. 8d. chair in a box is as high as one can go, except in the palatial establishments of Singapore, where 7s. is charged. The boxes are often used by Malay ladies of the upper class, such as the wives of chieftains and other "notables." Coyly veiling themselves, they bashfully avert their slanting eyes when stared at by admiring strangers. Modest creatures, they do not care to face the impious gaze of a Malay gentleman who has not been formally presented to them.

Meanwhile, if a seat at the Singapore "picture palace" costs 7s., it at least affords value for money, since the entertainment commences at half-past seven and lasts till eleven.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

GENERAL WILL H. HAYS selected this week Charles C. Pettijohn as special assistant in his work as president of the Producers and Distributors Association. We congratulate General Hays and felicitate Mr. Pettijohn on this happy arrangement. The president has secured the services of a man who knows the moving picture business thoroughly, who has a fine capacity for hard work, a splendid equipment in brains, in personal qualities and in a ripe experience in large affairs. We confess we know of no other man in our industry who so completely fits into this place of opportunity for real service and we wish Mr. Pettijohn a full measure of success and of recognition.

A negro alderman in Chicago wants such words as "kike," "dago," "nigger," "Turk," "coon," "mick" and "darkey" kept out of moving picture titles. He's right unless they are used as epithets or in a legitimate way. To use these words as descriptions is merely bad taste and no legislation is needed to eliminate them.

A Word To and About Randolph Lewis

RANDOLPH LEWIS, whose graceful mind and skillful pen have enriched the screen, is going to England on Saturday to begin immediately upon a series of plays, the series being six, for both the stage and moving pictures. We, therefore, take this occasion to say a word or two of appreciation, too long delayed, and a word of thanks to him for his service in the advancement of our great and youthful art.

From a distinguished experience in journalism of the higher sort Mr. Lewis came only a few years ago to the pictures. As Sunday editor of the New York Herald he made newspaper history a thing to be expected in view of his previous record in executive editorial places on the New York World under Col. John R. Cockerell and on Mr. Hearst's Evening Journal.

From his hand came such books as "Romances of a Steamer Trunk," "How It Happened," "Glimpse of Rural Newspaper Life," "Shadow Trails," "The Air Rovers," "Dust from the Desert," "Arizona Aphorisms," "The Widow and the Cynic," "The Philosophy of Eve" and many others prior to his advent as a writer of photoplays, which also was preceded by a practical and successful experience in the high art of real publicity. As first publicity manager of the National Association of the Motion Picture Industry he gave that organization its real start on its way to prominence. His most recent book, "Look Up," is in its twentieth American edition and an English imprint is soon to be issued with an introduction by Rudyard Kipling.

After writing most acceptably a number of original scripts for Fox, for Goldwyn and for other companies he adapted the works of such authors as Maurice Hewlett, Rider Haggard and Jack London and gave the only real interpretation of Kipling that has reached the screen. In the latter work he collaborated with Kipling and supervised the production of the joined work.

In taking up his newer labors we believe Randolph Lewis will set a new high mark of achievement that will be gratifying to all who hold our art as a field of fine endeavor.

A modest and a most personable man, he is of that bigness that brings to you a problem when you seek to have him discuss himself. All of his experience has been with the bigger things, and as great ships are builded for deep waters we are glad to know that his new work will be of the size which we might confidently anticipate.

A personal observation of Randolph Lewis, extending over a period of years, has developed an enthusiasm for him and for his work. Therefore, this slight tribute and expression of cordial good wishes to a man to whom the screen owes a heavy debt.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

Atlanta Wins First Prize in "Brunet Month" Sales Contest

Pathe's consistently optimistic view of business tendencies is declared to be freshly fortified by the net results, just tabulated, of "Brunet Month" fourth anniversary sales contest which closed March 26. In announcing the winning branches with their percentages above quota, General Sales Manager E. A. Eschmann analyzes and compares accepted American business statistics for the month of March, 1919, 1920, 1921 and 1922, and illustrates his conclusion that business for March, 1922, in the case of Pathe showed a satisfactory increase while, general business showed a drop of 10.7 per cent.

This is a result of general interest and importance established by the completed "Brunet Contest Month" returns. It is a result showing conclusively that the business was there and only needed to be gone after with confidence. The test really covered a period of ten weeks, including a six weeks' qualifying contest for the purpose of classifying the branches into five districts of contesting teams. Quotas were fairly established for the different districts and branches —and here enters with emphasis the big fact in connection with the whole affair.

The tabulated figures show an actual net increase of 19.81 per cent. over quotas established on the results of immediately preceding periods, and took into consideration also the extra energy that would be called forth in honor of Mr. Brunet's fourth anniversary and the stimulus of prizes to be won.

The winning branches and their managers are: First—Atlanta, W. W. Anderson; second, Indianapolis, N. W. Moray; third, Omaha, C. W. Taylor; fourth, Dallas, D. J. Coughlin; fifth, St. Louis, Frank Harris.

Experts Engaged on Making Film

That Paramount is determined that "The Old Homestead," which is shortly to be filmed under the direction of James Cruze, shall be a picture worthy of the tremendous theme of the story and commensurate with the prestige which the famous play has held for more than a quarter of a century, is evidenced by the notable corps of literary experts now engaged in preparing it for the screen, says a statement from that company.

"Can Be Recommended to All," Says Sherwood of "Life," After Seeing Harold Lloyd's Latest

Robert E. Sherwood, motion picture critic of "Life," was treated to a pre-view of the newest Harold Lloyd Associated Exhibitors feature, "Grandma's Boy," the other day, and was so pleased that he wired a review back to his publication.

Mr. Sherwood's comments on "Grandma's Boy" were printed in "Life" of April 27. After declaring that "the public is becoming more discriminative," and expressing the belief that "the salvation of the movies lies in pictures based on simple stories, produced with a minimum amount of ostentation and a maximum amount of intelligence," he says:

"Which brings us to a consideration of Harold Lloyd's latest picture, 'Grandma's Boy.' Lloyd has made many splendid comedies of varying lengths— from one reel up; but he has never done anything better than this. It is, at the same time, his most ambitious work and his finest. He has told a story that is both funny and dramatic and that contains an unobtrusive but very definite idea.

"It is the story of a boy who is so utterly lacking in self-confidence that he is actually a miserable coward. He is kicked about by everyone and is too meek to protest. His grandmother, realizing his pitiful condition, decides to reform him by underhand methods—and her success is demonstrated in as lively a series of episodes as these old, glazed eyes have ever witnessed.

"'Grandma's Boy' is one of those rare pictures that can be recommended to everyone, big or little, youthful or aged, and any of our readers who are inclined to dispute the commendation may receive official permission to stay away from the movies for the rest of their lives."

"Silas Marner" Is Current Release of the Associated Exhibitors; Highly Praised

"Silas Marner," from George Eliot's exquisite story of the weaver of Raveloe, is the current Associated Exhibitors release, April 30, having been the date officially set. Educators, students of literature, artists, welfare, workers and others who had a pre-view at the Hotel Plaza, New York, as guests of Miss Anne Morgan's American Committee for Devastated France, already have given high praise to the photoplay, and equally enthusiastic commendation has come from persons who have seen it elsewhere.

One of the strongest claims made for the production is that foot by foot the film stands the test of comparison with the original story, which is one of the most widely-read novels in the English language. It was possible to picturize the tale exactly as it was written because George Eliot placed little dependence upon elaborate word pictures, but relied rather on the action of her characters for the unfolding of the plot.

The settings of the picture also are declared to be marvels of artistic accuracy. Rural and village England of the early nineteenth century, with its inns and taprooms and quaint, picturesque thatched-roof cottages, is reproduced. Interior scenes of lovely old English manor houses were furnished with rare relics borrowed from private collections.

Kent in Title Role

The title role is played by Craufurd Kent. The part of Eppie, the foundling, is taken by Helen Rowland, with Jean Girardin taking the role when the girl is grown. Bradley Barker, Marguerite Courtot, Anders Randolf and Henrietta Crossman are others in the cast.

Exceptional Record Established by Harold Lloyd on West Coast

The claim is made that no other picture star has ever established the record that is now being made by Harold Lloyd's comedies on the West Coast. The Los Angeles representatives of Pathe and Associated Exhibitors report this week that out of a possible 100 per cent. of available accounts in this territory, 95 per cent. is now playing Lloyd's pictures.

The entire complement of Associated Exhibitors prints on "A Sailor-Made Man," which was augmented to accommodate the tremendous demand, has been booked solid until late in June, not a single open date being available on any print. The comedy has already played in 150 theatres in the Los Angeles territory, and within another month unquestionably will have played 200.

Many theatres that have played this four-reel clean-up are seeking rebooking dates, but cannot be accommodated until the theatres booking it in the outlying sections have played it. Unable to get an immediate return booking, Pantages in Los Angeles has booked the entire two series of Associated Exhibitors-Lloyds, and beginning with "Now or Never" on June 28, will begin running them at two week intervals. West Coast Theatres, Inc., is now negotiating for repeat bookings on both series.

Success of "Fascination" Even Greater than "Peacock Alley"

Mae Murray, presented by Robert Z. Leonard in her most recent photoplay, "Fascination," won twin triumphs Easter week, Metro says, when this picture was shown at the Capitol Theatre, the world's largest picture palace, in New York, and at the famous Stanley Theatre in Philadelphia. There was a large attendance in both instances, and the press was highly commendatory, it is stated.

The success of "Fascination" exceeded even the auspicious premiere of its predecessor, "Peacock Alley," Metro states, when this earlier Mae Murray picture was chosen by B. S. Moss for the attraction with which to open his beautiful new Cameo Theatre, in Forty-second street, New York.

"There's always a big house to see Mae Murray pictures," commented William E. Atkinson, vice-president and general manager of Metro, upon the business "Fascination" was doing at the Capitol and Stanley, "no matter whether the house itself has five hundred seats or five thousand."

"Ruling Passion" Comments Give Arliss Clue as to Public Taste

How to hit the public taste in motion pictures has been a long-standing problem for both producers and stars, but George Arliss believes he has solved it. A volunteer "exhibitors' advisory committee" of showmen who have played "The Ruling Passion" with Mr. Arliss as the star, and released through United Artists, have told Mr. Arliss bluntly what their audiences want most to see.

These men have registered their impressions because of their strong interest in Mr. Arliss' artistry, and because he wrote them that he was anxious to do the kind of stories that the public appeared most to like.

"I think these views," said Mr. Arliss, "constitute a valuable index to popular movie taste, and I give them gladly to my colleagues in the studios. If every studio would, this coming summer, yield one picture with absolute popular appeal, what a boost it would be as a whole, for the industry this fall."

Harold B. Franklin, of Shea's Hippodrome, Buffalo, N. Y., informs Mr. Arliss that his public overwhelmingly is for drama interlaced with comedy, "and with plenty of heart interest," he adds: "I believe that you will find," says Mr. Franklin, "that statistics show the greatest success has attended more plays of a more serious nature, relieved by comedy."

Confirming Mr. Franklin's views, and coming from another section of the country, Mrs. M. L. Kiplinger, of the Opera House, San Bernardino, Calif., declares that "drama with touches of comedy appears to be best liked."

"There is enough of tragedy in life," says Mrs. Kiplinger, "and farce comedy, on the other hand, is soon forgotten. The public likes real stories, with a touch of pathos —the smile, the tear, the thoroughly human depiction."

But from Tampa, Fla., the exhibitor report favors strictly light entertainment. C. D. Cooley, who has five Tampa theatres, says: "The public likes pictures and entertainment of a light order. Still, they want a consistent theme, one not entirely farce."

C. B. Swartz, a partner in the Stockton Theatre, Stockton, Mo., indexes his public in newspaper-paragrapher fashion: "Our best people like spontaneous, unexpected humor. Even the children seem 'to get' it. A drama containing homely pathos, spontaneous humor and clean wit, rings the bell here. Pungent, good-natured, stingless repartee gets applause always. Heavy, stilted, pedantic stuff not wanted. Quick action, with no draggy intervals, pleases."

And from Wayne, Neb., through Elmer Gailey, Crystal Theatre, comes the percentage form of report, thusly: "Tragedy pulls 50 to 60 per cent. Comedy drama, 80 to 90 per cent. Real comedy, 90 to 100 per cent."

Wyoming wants drama, provided the theme ends cheerfully. E. A. Gross, of the Empress Theatre, Glenrock, says: "You must send them out with a great big smile, and they are sure to come back. You did it, Mr. Arliss, with 'The Ruling Passion' and you can do it again just as often as you please.

"People have been intrenched too long behind that drawn and sober look, and want to be shaken out of the mood of the war days and hard business conditions since. The exhibitors of the United States will have to put new life into the public, and it can be done only with a smile—something to laugh at; nothing to make them cry. It is really a sacred duty and you should tell the country's exhibitors so."

Airplane Used to Procure Crowds

Filming "Nero," the big Fox screen spectacle recently completed in Rome, Italy, presented many new problems for Director J. Gordon Edwards to solve—not the least of which was the question of obtaining the huge mobs that the story called for. The usual supply of professional extras utilized by the Italian motion picture companies whenever they had a big spectacle in progress was found entirely inadequate, it is said and two aeroplanes were engaged, and for a week prior to the day on which a big scene was to be taken flew over Rome and the surrounding country side, dropping thousands of circulars which offered the finder and his family a chance to take part in the picture. Amusements were provided for the crowds which came while they waited their chance in the film.

Jackie Coogan Has Leading Role in the Film of "Oliver Twist"

"Oliver Twist" will be a massive production according to a statement from Sol Lesser and Jack Coogan, Senior. It is stated also that an exceptional cast of players will be seen in the finished production.

Jackie Coogan will enact the role of young Oliver and Lon Chaney will be seen in the role of Fagin. This characterization of Mr. Chaney's is said to be the finest in his brilliant career. Gladys Brockwell is playing the part of Nancy Sikes and big George Siegmann will be seen in the role of Bill Sikes.

Frank Lloyd is in complete charge of direction with Harry Weil assisting. Glenn McWilliams is handling the camera with Robert Martin assisting. McWilliams held the cameras down for the "My Boy" and "Trouble," productions made by Jackie Coogan. Shirley Vance Martin is in charge of the still photographing and Irene Morra is in charge of the cutting.

Tourneur Off to Film "Christian"

With preparations practically completed so that he can begin actual work of photographing a new screen version of Sir Hall Caine's novel, "The Christian," for Goldwyn, soon after his arrival in London, Maurice Tourneur sailed last Saturday.

He took with him J. J. Cohn, production manager at the Goldwyn studios in Culver City, to act as business manager; Charles Van Enger, cinematographer, and other members of his technical staff.

Richard Dix Cast as John Storm for Goldwyn's "The Christian"

Richard Dix has been selected by Goldwyn to play the role of John Storm in Goldwyn's forthcoming screen version of the novel that established Hall Caine as one of England's outstanding novelists. It is through this novel, "The Christian," that Sir Hall became known throughout the world. It has sold more copies than anything else that he has written and still finds an eager public.

Casting Director Robert L. McIntyre, Director Maurice Tourneur and Goldwyn's production chief at the studios, Abraham Lehr, canvassed the entire field of screen stars and leading men and the best of the younger actors of prominence on the speaking stage before selecting Mr. Dix for the part.

He left Los Angeles for New York and London on Sunday last and will reach London by the time Director Maurice Tourneur is ready to begin photographing the production. Oddly enough, "The Christian" was the first play that Dix ever saw on the stage. His parents, being of a religious trend, frowned on his early interest in the theatre, but relented to the extent of letting him go to the theatre for the first time when "The Christian" was played in St. Paul.

"Orphans of the Storm" Turns Away Thousands in St. Louis

"Every single night we have to turn thousands away from the theatre, have stood them every night at both shows, and it is absolutely impossible to get into the house after 9 o'clock," is the report that comes to the United Artists home office from the management of the Fox-Liberty Theatre, St. Louis, where D. W. Griffith's "Orphans of the Storm" is being shown for an indefinite engagement.

Eugene Quigley, manager of Ascher's Capitol Theatre, Cincinnati, telegraphed to United Artists:

"'Orphans of the Storm' opened tremendously. In my opinion it is by far the best of all Griffith films. The audiences at the Capitol were simply staggered with the picture's tremendousness, charmed with its simplicity, and appalled by ints realism, and above all found no fault with the advanced admission price for the first time in the history of this theatre."

All house records for the opening performances, the opening day and for the week, were broken at the Strand Theatre, Seattle, when the picture was shown there recently.

Saunders Returns After Trip in Interest of Metro Releases

Edward M. Saunders, general sales manager of Metro Pictures Corporation, returned to the home offices of the company in New York this week after a flying trip to the west coast in the interest of special Metro releases.

Important Conferences

Chief among his aims was conference with district and branch managers regarding bookings of "Fascination," the new Tiffany photoplay in which Robert Z. Leonard presents Mae Murray, and to discuss plans for the disposition of the Rex Ingram production, "The Prisoner of Zenda," which will be distributed in the fall. This picture is a screen version of Anthony Hope's novel, as dramatized by Edward Rose.

Vidor Films Webster Novel

President Arthur S. Kane, of Associated Exhibitors, announces that May 28 has been fixed as the release date for Florence Vidor's next feature, "The Real Adventure." Reports of persons who have had previews of the production, her second as a star, move Miss Vidor's sponsors to predict that in it she will make a greater appeal for popular favor than in her first Associated Exhibitors success, "Woman, Wake Up!"

"The Real Adventure" is a five-reel picture from the well known novel by Henry Kitchell Webster.

Making Plans for More Productions

Lloyd Hamilton, star of Educational-Mermaid Comedies, and Jack White, supervising director and partner of Hamilton in Hamilton-White Comedies, Inc., are in New York, accompanied by their new general manager, E. H. Allen.

Hamilton and White are arranging with E. W. Hammons, president of Educational, plans for production work during the coming year. Hamilton-White Comedies, Inc., have made thirteen Mermaid Comedies for Educational during the current season.

Co-operative Production Begins at R-C Studio; More Stars Named

The eyes of film executives are now centered on the R-C Studios in Los Angeles where, for the first time in the history of the motion picture industry, production on a large scale is being put on a co-operative basis. Actual work on the first units on a profit-sharing basis has now been started. The new R-C producing units, which are now lined by P. A. Powers, managing director of R-C Pictures, are:

Ethel Clayton, who has come to R-C after her successful work as a Paramount star. Harry Casey, noted exponent of outdoor characters. Mr. and Mrs. Carter De Haven, resuming their domestic comedies after a year's retirement from the screen. Jane Novak, leading woman for some of the foremost male stars, who will be featured in big outdoor dramas, to be directed by Chester Bennett. Other stars for Chester Bennett productions will be announced later.

Helen Jerome Eddy, who will be featured in plays of spiritual significance as befits her usual personality. These will be known as Ray Carroll productions. Norman Dawn productions. The continuity for the second of that series is now in preparation. The first is "The Son of the Wolf." Robert Thornby, noted director, who will direct six all-star features a year. Emory Johnson, who will produce big special productions, the first of which "The Midnight Call" is now complete. Doris May, who is continuing in her light comedy successes.

Aside from these developments, negotiations are said to be pending for two series of comedies to be made at the R-C Studios. It is also known that Mr. Powers now is negotiating with one of the leading male stars and another director equally well known.

Miss Clayton will star in society plays of a calibre that made her a favorite on the Paramount program for the past few years. Each picture, however, will be produced as a special attraction, under the direction of a well known director, who will be announced shortly. Her latest release is "The Cradle" and her "For the Defense" has been completed and will soon be given to the public.

Mr. Powers always has personally directed the picture activities of Harry Carey, though the pictures were seen on the program of Universal, of which Mr. Powers was for a long time treasurer. This star will produce six outdoor specials for R-C annually. He will be directed by Val Paul.

To the De Havens goes the distinction of being the first unit to start actual production at the R-C Studios under the co-operative plan. The first comedy, now completed, is entitled "They're Off," and others will follow at regular intervals. All of these comedies will be in two reels. Malcolm St. Clair, who has had a long experience in comedy directing, will handle the megaphone for this unit.

Jane Novak's first R-C subject will be made under the direction of Chester Bennett. Edison Marshall's book, "The Snow Shoe Trail," scenariozed by Marion Fairfax, will introduce her as an R-C star. "Colleen of the Pines" will be her second starring vehicle. Further stars for the Chester Bennett unit will be announced in the near future.

Miss Eddy has written her own story for her first R-C production. Tentatively it is titled "A Slice of Life." Winifred Dunn, of the R-C staff, is preparing the continuity.

Mr. Powers selected Robert Thornby to direct a series of special pictures with all star casts after mature deliberation as the best man qualified to interpret for the screen certain books and originals which R-C controls and which are promised to result in productions of an unusual type.

Doris May, who has been making a series of light comedies for R-C, will continue production. She is about to start her sixth R-C picture, tentatively titled "In Search of a Thrill." Her fifth production, recently completed, is "An Unexpected Honeymoon."

To Start in June

Gloria Swanson will be back in California around the first of June when the Paramount star will begin work on "The Impossible Mrs. Bellew," a story by David Lisle, adapted by Elmer Harris and Percy Heath. It will be a Sam Wood production.

George Fitzmaurice Producing Famous "To Have and To Hold"

Paramount executives, both in the production department and in the sales organization, are said to be elated over the fact that George Fitzmaurice was available to produce "To Have and to Hold," the famous romantic-historical novel by Mary Johnston. This story, first published in 1899, is recognized as one of the real masterpieces of American literature and requires handling by a director possessing the keenest artistic sense.

Mr. Fitzmaurice, following a long line of Paramount successes in which Elsie Ferguson and Mae Murray were the respective stars, reached the pinnacle with his production of "Peter Ibbetson," "Three Live Ghosts" and "The Man from Home," the last two of which were produced abroad, and only recently returned to this country.

"It was decided to film 'To Have and to Hold,'" said Mr. Fitzmaurice, "because its unique combination of history, drama and romance makes it of undying appeal. And at the present time there is a decided vogue for plays of the costume variety. Our last reason for the production is that we were able to secure for the part of 'Lady Jocelyn' Miss Betty Compson, an actress whom I consider above all others to be eminently fitted for the extremely appealing central role."

Century Films Signs New Contract

On the eve of his departure for Europe Abe Stern announces that he and his brother, Julius, have signed a new contract with Universal by which the latter will release fifty-two two-reel Century comedies during the coming year. This contract was signed on Saturday, April 29, and orders have already been wired to the coast giving the outline of a most original and elaborate two-reel program for the coming season.

Mayer Completes Triumvirate of Directors, Signing Barker

With the signing of Reginald Barker, Louis B. Mayer recently completed the formation of a great directorial triumvirate. The other two points in this triangle are held by John M. Stahl and Fred Niblo.

These three directors will produce as independent units under the Louis B. Mayer banner, working at the latter's spacious studios on Mission Road, Los Angeles. Their pictures will have all-star casts, and the stories will be selected from the best material available.

J. G. Hawks, for three years managing editor and supervisor of production at Goldwyn's, and for five years previously associated with C. Gardner Sullivan at the Thomas H. Ince studio, has been appointed by Louis B. Mayer as managing editor of all of his productions.

Mr. Mayer is now completing arrangements with Metro for the release of some of these pictures, but just which ones has not yet been announced. There still are some Mayer productions to be delivered to Associated First National for distribution.

High Praise for Educational Film

"The Rainmaker," the latest Mermaid Comedy featuring Lloyd Hamilton released by Educational, which James W. Dean, critic of the Newspaper Enterprise Association declared entitled Hamilton to a place in the comic hall of fame, continues to win warm approval from newspaper critics throughout the country, Educational says.

Gish-Reid-Griffith Picture Revived by R-C Corporation

A revival of "The Fatal Marriage," supervised by D. W. Griffith and starring Wallace Reid and Lillian Gish, is announced by R-C Pictures as a June release. The picture is a screen adaption of Tennyson's "Enoch Arden."

While the picture was made several years ago, it is said to be thoroughly modern from a technical standpoint, and as it is a costume play, being laid in England in the latter part of the eighteenth century, it is almost impossible to detect that it is not a modern picture, states R-C Pictures.

That it is a story of sufficient dramatic merit is made certain by the number of times that the Enoch Arden theme has been used on the spoken and silent drama. In "The Fatal Marriage" Tennyson's story is closely adhered to, and the beauty of his descriptive poetry, some of which is used for titles, will be accentuated by beautiful scenes.

Completes Work

Nita Naldi has completed her work in "Blood and Sand," the Fred Niblo production for Paramount in which Rodolph Valentino is to star. Miss Naldi played the Spanish vamp.

In "Borderland"

"Borderland" is a new Agnes Ayres Paramount picture now in production. There two complete plots two leading men, two "villains," two cute little "kiddies," and the star plays three distinct parts.

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"Early Bookings Point to Extensive Distribution of "Reported Missing"

The box-office test for "Reported Missing" has completely fulfilled expectations for the new Owen Moore picture during its first public exhibition at the Criterion Theatre, New York, is the belief of John H. Woody, general manager of Select, and the early bookings indicate that a country-wide distribution of the Selznick special will be accomplished in record time. Special showings for exhibitors have been given in Chicago and Minneapolis, and showmen in all of the large centers of population will see "Reported Missing" at special screenings during the next fortnight.

The Chicago showing resulted in "Eddie" Silverman, local manager of Select, closing with Aaron Jones, of Jones, Linick & Schaeffer, for the first run of the new Selznick attraction at the Randolph Theatre, with other J. L. & S. theatres to follow. Henry Siegel, of the New York Exchange, has contracted with Marcus Loew for the metropolitan appearances of "Reported Missing" after the Criterion initiation. The Moore picture also goes to the other houses on Loew's Circuit with the State, Cleveland and Valentine, Toledo, announcing May playing dates.

The Lynch Enterprises, with theatres booked out of Dallas and Atlanta, will first show the new offering in the principal cities of the South and Southwest. Whitehurst's Century will give the first showing in Baltimore; Pittsburgh will be introduced to the new work at Harry Davis' Grand, with the Cameraphone, East Liberty, also contracted.

A. H. Blank's Circuit will give the first Omaha, Neb., showings and Mr. Blank will also play "Reported Missing" at his Des Moines, Sioux City, Waterloo and his many other theatres in Iowa. Libson's Walnut will give the first showings in Cincinnati; the Alamo will present the picture for the first time in Louisville, and Frankle Brothers will play it a full week at their Majestic, Columbus.

The Broadway, Richmond; Brentlingers theatres in Fort Wayne and Evansville; Empire, Syracuse; Fabian's Brantford, Newark and Montauk, Passaic; and Adams' U. S. Theatre, Paterson, are given as other scattering instances of where the new Moore show has been contracted for exhibition.

In New Picture

"The Bonded Woman", is Betty Compson's latest Paramount starring feature. It is a South Sea Island picture. John Bowers is leading man.

Eastern Production Increases, Tilford Company's Work Shows

Production activities in the East are beginning to show a marked increase, according to a statement by Walter Ford Tilford, president of the Tilford Cinema Corporation, which took over the studios at 332-334 West Forty-fourth street, formerly the Tiffany studios, New York City, on the first of last month.

The Tilford Company, which does all its work on a definite contract basis, completed "Destiny's Isle" for W. P. S. Earle and J. Stuart Blackton, Jr., a few days ago, and built the sets and handled all of the studio work on the Arthur Housman feature just completed at the Biograph studio. This week it is busy with contracts for three new, big productions.

The first of these covers the settings on Mae Murray's next picture for Metro, "Broadway Rose," which is presented by Robert Z. Leonard. The company is also handling in its entirety the production now being made by Holtre Productions, Inc., with Irene Castle as the star, for Hodkinson release. This unit is now in Miami on location, and the picture, which is tentatively titled "Don't Weaken," is being directed by Alan Crosland. The Tilford Company is making the whole production at a fixed figure under contract.

At the Biograph studios it is producing the next Triart picture, starring Mary Astor, based on the famous painting "Hope," which is being produced under the direction of Legaren A. Miller. This picture also is being filmed under contract.

The Tilford Company expects to begain work on the first William Nigh independent production within a week or ten days, and it is Mr. Tilford's opinion that production in the East is beginning definitely to speed up.

Myron Selznick Starts Production in Hollywood

Production activities at the United studios, Hollywood, now include the activities of Myron Selznick, who lately arrived on the coast with his stars and staff to continue the creation of Selznick attractions which was interrupted a month ago when the Talmadge studios, in New York, were abandoned. Tamar Lane, who went to Hollywood as publicity representative, has begun transmitting information to the home office publicity department.

Owen Moore has begun work on a production to be directed by Victor Heerman from Sarah Y. Mason's scenario. Margery Daw has been secured to play one of the two important "girl" roles opposite Mr. Moore in "A Previous Engagement," and six stages are now occupied in forwarding the work of producing a successor to "Reported Missing."

Elaine Hammerstein, directed by George Archainbaud, will begin at once the screening of "Borrowed Wings," a scenario by Edward Montague, who wrote "Under Oath," the last picture Miss Hammerstein made in the East before departing for Hollywood. Myron Selznick is now completing the cast.

I. Lesser Promises Twelve Specials

Twelve special productions in addition to an elaborate feature output, consisting of twenty-four features, will be released next season by Western Pictures Exploitation Company, Irving Lesser announces. One of the specials, "Flesh and Blood," is already completed. Lon Chaney, Jack Mulhall, Edith Roberts and Noah Beery are included in the cast. Another of this group is written by Elinor Glyn, entitled "Through Eyes of Truth." Mr. Lesser will remain in New York until plans for distributing the Jackie Coogan features have been completed.

Film Begun May 1

May 1 was the starting date for "Pink Gods," Penrhyn Stanlaws' next Paramount production in which Bebe Daniels and James Kirkwood will head the cast, with Anna Q. Nilsson, Adolphe Menjou, Raymond Hatton and others in prominent roles.

"Too Much Business" at Capitol Inspires Much Hearty Laughter

The Capitol Theatre on Broadway, New York, known as the "largest theatre in the world," was the scene of the opening of "Too Much Business." Judging from the way the "first night" audience received the picture, which is unique in being a seven-reel comedy, "Too Much Business" is likely to prove all that its name implies for the management of the Capitol

"At the Capitol yesterday," observed the reporter for the Morning Telegraph, "there was hearty laughter at many of the amusing scenes. The audience liked the picture and had every reason for doing so. 'Too Much Business' is good, clean, legitimate fun. It is bright and pleasing entertainment that is bound to find favor with all who are fortunate enough to see it."

The other reviewers in the New York morning newspapers agreed pretty well with the verdict of the audience at the Capitol.

Attractive in Theme

"Here at the Capitol Theatre," wrote the Morning World, "is a picture version of one of Earl Derr Bigger's Saturday Evening Post stories of the 'John Henry' series. It seems to be just a little funnier than most of our present day screen comedies, and it is more than that. It is so directed by Jess Robbins that it keeps right after its story every minute of the time. So that at the end you feel a natural desire to applaud. Did you ever notice how few photoplays ever cause you to lay your hat and coat in the next seat and clap your hands? 'Too Much Business' is attractive in theme largely because it stands right up face to face with 'big business' and exposes the sham of parts of it."

R. C. Bruce Touring California to Make "Shots" for New Films

Robert C. Bruce, whose Wilderness Tales now being distributed by Educational are proving the most popular works of his career, is touring the state of California by automobile with a party of photographers and actors on the first picture making expedition in his second season of making Wilderness Tales.

Mr. Bruce went to Portland a few weeks ago to make his headquarters there and prepare for his second summer's work.

Having organized his companies of actors and made other preparations for the season's work, he and his party left Portland several days ago to travel virtually the entire length of California, most of the trip to be made along the coast to pick locations for "shots" to be made on the return trip.

Selznick Gives Midnight Showing of "The Referee"

After the evening presentations of "Reported Missing" at the Criterion Theatre, New York, on May 3, Lewis J. Selznick screened a showing of Conway Tearle in "The Referee" for the entertainment of the sporting fraternity and sport writers on the New York dailies. As its title indicates, "The Referee" in its plot development,, shows boxing in many phases and climaxes in a prize fight as its "big punch."

In staging the presentation at Fort Lee, when the Selznick studios were over in Jersey, Myron Selznick assembled a number of celebrities from local sporting circles to appear in the fight scenes and give authenticity to the encounter.

Appears in Person

At the Criterion show Conway Tearle appeared in person; Ralph Ince was there, Joe Humphrey watched himself on the screen, and in the audience was noted many of New York's sporting fraternity. Sport writers who sign most of the "dope" on New York sporting pages were present and for once the Criterion took on the appearance of a sporting club being entertained by a picture right "in the subject."

First National Units Now at Work on Many Spectacular Productions

An exceptional array of box-office attractions are now in various stages of production for First National release. With the aim of "Bigger and Better Pictures" in view, the producers whose pictures are distributed by Associated First National are concentrating on "master pictures" — productions which will duplicate the box-office successes of "Penrod," "Smilin' Through," "The Kid," "Peck's Bad Boy," "Hail the Woman" and "The Silent Call."

Norma and Constance Talmadge, famous star sisters, arrived in Los Angeles last Friday accompanied by Producer Joseph Schenck, who has obtained the film rights to William H. Harris' "East is West," and Edgar Selwyn's "The Mirage." Both of these have been very successful stage plays.

Norman Talmadge will make "The Mirage" at the United studios and Constance Talmadge will make the interiors of "East is West" on the same lot, later taking her company to China for the exteriors.

Norma Talmadge's latest First National release, "Smilin' Through," is proving to be one of the greatest pictures of this artist's career and more of an attraction on the screen than it was on the legitimate stage. Her release to follow "Smilin' Through," which will soon be seen at the Kinema Theatre, will be "The Eternal Flame," a lavish production adapted from the pen of Honore Balzac.

Dorothy Phillips, heroine of many great productions, is soon to be seen in what is hailed as her greatest film, "Hurricane's Gal," produced by Allen Holubar, and three months in the making. Katherine MacDonald has just completed "The Woman Conquers," a lavish picture of the northland, and scenically her most beautiful attraction. Her next starring vehicle will be "White Shoulders." The picture will be made by Preferred Pictures at the Louis B. Mayer studio.

John M. Stahl has completed the big Louis B. Mayer picture, "One Clear Call," a film requiring five months to make, and Maurice Tourneur has finished the making of "Lorna Doone," a spectacular production. Mabel Normand is nearing the end of Mack Sennett's "Suzanna," a romantic costume picture of the era of Spanish dominance of early California.

Charles Chaplin, the world's greatest comedian, is building up the plot of his next First National attraction, and Buster Keaton has just completed two funny two-reelers, "The Blacksmith" and "The Frozen North."

Richard Walton Tully, noted author and playwright, has finished filming his legitimate play, "The Masquerader," starring Guy Bates Post, and is preparing to offer the same star in the picturization of the lavish Tully play, "Omar the Tentmaker." Marshall Neilan has completed two big productions, "Fools First" and "Her Man," the former of which is scheduled for early release.

The complete cast for "Someone to Love," the most recent Thomas H. Ince feature to enter production, is announced by Clark W. Thomas, Ince manager, as a near-perfection "balance" in characterization. The cast is Madge Bellamy, Cullen Landis, Noah Beery, Vola Val, Harry Rattenburry, Carrie Clark Ward, Bert Sprotte, Lincoln Stedman and Larry Steers. The director is John Griffith Wray.

J. L. Frothingham will take his initial plunge into film direction next month. The producer will personally direct "The Vengeance of the Deep," an A. B. Barringer story with South Seas and New York City locales. Marguerite de la Motte will be featured. Forthingham recently completed "The Man Who Smiled," a First National attraction, scheduled for early fall release.

"Gymnasium Jim," one of the snappiest two-reel comedies ever produced by Mack Sennett, has just been titled and shipped East. In this newest comedy, Billy Bevan, featured comedian in this series, supported by Mildred June, puts over some of the cleverest work of his screen career.

"Lady Godiva" Opens

The Associated Exhibitors spectacle, "Lady Godiva," thrilling ride and all, begins with an engagement at the Central Theatre, New York, Sunday, May 7. Picture lovers in the big city have awaited the coming of this feature with impatience, and the importance of the event is believed to justify fully the booking at the Broadway house.

"Smilin' Through" Begins Three Weeks' Run in Boston

Impressed by the success with which "Smilin' Through," Norma Talmadge's current First National attraction, has been meeting, and the fact that many original runs have had to be extended, the management of the Park Theatre, in Boston, booked it for a three weeks' run. The engagement started on May 1.

In the vernacular, "Smilin' Through" is "cleaning up" everywhere, and is proving a sensational success from the attendance and box office standpoints. At the Strand Theatre in New York it was held over for a second week, and at the Colonial Theatre in Columbus, O., it was also run for a fortnight, the first picture to accomplish that feat at the Colonial in many months.

"Exceptional business; second week's business as good as the first; capacity audiences almost every evening," was the verdict of the management.

The intense eagerness with which exhibitors are booking this picture was evidenced by the action of Charles W. Picquet, owner of the Carolina Theatre at Pinehurst, N. C.

Mr. Picquet wanted "Smilin' Through" so badly for immediate showing that he did not wait for a salesman to call, and decided that a letter or telegram was too slow. So he chartered an aeroplane, and flew ninety miles to Charlotte, with the intention of carrying the film back with him. From the flying field he drove to the First National exchange in an automobile, but was disappointed. Every print of the picture was in use, and Picquet had to return empty handed.

The universal praise being bestowed on the picture by critics is shown in the following excerpts from reviews:

Omaha World-Herald — "Smilin' Through" is a credit to the film world. Such a picture as this, clean, artistic, without a moment of unpleasant suggestiveness, will do more to help the motion picture industry out of the mire of past scandals than all the propaganda in the world.

Milwaukee Sentinel — "Smilin' Through" is an artistic film with Norma Talmadge at her best.

Cincinnati Post — Norma Talmadge has here undoubtedly her best picture. Never before has she given the screen such a performance.

Syracuse Journal — Norma Talmadge, darling of filmdom, is more winsome and charming than ever in her portrayal of Kathleen and Moonyeen in the Jane Cowl success, "Smilin' Through." The dual role fits Miss Talmadge splendidly. One is apt to wonder which of the two he likes better.

Syracuse Herald — With Norma Talmadge at the helm, anything is safe and sure. Her picturization of "Smilin' Through," which began a week's engagement at the Strand Theatre Saturday, more than makes up for the lack of the voice by the beauty of the scenes.

Fox Has Strong, Diversified Program for Release in May

Five feature productions, two Sunshine Comedies, and three Mutt and Jeff Animated Cartoons constitute the list of May releases announced by Fox Film Corporation.

Heading the list is "Shackles of Gold," the screen adaptation of Henri Bernstein's famous drama, "Samson." William Farnum is the star and Herbert Brenon directed. Tom Mix will be seen in "The Fighting Streak" from a story by George Owen Baxter. Arthur Rosson directed. Patsy Ruth Miller is the feminine lead.

The William Russell release will be "The Men of Zanzibar," from the famous story by Richard Harding Davis. The picture was directed by Rowland V. Lee. "Strange Idols," a Dustin Farnum picture, is from a story by Jules Furthman and was directed by Bernard Durning. John Gilbert will be seen in "The Yellow Stain," written by Jules Furthman and directed by Jack Dillon. Claire Anderson is the leading woman.

The Sunshine Comedies for May are "El Toro" and "The Wise Duck." The Mutt and Jeff Cartoon releases are "Hop, Skip and Jump," "Modern Fishing" and "Hither and Thither."

Ince Players Travel with the Circus

For the first time in motion picture annals, it is believed, a company of film players is to travel with a circus and the itinerary chosen is through the San Francisco Bay section. The screen players, Cullen Landis, Madge Bellamy and Noah Berry, are from the Thomas H. Ince studios. They will join Howe's Great London Circus at San Jose and will work under the "big top" throughout the San Francisco Bay district.

The Ince screen players, with cameramen, character, "props" and directors, are under the direction of John Griffith Wray, who directed the recent Ince special, "Hail the Woman." Wray is filming a forthcoming feature, "Someone to Love," a story that has for its background a traveling circus in Southern Canada. The entire picture is being filmed in Northern California, the woodland exteriors in the vicinity of Santa Cruz, while the circus scenes and crowds will be secured throughout the San Francisco Bay district.

Early Showing of "The Beauty Shop"

"The Beauty Shop," Cosmopolitan Productions all-star comedy picture, will be given its pre-release showing, beginning May 14, by Hugo Reisenfeld, in either the Rialto or Rivoli Theatres. The cast includes Raymond Hitchcock, the Fairbanks Twins, Louise Fazenda, Billy B. Van, James J. Corbett, Montagu Love, Laurance Wheat, Diana Allen, and others. Edward Dillon directed.

The titles are said to be exceedingly humorous, many of them having been written by Bugs Baer.

The story is from the record-breaking theatrical success by Channing Pollock and Rennold Wolf.

Big Bookings

Cosmopolitan Productions report "The Good Provider" bookings to be very heavy. Exhibitors all over the country are making special advertising and exploitation appropriation for this picture. Every indication is that it will be a worthy successor to "Humoresque," if not an even greater money maker than that Gold Medal winner of 1921.

Keeping in Personal Touch

By FRITZ TIDDEN

ONE day in March S. L. Rothafel, general director of the Capitol Theatre, contracted for a championship handball match with B. S. Moss, of the B. F. Keith Vaudeville Exchange—the price of the booking being $1,000. Rothafel has not played the booking. Moss is somewhat aggrieved.

"It was a contract," said Mr. Moss, "but Roxy has avoided the booking. In the picture game that is a practice the producers and distributors have been beefing about for several years. This is the first time, however, to my knowledge, that an exhibitor has refused to book a contract obligation of this kind."

Moss' friends are beginning to wonder if Rothafel is doubtful of his own prowess in the handball courts. The circumstances of the match were these:

Moss and Rothafel met at the Motion Picture Directors' dinner to Will H. Hays. Rothafel challenged Moss to a match for the exhibitors' handball championship of Greater New York. Moss accepted the challenge, also the terms—$1,000 a side. Lloyd Willis, of the National Association, was chosen to promote the match; Joseph Johnson, ex-Boxing Commissioner, now Commissioner of Public Works, was selected as referee; Mortimer Norden, president of the Norden Electric Sign Company, was chosen as stakeholder.

Moss has posted with Norden his $1,000 side bet. Friends of Rothafel say they expect him to post his side bet shortly. Moss' friends, on the other hand, say they are skeptical.

* * *

"Woman, Wake Up!" should concern those nice old ladies who go to the movies for a nap.

* * *

Jesse Lasky sails for Europe a week from Saturday.

* * *

It is stated that D. W. Griffith arrives from Europe simultaneously by the time we skid to press.

* * *

Helene Chadwick is in town for a three weeks' vacation. Put on your smoked glasses.

* * *

Jack Meador has left for the coast, where he will spend eight weeks at the Metro studio.

* * *

E. O. Van Pelt says that the railroads take the lawmakers to Washington but that the people bring them back.

* * *

There is one thing about the making of Bible pictures. There will be no "personal appearances."

* * *

Thomas Meighan and his director, Alfred E. Green, left the Lasky studio for George Ade's Indiana home to show the humorist the first "cut" of his story, "Our Leading Citizen," which Green just completed with Tom as star. On the same Santa Fe train was Walter Heirs, going as far as Chicago to make personal appearances. Walt is a scream wherever he shows. He will be gone three weeks or more.

* * *

Randolph Lewis has resigned from Pathe to go to England, where he will write a series of plays.

* * *

Claud Saunders once managed the Alhambra. Did his best to give the folks good, clean shows. The house went into stock this week. And the opening show is "Seandal."

* * *

Paul Gray is stopping at the Astor. A clerk said: "Mr. Gray, do you know Monte Blue?" Paul, not craeking an eyelid, replied: "Yes, I know Black and White, too. And to show you I am not color blind I'll go out and call a yellow taxi and see if Walter Green is in his office."

* * *

A finale hopper is a bird who breezes in for the last dance and breaks his neck trying to take the dame home. There is another species of the finale hopper who breezes into picture houses during the last reel. He wants to see who is taking his dame to the movies. She hops to the movies whether he takes her or some other admission payer escorts her.

* * *

Lester Allen, who, until Georgie White discovered him, was bringing in dollars for Sam Scribner and his burley-que associates, has recovered from an illness that confined him to his bed for eight weeks. Lester, until ill, was featured in George White's "Scandals of 1921," leaving the show in Chicago. Now Allen is dickering with Fred Quimby, formerly of Pathe, and promoter of the Jack Dempsey-Georges Carpentier championship pictures, who will star Lester in a series of comedies of two reels each.

* * *

In awarding the final prize in the Better Business Contest of "Topics of the Day" Films to Mrs. J. B. Prairie, 1586 Quarrier street, Charleston, W. Va., Timely Films, Inc., the producers of the famous screen subject, announce the close of this highly successful competition. During the run of the contest, an average of 18,000 answers per week were received from all sections of the country. Through this enterprise the best constructive answers to the question, "How Can Business Be Improved for the Manufacturer, Merchant, Worker and Unemployed?" were selected and screened in over 3,000 theatres from coast to coast.

The final winner is:

"It matters not what business pays labor for, in buying goods, labor pays proportionately. Labor should give an honest day's work, enabling present living conditions to become normal. OPEN FACTORIES—PAY LIVING WAGES—GIVE HONEST DAY'S WORK—REVISE TAXATION. REFORMERS AND BOOTLEGGERS BOOST TAXES. LIGHT WINE AND BEER BOOST REVENUE."

* * *

Roy Overbaugh recently returned from a long stay in Europe. On the way back some sharks were sighted. At least that was the report. Overbaugh took one look at them through the binoculars and said: "Whatever they are they have been in pictures. I saw the film on their teeth."

* * *

Gus Inglis, general manager for King and Florence Vidor Productions, and member of the firm of Willis and Inglis, has left California for the East in time to attend the Washington convention. He expects to remain in Washington until the convention adjourns and then continue his trip on to New York, where he will endeavor to secure some stage plays as vehicles for Florence Vidor's forthcoming productions on the Associated Exhibitors' release list. Inglis will make his headquarters at the Arthur S. Kane Pictures Corporation while in New York.

* * *

J. I. Angus was recently appointed comptroller of the Tiffany Productions, Inc., by General Manager M. H. Hoffman. Angus was especially selected for this important position because of his past services with such representative film organizations as Famous Players, William Fox and Robertson Cole. The first duties of the new comptroller will be the reorganization of his department. Angus has specialized in motion picture accountancy and will install the most efficient systems of cost analysis, and sales control. In order to accept General Manager Hoffman's offer to join the Tiffany forces Angus relinquished a lucrative practice as a public accountant.

* * *

Walt Hill says the new featherweight turnstiles in the subway give the cash customers no come back on service. The subway is one place where the people are always glad to get the gate.

* * *

Max Mayer, vice president of the Wohl Lighting Company, spoke on April 25 before Dr. Rogers' class in

GWYNEDD VERNON

The English "harem-scarum girl," who recently arrived in this country to star in pictures, keeps her many admirers in London posted as to her activities in America's filmdom

THE paragraph below, translated from the Spanish, appeared as an advertisement in the leading papers of Guatemala. It is indicative of the esteem with which the Chalmers Publishing Company's Spanish publication is held in South America.

GREAT "CINE-MUNDIAL" SONG CONTEST

The "Libreria Cervantes" announce the opening of its contest for first honors among our metropolitan musicians who are ready to compete for the prize of $1,000, national currency, for the best fox trot presented by local composers and entitled "Cine-Mundial," in honor of the great magazine of that name. The contest will close April 29. The judges, able and competent local personalities, will shortly after that date announce the name of the triumphant composer and adjudge the $1,000 prize, and besides a free yearly subscription to this important magazine to the winner.

Ayestas & Co., 10a Calle Oriente, No. 5, Guatemala

motion picture production and the Cinema Composers at Columbia University. Mayer's topic was "Studio Lighting."

* * *

With "French Heels," "Silk Hosiery," "Short Skirts" and "Bobbed Hair" is there any knowing "What Women Will Do?"

* * *

A seven pound girl was born to ZaSu Pitts, in private life Mrs. Tom Gallery.

* * *

"Lin-Croft," the country home of Hugo and Mabel Ballin, at Westport, Conn., has been sold to Rose O'Neil, the artist, and originator of the Kewpie doll. An artistic flavor surrounds the house; for it was at "Lin-Croft" that Ballin painted the murals which now decorate the Wisconsin State Capitol, and it was here, too, that Louis Joseph Vance, who occupied the house for a season, wrote some of his fiction.

* * *

Jack—"Why is Ethel so proud lately? She struts around as if she owned the earth!"

Pott—"Some scenario editor informed her that her plots were the best he ever returned."

* * *

On Monday evening, May 1, Julian Johnson, of Famous Players-Lasky Corporation, addressed the Cinema Composers at Columbia University on "The Preparation of the Photoplay from the Producer's Point of View."

Victor Herbert, famous composer, gives Jackie Coogan his first 'cello lesson

* * *

Maibelle Heikes Justice has returned to New York from a long stay in Washington. She expects to go to the coast shortly to visit Mary Miles Minter.

* * *

We are waiting with great interest for Elinor Glyn's forthcoming picture, "Thru Eyes of Truth," which is a picturization of Mme. Glyn's experiences in Hollywood. The film will be released by Western Pictures Exploitation Company.

* * *

Some wives will be hard to convince that "Heroes and Husbands" are synonymous.

* * *

Nils Bouveng, production manager of the Swedish Biograph Company, who has been in this country for the past eight months, sailed on the Aquitania May 2 for Stockholm, where he will spend the summer months in the interests of his company, and incidentally take a little vacation after his continued work over here. He expects to return to America in the Fall.

* * *

Edward Dillon thinks the time is ripe now for someone to picturize "The Johnstown Flood." Any old flood will do now that everybody thinks the country is "dry."

* * *

Florence Dixon had some new photos taken the other day and a friend looking at one remarked: "That looks like Hill." Miss Dixon was flabbergasted for a moment but then wised up and said: "That is Hill's work."

* * *

Louis Baum, general manager of Equity, sailed for Europe May 2. He will make a three months' business trip.

* * *

"Eden and Return" is a title that indicates Mother Eve may do a come-back.

* * *

"Should Husbands Know?" Betty Blythe's latest picture, a Whitman-Bennett production for Pyramid Pictures, opens an indefinite engagement at B. S. Moss' Cameo Theatre, New York, May 7.

Joe Di Lorenzo has arrived on the coast, culminating a sales trip that took him to many key cities.

* * *

Let's see, we think it was at least six months ago that we printed in this hit-or-miss department that we thought H. G. Wells's "Outline of History" had possibilities of a great picture.

* * *

The popularity contest for the king and queen of filmdom got a great start and is going strong.

* * *

"Why Announce Your Marriage?" The gossips will do it for you.

* * *

Dimitri Stephon has been appointed managing editor of "Starland Review," the series of one-reel subjects made by C. B. C. and released by R-C.

* * *

Tommy "Bozo" Snyder, whom Barney Gerard has been exploiting in his "Follies of the Day," left for Los Angeles this week where he will start production on the first of a series of two-reel comedies. Bozo was to have gone to Europe with "Follies of the Day," but Gerard made other plans at the last moment.

* * *

Eddie Cadorot, head of the Illinois exhibitor organization, came to town this week, but left Wednesday for Washington, D. C., to attend the hearing on the Lambert music tax bill.

* * *

Harry O. Hoyt goes to Medford, Mass., next week to start on the first Holman Day picture.

* * *

Hugo Riesenfeld conducted an orchestra of eighty at Carnegie Hall, May 4, as part of New York's Music Week celebration. The Ampico special film, "Immortalized," showing Eddy Brown, Alma Gluck, Leopold Godowsky, Alexander Lambert, Alfred Mirowitch, Leo Ornstein, Rosa Ponselle, Sergei Rachmaninoff, Efrom Zimbalist, Mana-Zucca, the entire National Symphony Orchestra and Arturo Bodansky was shown with a special music setting by Riesenfeld. Leo Ornstein, pianist and composer, was the soloist.

NOTED TRAVELER RETURNS FROM FLUSHING, LONG ISLAND

Earle Hudson has been attending to his customary spring planting on his estate

* * *

Lester Scott, sales representative for Affiliated Distributors, Inc., returned to New York this week, following a tour of the exchange centres in the interests of "I Am the Law," the Bennie Zeidman-Bernie Fineman production, produced by Edwin Carew, and which Charley Burr will State right.

* * *

Sol and Irving Lesser, and Max Ramish, of Western Pictures Exploitation, Los Angeles, are in New York for a few weeks.

* * *

Sam Moscow, of the Moscow Exchange of Boston, was a visitor to New York this week.

* * *

The opening game of the Motion Picture Baseball League will be played between the First National and Paramount teams at the Crotona Athletic Field, May 6.

SINCE Rupert Hughes has taken to directing his own pictures at the Goldwyn studios in Culver City he has been swamped by visitors. They like to hear him spouting epigrams through his megaphone. Colleen Moore, who is now being directed by him in "The Bitterness of Sweets," already has jotted down the following bits:

You can't use imitation silk before the motion picture camera. The lens is even quicker to detect imitation emotion.

Horace said: "He who would make others weep, must first have wept himself." Every motion picture director should have that on his wall.

Ever since I was six years old people have been prophesying that I was going to kill myself with overwork. All the prophets are now dead.

We could make some very fine motion pictures if we didn't have to bother with cameras and lights.

The censors are going to stop crime by censoring the films. Why don't they put an end to diseases by burning the medical books which describe them?

When an actor loses control of himself he loses control of his audience.

News of the West Coast

By W. E. KEEFE

"Hollywood Night Life" is the title of a spectacular feature now being produced by the De Luxe Feature Pictures Company at the Hollywood Studios with Frank Glendon, Josephine Hill and Gale Henry and others in the cast. The production is being directed by Fred Caldwell. The story is the joint efforts of Director Caldwell and John B. Clymer. Hollywood is shown as a model city, beautiful and attractive. Mrs. A. B. Merscher, a wealthy clubwoman prominent in philanthropic circles is financing the enterprise.

* * *

The Philharmonic Auditorium, Los Angeles, was jammed to the doors with the presentation for the one and only performance of the Writers' Revue on Saturday, April 22. The event was probably the most unique of its kind ever seen on any stage. It was given under the auspices of the Writers and the cast included many of the most notable names known to stage or screen. It was composed, written, directed and enacted entirely by the members of the Writers.

* * *

Governor W. D. Stephens, of California, Judge Gavin W. Craig, Joseph M. Schenck and William de Mille were the guests of honor at the recent banquet given by the Western Motion Picture Advertisers at the Hotel Ambassador. A telegram was received from Will Hays urging that the organization co-operate in every way possible with the distributors and producers to maintain the highest possible moral and artistic standards in production and to develop the educational as well as the entertainment and general usefulness of the motion picture.

Governor Stephens said, "There has been no bill signed by the governor of California inimical to your motion picture interests and your desire to serve the public. "I want to help you all I can," he continued. "I am for California films and I appreciate their value to the public. I congratulate you on being connected with a wonderfully great industry that has such an unmeasured future."

President Arch Reeves of the Wampas deputed Garrett Graham to introduce the governor. Mr. Schenck, Mr. de Mille and Judge Craig also spoke convincingly.

* * *

At the Hal Roach Studios, Harold Lloyd is working on a feature comedy with Mildred Davis playing opposite. The cast also includes Anna Townsend and Norman Hammond. The scene plot ranges from a small western hamlet to a cosmopolitan city.

* * *

Snub Pollard, with the charming Marie Mosquini playing opposite, is in the midst of a new comedy being directed by Al Santell. No titles have been announced thus far.

* * *

Paul Parrott will soon start work on a new comedy, with Jobyna Ralston playing opposite. The cast includes Eddie Baker, with the directorial megaphone in the hands of Jim Davis.

* * *

Hal Roach gave a pre-view of "Fire Fighters," in which children and animals are featured, at Ocean Park. It scored heavily with the audience. The comedy was directed by Bob McGowan, with Tom McNamara sitting in as author.

* * *

Rupert Hughes has taken a summer cottage at La Jolla where he is writing the titles for his latest Goldwyn production, "The Bitterness of Sweets," in which Colleen Moore and Antonio Moreno have the leading roles.

* * *

According to the announcement of the Goldwyn organization, Marshall Neilan will make his productions at its studio, his first feature being scheduled for early fall release.

* * *

Jackie Coogan is receiving hundreds of fan letters from children and their parents commending him for appearing in such clean and wholesome stories. At the Coogan offices the announcement is made that the picture audiences throughout the country are demanding clean, wholesome stories devoid of sex complications. This is the style of pictures that are going to be produced by the Coogan company.

The Christia studios have just completed "A Hickory Hick," featuring Bobby Vernon, directed by Harold Beaudine. He is supported by a new leading lady, Charlotte Stevens. The story was written by Robert Hall.

* * *

Tom J. Garaghty, who recently returned from London where he acted as supervising director for the Lasky British Company, is now busily engaged at the Lasky Hollywood studios, supervising a new Lasky producing unit.

Grauman's Million Dollar Theatre was packed to the doors Easter morning for the final symphony concert given under the direction of Mischa Guterson. The concerts will be resumed in September. The program was devoted to the spirit of Easter and was mainly derived from the compositions of the Russian school, Glinks and Moussergsky. The concert was the ninety-ninth given by the Grauman concert organization. In the place of the Sunday morning concerts Grauman announces that he will introduce a novelty, "The Discovery Concerts."

* * *

Virginia Browne Faire has been selected by Richard Walton Tully to portray the role of Shireen, the leading feminine role in his Guy Bates Post starring vehicle. "Omar the Tentmaker." Virginia Faire scored in "Without Benefit of Clergy" and "Count of Monte Cristo." The production will be directed by James Young.

* * *

The Cosmoart Studios announces preparation for a series of forthcoming B. B. Hampton releases. Other production units that will soon start at the studios will be a series of Joe Rock comedies. The Beverly Film Association will also produce a series of features there. J. E. Bowan is president of Cosmoart. Walter Hansen, formerly with Ince, is technical director.

* * *

The West Coast Theatres, Inc., announce that Jackie Coogan's latest production, "Trouble," will be shown at the Kinema Theatre in May, and that "Oliver Twist" will be held over for the fall season. The West Coast Theatres have added new theatres to their chain, including the New Circle Theatre and the New Tivoli, both in Los Angeles, and the New Hippodrome at Bakersfield.

Rupert Hughes Renews Goldwyn Contract

Rupert Hughes has just renewed his contract with Goldwyn. The unprecedented feature of this agreement is that Mr. Hughes will write, edit and direct his own pictures. He is now the only author in pictures who is at the same time the central figure in all branches of his production.

By this arrangement, which covers a term of years, the ideal which the Goldwyn company aimed at in organizing the Eminent Authors Company three years ago, finds its fulfilment. The persistent complaint of many authors, that their ideas are either misunderstood or distorted in production, is thus completely removed.

The arrangement with Goldwyn foreshadows a new series of Rupert Hughes pictures which should prove a glory to the industry. Following the completion of "The Bitterness of Sweets," Mr. Hughes will produce "Souls for Sale," which is now running serially in the Red Book Magazine.

Pathe Says "Clean Films" Make Hit with Public and Exhibitors

Evidences multiply that producers who have the courage of their "clean picture" convictions, Pathe says, are assured of the hearty support of exhibitors and their patrons. Pathe points to published records showing that Paul Brunet was one of the first, more than a year and a half ago, to express those convictions, and did so in the form of explicit instructions governing the production of Pathe serials.

Under Mr. Brunet's widely published "absolutely clean" ruling, four serials have been completed, three of which have been released and are now making their bid for public approval. In the order of their release, they are, "Hurricane Hutch," "White Eagle" and "Go-Get-'Em Hutch." Each of these, prior to and following release, received, it is said, hearty commendation from the National Board of Review and from clergymen, educators and influential organizations as making thrilling entertainment while being wholly free from objectionable matter.

Some of the exhibitors who have written in praise of the films are John Egli, manager Hickory Theatre, St. Joseph, Mo.; A. K. Beussad, manager World-in-Motion Theatre, Kansas City, Mo.; W. C. Senior, manager for Sears and Jones, De Graw Theatre, Brookfield, Mo., and D. B. Moore, manager Clarkford Theatre, Belfry, Mont.

"Tracks" Unique

Playgoers Pictures is counting strongly upon "Tracks," the six-reel Noble Johnson production which is released May 7, to score a hit as a western of a unique type. The announcements promise to lovers of western pictures a feature which should satisfy their most exacting demands in every detail, but they promise much in addition.

In locale, in scenic backgrounds, in atmosphere, in suspense, in character portrayals and in thrills, the picture, which is from the story by Mark Noble, is said to be essentially western.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

CONGRATULATIONS to the Weiss Brothers on their victory in the suit instituted against them by Horace Goldin involving the novelty two-reel film exposing the illusion known as "Sawing a Lady in Half." The Weiss Brothers were put to considerable expense, but they fought the limit and their efforts have borne fruit. The Weiss Brothers typify the better class of distributors in the independent market. They are setting a remarkable pace, but they will keep up with it, for there is not in this whole industry a firm that is more live, any more energetic or aggressive than this one. Congratulations, too, Harry G. Kosch, the attorney, who gave such a splendid account of himself during the trial.

LAST January we stated that the current year would be a test of the survival of the fittest. That prediction is coming through, for glancing through records sent in by correspondents for the month of May we noticed the passing of a few of the shady firms in the Middlewest and five in the East. The passing of these firms is the best thing that could have happened. We are housecleaning now. Let's be fair about it. Let's not do any unnecessary worry, but at the same time let us stop kidding—briefly, let's get down to brass tacks.

THE invasion of the independent distribution field by Export & Import Films Corporation in this country is indeed gratifying and certain to bring mutually satisfactory results to distributor and exchanges. The firm heretofore has specialized in the foreign trade, but some time ago it acquired the distribution rights to the serial, "The Jungle Goddess," which it has had no trouble in selling. Now the firm announces their acquisition of "The Curse of Drink," but information in our posession has it that this concern has other big features and short subjects which it will distribute direct to State rights buyers this year.

AMERICAN independent distributors are seriously considering establishing their own foreign distributing agencies. The Warners, Arrow, Equity and several others already have foreign departments, but independent productions on the other side have been so successful, financial and otherwise, htat ti will occasion no surprise if the bigger countries take care of their own foreign distribution.

THE practice of certain exchanges of selling exhibitors on product they have not yet acquired and then using these exhibitors' contracts to force the distributor to sel should be stopped immediately. No few cases of tangles resultant from such illegitimate dealings have come to the attention of this department. What good these exchanges expect to derive from such a transaction is more than the intelligent film man can understand. Surely, it does not gain the good will of the duped exhibitor.

THE investigation into the activities of a certain clique of stock promoters masquerading as independent producers and distributors is near an end. Startling developments have resulted from this investigation, and the trade is due for a severe shock when those involved are made known. We expect to have a complete report on this important investigation by the early part of June. Data collected by the investigators is being verified and checked up.

IN response to an ediotrial published on this page last week, this department has come into the possession of five letters from successful producers of established reputation of doing big things and turning out equally big productions. These have informed us that they will offer their pictures on the State rights market. The time is not ripe to announce the names of these producers nor what they will offer, but suffice to say that when the announcements are made they will make no few folks sit up and take notice.

WE have received such excellent co-operation and support from the trade in general and so many wonderful letters from exchangemen and exhibitors that we would amiss our duty if we did not take this opportunity of expressing our appreciation and thanks. We, indeed, appreciate every co-operation that has been given us and also to thank those who have been so kind as to write us, making constructive suggestions, and in other ways making this department serve the purpose to which it has been dedicated. We are ever at the service of the independent man. We have striven to give him a combination of trade paper and newspaper. We have maintained a service bureau that has given considerable information. We want you to know that this is your department and that we will always do our utmost to give the independent the information and co-operation he desires. So don't be a stranger. Let us hear from you.

HARRY WARNER of Warner Brothers is a thinking man. He and his brothers have built a remarkable organization that has yet to give the trade a flivver. In fact, every picture has been a winner. Their officials are wide-awake, with the result that they have injected into the business an originality that has brought them much attention. This week Mr. Warner made a statement, a statement of sufficient interest to warrant the serious consideration of every person in the business, and for that reason it is reproduced below in full. The statement follows:

What exhibitors need more than anything else at the present time is the whole-hearted co-operation of distributing organizations.

Without the complete help of distributors the exhibitors are handicapped in securing greater patronage for their theatres. For upon exhibitors rest the foundation and success of this industry. While producers may bring forth wonderful box-office features, they must not ignore their one invaluable business ally—the exhibitor. For if they ignore the theatre owner they undermine the very structure of business success, and in the final analysis they can not long survive.

Our policy is dedicated to the service of the exhibitor, the making of box-office pictures, and a fair and square business policy. We do not believe in the beautiful press book. I do not hesitate to state that it is used as a blind to hoodwink the unknowing exhibitor. And if he is continually hoodwinked, his business enterprise is doomed.

Certainly, if exhibitors are forced out of business, then the producers and distributors will have to seek other fields for a livelihood. From my eighteen years of experience in the industry. I can see in the vista of future possibilities one of the greatest eras of prosperity that has ever been seen in the history of the business.

I do not know what other producer-distributors think of exhibitor co-operation. But I can state definitely for the benefit of exhibitors that in dedicating ourselves to the purpose of producing only the biggest box-office attractions, we will also constantly endeavor to help exhibitors put our pictures on the money-making side of the register.

If distributors will pledge themselves to co-operate with exhibitors, to extend every possible aid with each and every attraction, then they will be rendering a truly great service for the maintenance of the vast chain of theatre enterprises. And upon their maintenance and success, rests the success and longevity of producers and distributors. Our hat is in the ring. The others should follow for the stability of their own organizations.

In the Independent Field

Big Sales Week Indicates Better Times; Arrow, Burr, Warner Figure in Many Deals; Export-Import Gets "The Curse of Drink"

Much cheer came this week in the lives of State righters when it became evident, from the wholesale buying that took place, that conditions are returning to normal faster than generally is thought. For instance, from Arrow Film Corporation came news of the consummation of several important deals. One involved the purchase of the metropolitan rights to Arrow's "The Innocent Cheat" and the latest Jack Hoxie features by C. R. Seelye of the New York Arrow Exchange, and the other in the form of the sale of the L. Case Russell version of "Ten Nights In A Barroom," "The Innocent Cheat," "Chain Lightning," and the Peter B. Kyne series, for Kentucky and Tennessee to Col. Fred Levy and Lee Goldberg, who own the Big Feature Rights Corporation's exchange in Louisville, Ky.

C. C. Burr of Affiliated Distributors, Inc., reported the sale of the Washington, D. C., territory on Edwin Carew's "I Am the Law," a Northwestern melodrama based on a James Oliver Curwood story, to Louis Bache of Associated First National Pictures Exchange of that city. Burr has been making rapid progress on the sale of this picture, the Warners buying the European rights only the other week. With this week's sale the country is about 50 per cent. sold.

The Warners, too, came through with an interesting report, confirming the exclusive announcement made in Moving Picture World, a week ago, that the Rapf feature, "School Days," directed by William Nigh, had been sold 100 per cent. This sale constituted a record. The Warners are now concentrating on the Vera Gordon feature, "Your Best Friend," on which this department has received many good reports, testifying to its box office value.

Still another interesting announcement emanated from the offices of Export & Import Film Corporation, which has acquired the world rights to "The Curse of Drink," produced by Harry Hoyt. This is the feature for which Equity was negotiating. Although contracts were drawn up at the last moment the deal fell through as Equity was not prepared to market the picture immediately, a stipulation that the producers insisted upon. Export & Import are going after the domestic market in big fashion and are negotiating for a number of other big productions. They have several ready now, but these will not be offered to the trade until after "The Curse of Drink" has been sold.

Work on exploiting and distributing this feature will start immediately. As a matter of fact a number of representative exchangemen in New York this week looked at the picture and several deals involving important territories are underway. Export & Import is also handling the Col. Selig serial, "The Jungle Goddess." Joe Weil is handling the publicity and exploitation for this firm.

The deal whereby the firm acquired the world rights to "The Curse of Drink" was completed for Export & Import by Ben Blumenthal, president of that concern. Only two weeks ago Louis Auerback announced that that company was prepared to purchase for cash the world rights on negatives of real merit. This company has offices in Paris, London, Copenhagen, Berlin and Budapest.

Horner Gets "Enlighten Thy Father"

With resignation of Carl Madson comes announcement this week of the reorganization of the Western Classic Sales Company, of which Bob Horner is the head. Len S. Brown will handle the exploitation and supervise sales as well from the Los Angeles office. It was announced, too, this week that Horner had acquired the rights to "Enlighten Thy Father," which he will State right.

Producers Security in Big Deal

Producer's Security Corporation this week closed a deal with Jack Wells, the independent producer, for a series of feature pictures. Immediately after signing Mr. Wells left for Australia where he will film a number of popular stories..

George H. Davis Has Elaborate Plans

George H. Davis, independent producer, arrived in New York this week with news that he intends producing State rights pictures on a big basis. Mr. Davis is associated with Joe Brandt, of C. B. C. Film Sales Corporation, the latter distributing the Davis features.

HERE'S ACTION FOR YOU

And it is the critical moment in Warner Brothers' Harry Rapf production, "Your Best Friend," starring Vera Gordon

Well-Planned Campaign Backed By Strong Picture Puts Over "Wandering Boy" in Quakerville

A well-planned campaign brought excellent results at the Philadelphia showing of "Where Is My Wandering Boy," the B. F. Zeidman-Equity picture, which closed a two weeks' run at the Stanton Theatre, in that city, on April 29.

The campaign might well be divided into three distinct classes—teaser, opening smash and follow up. Ten thousand quarter sheets, with the teaser line, "Reward—if you find my Wandering Boy" were distributed as part of the teaser campaign. These were posted along all the main automobile highways as far as Atlantic City and Wilmington. In addition, "safety first" cards were placed on the windshields of autos parked in the downtown section. Co-operation was obtained in having the cards used to the fullest extent by the motorists.

A week before the showing, the second line of attack played a prominent part. Human interest news items easily hooked up with the title of the production, and the editors, fully realizing the timeliness of the picture, played up wherever possible, stories of boys who had left home. One hundred window display paintings, in special frames, were placed in store windows downtown. Differing widely from the ordinary window cards, merchants were easily convinced to prominently display the frames for a period of three weeks. At the time of the opening one hundred and fifty thousand heralds were distributed by carriers from door to door throughout the residential sections of the city.

Burr Acquires Two Big Signs

Two of the biggest painted signs on Broadway have been taken over by C. C. Burr, president of Affiliated Distributors, Inc., for the purpose of advertising the Edwin Carewe independent special, "I Am the Law." The signs are on both sides of the flatiron shaped building at Broadway and Forty-seventh street, one facing the Strand Theatre and the other facing the Columbia Theatre. They measure 30 by 40 feet, and it will require the services of three painters almost a week to cover them. Two regular distributing companies were after the location, but Burr beat them to it by a nose. This is only part of the big nation wide campaign of publicity and exploitation on the picture which will embrace trade papers and magazines of national circulation.

HERE IS REAL "VELVET" FOR ALERT, REPUTABLE STATE RIGHT EXCHANGES!

For exceptional State Rights men who are alive; who believe in CONFIDENCE and COOPERATION—Here is an opportunity for plus business

"THE BIBLE ALIVE"

The Real Bible Land in Motion Pictures

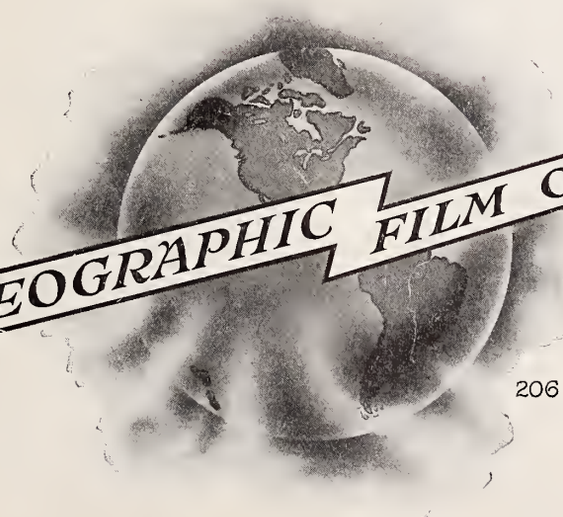
Ten Miles of Wonderful Photography Taken in the Holy Land at Tremendous Expense—Historically Accurate—Complete—Seven Years in the Making

A MILLION DOLLAR PRODUCTION

One Hundred Million People Will See the Series
An Opportunity to Tie Up With Schools, Churches, and Fraternal Bodies
Backed by a National Advertising Campaign
Complete Exploitation Helps, Paper and Advertising Campaigns
National Tie-Ups With Religious and Educational Bodies Arranged
Financial Arrangements on an Equitable Basis

WILLARD HOTEL
CONVENTION WEEK
ASK FOR
Mr. E. B. RUSSELL

Prove That You Are Alert by Wiring or Writing At Once!



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In the Independent Field

Weiss Brothers Win "Sawing Lady in Half" Suit; Exhibitors Are Now Free to Show Novelty Expose

The hotly contested legal battle between Horace Goldin and Weiss Bros. Clarion Photoplays, Inc., in connection with the film expose of "Sawing a Lady in Half," has been won by Clarion Photoplays, Inc. Justice Delehanty sitting in Part 1, Supreme Court, New York, rendered a decision this week denying the injunction sought by Goldin. Harry K. Kosch defended the action brought by the illusionist against Weiss Bros., while House, Grossman & Vorhaus acted for Goldin. Goldin contended in his affidavits that the film expose of "Sawing a Lady in Half," produced by John E. Coutts and sponsored by Clarion Photoplays, Inc., for State right distribution, infringed the vaudeville act performed by Goldin under the title "Sawing a Woman in Two."

Kosch submitted voluminous proof in behalf of his client showing that the two acts are entirely dissimilar, inasmuch as Goldin uses two women, a table and a hidden trap, whereas Coutts makes use of one women and an ordinary wooden box. Kosch also proved beyond dispute that Goldin was not the originator of the illusion in question, offering books now in the Public Library which not only describe the feat of "Sawing a Lady in Half," but exposes the performance in detail.

The decision of Justice Delehanty is of considerable importance to the theatrical and film world in general, insasmuch as it establishes the precedent that illusions which are in the public domain, can be filmed without interference on the part of public performers.

Harry G. Kosch, attorney for Weiss Brothers Clarion Photoplays, Inc., commented as follows on learning the decision rendered in favor of his client: "The decision of Justice Delehanty is of the utmost importance to the theatrical and film world, inasmuch as it establishes beyond doubt the precedent that illusions which are in the public eye can be filmed without interference or restraint on the part of vaudeville performers.

"An exhaustive examination of illusions in general shows that practically all performances by present day magicians are nothing but plagarisms and adaptations of similar acts of the great performers of legerdemain of the eighteenth century, and the early part of the nineteenth century.

In many cass these performances ante-date the Christian era. The American Society of Magicians, which aligned itself with Goldin against Weiss Brothers Clarion Photoplays, Inc., sent out letters claiming that the film expose of John E. Coutts' performance of 'Sawing a Lady in Half' would deprive them of their livelihood and the benefits of their mental efforts. As a matter of fact, most of the present day illusions performed in vaudeville were not created by the performer and it is a matter of record that the President of the American Society of Magicians, Harry Houdini, adapted his stage name from one of the most foremost of the old-time magicians, namely, Robert Houdin. Hondini's real name is Harry Weiss."

Allan Mackenzie, Coast Banker, Heads Independent Distributors; Lesser Signs Bebe Daniels and Holt

Los Angeles (Special).—J. C. Richardson, a local attorney, this week announced that Allan Mackenzie, a well-known local and New York banker, had become associated with the Independent Producers' Distributing Syndicate, better known here as Independent Distributors. Until a few months ago the offices of the firm were located in New York. Mr. Mackenzie will be director of finance. The firm will shortly be incorporated. The statement had it that no stock will be sold, but that the company's financing will be done through banking connections from private investors.

Mr. Mackenzie authorized the following statement:

"I have always had a desire to go into the motion picture business, not as an actor, but on the marketing end. I have studied the situation carefully and am proud to associate myself with Independent Distributors, whose policy, I believe, is basically correct. It is a big organization, operating in a big way, but if I am successful I hope to make it the largest organization of its kind in the world. We intend handling not only domestically made pictures, but will open foreign offices to take care of that end of the business."

A persistent and undisputed report is prevalent here in well-informed circles that Bebe Daniels, Jack Holt and Wallace Beery will be co-starred in the independent picture that Sol Lesser and his associates will produce here on "The Truth About Hollywood." Lesser is now in New York with Sam Ramish and will not return to this city until the latter part of the month. No official statement was available at the local offices of Western Pictures Exploitation Company, which will handle the picture, for which Elinor Glyn wrote the story.

On the heels of announcement that Prairie Pictures, Inc., had acquired a series of two and three-subjects comes word here to the effect that New York firm is negotiating with a number of independent producers to handle their product.

Work on the second subject of the Sunrise Comedy series which C. B. C. Film Sales Corporation of New York will State right, has been completed. It has been given the title of "Behave Yourself," and a print of the comedy is now on its way to New York.

There is some talk that the Art-O-Graf Film Company of Denver, Colo., may make a series of outdoor pictures here instead of in Denver. However, little credit is being given this announcement, as it is known that the company will not start production nntil June 1, and already arrangements have been made to do this in Denver.

Joe Di Lorenzo, of Di Lorenzo, Inc., of New York, was a visitor here for a few days. He conferred with the prodncers of the "Big Boy" Williams Westerns, which his firm is handling, and then went to San Francisco.

Ben Wilson is taking things easy, judging from reports from his studio. Ben is somewhat quiet these days, although it is known that he is planning on a big production to succeed "The Innocent Cheat," now being released by Arrow Film Corporation of New York.

Morris Schlank is another independent releasing through Arrow who is scheduled to resume production activities soon. Mr. Schlank has been devoting considerable time to his new enterprise, Anchor Film Distribtuors, Inc., of which he is the head, and "Ted" Dana the sales representative.

Harry Rapf, the Warner brothers' producer, is expected to start production on the first of a series of four pictures that he will make within the next five month here. His first will be "Little Heroes of the Street," with Wesley Barry, who is expected here late this week, having closed his personal appearance tour.

Scripture Films, Inc., of Los Angeles, has moved into its new offices at 921 Loew's State Building. This corporation, at its last meeting, elected the following officers: President, Francis Engel; Vice-President, Holice White; Secretary and Assistant Treasurer, Dr. Graham, and Treasurer, Edgar R. Schultz.

Celebrated of Chicago Acquires Rights to Polo's "Cap'n Kidd"

Joe Brandt, president of the Star Serial Corporation, in a lengthy telegraphic dispatch to the New York offices of the company this week, announced that he had satisfactorily disposed of the Illinois, Indiana and Wisconsin territory of "Cap'n Kidd," Eddie Polo's first independently produced chapter play. Joe Friedman, president of the Celebrated Players' Film Company, whose exchange is said to represent one of the largest and best equipped independent distributing centers in the Middle West, is named in the telegram as the exhangeman who has acquired the rights to the serial for physical distribution in the territory in question.

The news of the disposition of the Illinois, Indiana and Wisconsin territory to the Eddie Polo serial follows closely upon the heels of the announcement of the successful consummation of the Kentucky and Tennessee rights to the chapter play to Lee Goldberg, of the Big Feature Rights Corporation of Louisville. It also represents the fourth sale of the Polo product in this country to date, the two remaining territories closed thus far having been disposed of in the order which follows: The New England States to Sam Grand, of the Federated Exchange of Boston, and the Eastern Pennsylvania and Southern New Jersey territory to Ben Amsterdam, of the Masterpiece Film Attractions.

Nu-Art Pictures Corporation, of which Fred M. Zimmerman is president and general manager, and John E. Kimberly, executive manager, has moved its headquarters in Buffalo from 221 Franklin street to the new Beyer Film Building in North Pearl street, which is now also the home of Pathe, First National, Educational, Hodkinson and others. Mr. Kimberly has purchased a new Studebaker seven-passenger touring car. Business must be good.

When the Grand & Warner exchange building is completed at 265 Franklin street, Buffalo, Manager Sydney Samson will have Manager M. H. Markowitz and his United Artists' staff as tenants. The Wid Gunning office also will have space in the structure, it is reported.

Bob Murphy and his Buffalo Pioneer force is occupying space with Niagara Pictures Corporation on the third floor of the Warner Building in Franklin street. Leo, Bob's brother, has been appointed booker at the Fox Exchange, succeeding O. T. Schroeppel, resigned.

When "School Days" was presented at Fred Zimmerman's Avondale Theatre in North Tonawanda, N. Y., Manager L. G. Barger put on a great school room prologue in which local talent took part. Manager Sam Carver of the Academy, Buffalo, put a school room scene on a large truck and had it driven through the city. Sydney Samson, the Grand & Warner manager, the while rubbing his hands with satisfaction. Syd is doing some big business with this Wesley Barry subject.

George Williams, in addition to managing the office of the Niagara Pictnres Corporation in Buffalo, is now managing the Linden Theatre on Jefferson street. Ernest Williams has resigned from Grand & Warner to join Niagara as a salesman. Joe Schuchert, Jr., has resigned from Niagara, and according to report will soon open his own independent exchange in Buffalo.

In the Independent Field

Circuits Continue to Play Safe and Book Big State Rights Features at Good Rentals

The bigger circuits of the country are taking no chances and in this fact there is much relief for the independent exchangeman, for the former are contracting for State rights pictures with box office value. The willingness of these syndicates to sign up independent pictures that offer any inducement whatsoever is evidenced this week by the fact that Lee Goldberg of Big Feature Rights Corporation of Louisville, has closed a contract with the S. A. Lynch Enterprises, Inc., to show its Eddie Polo serial, "Cap'n Kidd," over its entire circuit. This information was transmitted to the Star Serial Corporation, which is State righting the serial.

Reports on showings of State rights pictures continue to come in in a fashion that is most encouraging. Take for instance, Warner Brothers' "School Days," it not only played a second big week at the Liberty in Kansas City, but incidently set up a new record there. "Where Is My Wandering Boy Tonight?" broke all records up in Buffalo, while the other pictures just managed to live through the week. Down at the Stanton in Philadelphia, this picture did unusually good and brought in big money.

At last the public is to get a glimpse at Edwin Carew's "I Am the Law," which C. C. Burr is State righting. The picture opens next week at the State Theatre in Minneapolis and then at the Metropolitan in Washington, D. C., the latter opening being slated for May 21.

"Ten Nights In A Barroom" did good business at the Dusquense in Pittsburgh and opens in Youngstown, O., at a Feiber & Shea house, next week with John Lowell, the star, making personal appearances.

"Yankee Doodie, Jr.," which W. R. Wilkerson bought for New York, is set for a Broadway showing some time early this month. Mr. Wilkerson, one of the livest exchangemen in New York, can be depended to put this picture on right. He already has circulated a clever line of noveities that are bound to help the draw on this entertainingly big picture.

After having played to two profitable weeks at Barbee's Loop Theatre, Arrow's "Ten Nights In A Barroom" this week moved to the Castle Theatre in Chicago. Monday and Tuesday reports indicated that the picture will keep up its drawing power at this house. Frank Zambrini is backing this picture with heavy advertising.

"Your Best Friend" did such a big business in Brooklyn last week that the police reserves had to be called out twice. The Broadway-Strand in Detroit will show this Warner feature next week with Vera Gordon appearing in person.

"Determination," the Lee-Bradford special, opens in Providence, R. I., at the Victory Theatre, a B. F. Keith house, in charge of the live Matt Rielly. Matt has been busy plugging this picture for several weeks and if it takes a flop it will not be because he hasn't properly advertised the film.

The Johnny "Torchy" Hines comedies are going like hot cakes, not only in New York but throughout the country, if the exhibitors' reports that have poured into the office during the past six weeks are authentic. Certainly the comedies are full of ginger and originality.

Mr. Independent Exhibitors keep us in touch with how the State right pictures are going. Tell us straight so that your fellow exhibitor may know just how much to expect from the picture.

Business picked up a trifle generally throughout the country, but took another slump during the past week. This slump was particularly noticeable in the bigger cities, although the small towns kept going the small as usual.

Frankiyn Farnum's latest picture, "The Angel Citizen," proved a great magnet at the Washington Theatre in Boston on Monday and Tuesday of this week. Franklyn is a good draw up Beantown way.

"The Splendid Lie," Arrow's feature, is going good in the East. The picture is one that inspires exploitation and exhibitors who are spending are cashing in big on it.

"The best picture we have ever had" is the way Norris P. Heibing of the Pleasant Hour Theatre, Woodsfield, O., describes "Burn 'Em Up Branes," starring Johnny Hines. This picture shattered the house record.

Fair business was what the K. of P. Theatre of Chester, New York, did on "Shadows of Conscience," although Manager Mapes characterized the feature as one of the best he has shown at that house.

Baltimore fans like William Desmond, but take it from Manager Steve Brenner of the Eagle Theatre there, they like to see that star in Western pictures and not dramas. He said that this was the reason why "Women Men Love," the Federated feature, starring Desmond, took a flop at his house recently.

Warner's Score New Record for Country Sales

With the closing of the Atlanta territory, the Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, has been sold 100 per cent. throughout America, according to an announcement by Harry M. Warner.

The last deal was closed with M. Mitchell, of Atlanta, for the exclusive territorial rights for Georgia, Florida, Alabama, and North and South Carolina.

Other purchasers of the picture are the Creole Enterprises; New Orleans, for Louisiana, Mississippi, the town of Penascola, Fla., and the Panama Canal Zone; A. L. Kahn Film Enterprises, Omaha, for Iowa and Nebraska; United Film Service, St. Louis; Federated Film Exchange of New England, for Maine, New Hampshire, Rhode Island, Massachusetts and Connecticut; Grand & Warner Film Exchange, Buffalo, for New York exclusive of Greater New York and Westchester Counay; Celebrated Players Film Corp., Chicago, for Indiana and northern Illinois.

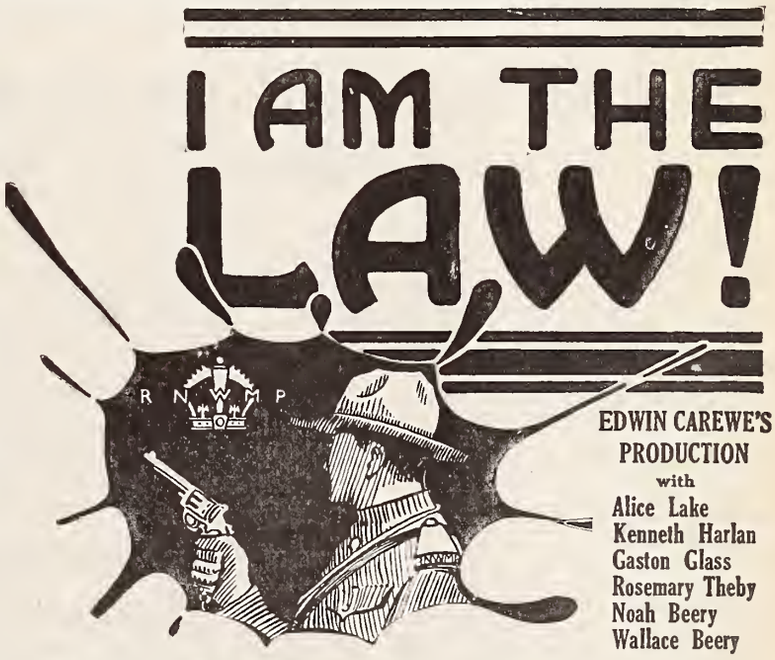
Skirboil Brothers, Cleveland, for Ohio exclusive of Niles; Specialty Film Company, Dallas, for Texas, Oklahoma and Arkansas; Warner's Exchange, Detroit, for Michigan; Big Feature Rights Corp., Louisville, for Kentucky and Tennessee; Tri-State Film Exchange, Minneapolis, for North and South Daokta, Minnesota, and upper Peninsula of Michigan and Wisconsin; New York Federated Exchange, New York, for Greater New York and northern New Jersey; Independent Film Corp., Philadelphia, for eastern Pennsylvania southern New Jersey, Delaware, Maryland, Virginia and District of Columbia; Associated First National Pictures, Pittsburgh, for West Virginia and western Pennsylvania; Kwality Pictures, Seattle, for Colorado, Wyoming, Utah, Idaho, Alaska, Washington, Oregon and Montana; Warner's Exchange, Los Angeles, for California, Nevada, Arizona and Hawaii; and the Stephenson Attractions, Ltd., Toronto, for the Dominion of Canada and Newfoundland.

"School Days" was produced by Harry Rapf, and directed by William Nigh. Wesley Barry was secured for the picture by special arrangement with Marshall Neilan.

Hallroom-Federated Contract Has Expired

The completion this week of the twenty-sixth of the Hall-room Boys Comedies for release through Federated Film Exchanges of America, Inc., under the title "No Money to Guide Them," the production work of the present Federated series is finished. The Federated contracted a year ago for twenty-six of these two-reel gloom-chasers, to be ready for release at the rate of one every two weeks and, with "No Money to Guide Them," takes over the last of a series which has, according to every one of the exchanges in every territory having a Federated franchise, been extraordinarily successful.

Not only does this complete the present Federated series, but rounds out the third year of the production of Hallroom Boys Comedies, based upon the famous cartoons by H. A. MacGill. Harry and Jack Cohn three years ago recognized the possibilities for comedy in transferring to the screen the inimitable Percy and Ferdie Hallroom, and immediately put them into effect. They were a success from the start, with Harry Cohn bringing to their production many years' experience in the comedy production game.



EDWIN CAREWE'S PRODUCTION
with
Alice Lake
Kenneth Harlan
Gaston Glass
Rosemary Theby
Noah Beery
Wallace Beery

The picture with as much thought and effort behind it as any legitimate play ever had.

Photoplay by Raymond L. Schrock, adapted from a story by

JAMES OLIVER CURWOOD

PRODUCED BY
EDWIN CAREWE
PICTURES CORPORATION
B. P. Fineman, Pr.; B. F. Zeidman, V.P.

DISTRIBUTED BY
AFFILIATED
DISTRIBUTORS, Inc.
C. C. BURR, Pres.

Foreign Rights, G. S. Schlesinger, manager, care of Warner Bros., 1600 Broadway, New York City

In the Independent Field

Record First Run Showing Demand on "I Am The Law" Indicates Cry for Big Pictures

The finished prints of "I Am the Law," the Edwin Carewe special released through Affiliated Distributors, are ready, and some of them have already gone to the state rights men in the territories already disposed of. Within two hours after receiving a print J. F. Cubberly, the Associated First National Pictures manager at Minneapolis, had secured a first-run date on the picture.

It will be shown at the State Theatre the week of May 7. This is one of the quickest bookings of an independent special on record, and speaks well not only of the calibre of the picture, but of the energetic salesmanship of Mr. Cubberly. Cubberly was one of the men who bought the picture for his territory before seeing a single foot of the film, relying on the sure-fire directing of Carewe, the fact that the story was by James Oliver Curwood, and the cast included such well-known screen artists as Alice Lake, Kenneth Harlan, Gaston Glass, Wallace Beery and Noah Beery.

That this confidence in what would be the result was not misplaced was proven by the picture itself when seen in its finished form. Cubberly declared that while he expected a big picture from the beginning, he had not dared to hope for such a splendid production as it proved.

EDWIN CAREWE
Director of "I Am the Law"

Gossip of the Trade

LESTER SCOTT, 2d, C. C. Burr's sales representative, returned to New York early this week with an armful of contracts on Edwin Carewe's B. F. Zeidman-B. Fineman production, "I Am the Law."

Sam Moscow of Moscow Exchange, Boston, also came to New York this week to look over pictures available for his territory.

Dave Warner of Warner's Exchange, Detroit, who spent ten days in New York in conference with Harry M. Warner, is back in the Michigan metropolis. Dave reported good business back home.

Sol Lesser and Max Ramish are in New York, stopping at the Ambassador. They will be here for several weeks, closing important deals. It is understood that Sol, who happens to head Western Features Exploitation Company of Los Angeles, intends to make New York the headquarters of the concern, although he will continue to live in Los Angeles.

Philadelphia exchangemen who make weekly trips to New York are: Lou Berman of Independent Film Corporation, Dave Segal of Royal Pictures, Inc., Ben Amsterdam of Masterpiece Film Attractions, Inc., and Tony Luchese of De Luxe Pictures Corporation.

This department this week came in receipt of an optimistic note from Joe Di Lorenzo, head of Di Lorenzo, Inc., who this week was in San Francisco. Joe is covering the exchange centres and, according to reports sent in by our correspondents, he is having little trouble disposing of territorial rights to the "Big Boy," Williams Westerns.

The exchange centres next week will be fairly deserted, for reports pouring into this office indicate that no few of the independent exchangemen will be in Washington, D. C., looking on at the fireworks that are slated to be fired at the third annual convention of the M. P. T. O. A.

George A. Oppenheimer, Samuel Sax and Morgan A. Walsh have incorporated the S. & O. Pictures Corporation in San Francisco, having established headquarters at 90 Golden Gate avenue. The capitalization is $25,000.

Eddie Dillon, the director, is the latest convert to the State rights idea. Eddie, according to talk on the big street, is planning to make a series of pictures for this market.

Louis Baum, sales director of Equity Corporation, sailed this week for England to push through a number of important deals.

Joe Brandt of C. B. C. Film Sales Corporation is back in New York following a successful tour of the exchange centres in the East and Middlewest, selling rights to "Cap'n Kidd," the Hallroom Boys Comedies and other C. B. C. features and short subjects.

Milton Crandall is not exploiting M. J. Burnside's "Yankee Doodle, Jr." Negotiations, according to Burnside, were on, but Milton and he failed to connect. However, it's a fair certainty that Crandall will handle the Cleveland showing of that picture.

Watch those Warner publicity hounds—Eddie Bonns, the p., a. and e. chief, and Lou Marangella—put over "Your Best Friend."

Joe Friedman is a showman; he proved it when he grabbed the tip from the Chicago Tribune and tied up that paper's front page yarn on the mother who sought her wandering boy in New York, with his picture, "Where Is My Wandering Boy Tonight?"

Joe Lee, one of the best, has a number of big propositions he is considering. Joe is conducting a Service Bureau that will be an asset to any independent who wants the services of a real, live-wire, hustling and experienced all-around showman.

Jim Lahey has signed with C. C. Burr, president of Affiliated Distributors, Inc., to exploit and otherwise put over his new Edwin Carewe northwestern feature, "I am the Law."

"Why Girls Leave Home" is playing to remarkable business in the Northwest, which has been hard hit by the depression. This section has been unusually tight, the folks there being particular where, when and how they spend their money. But this one has been particularly attractive, say reports.

Interesting news for exporters and importers of film and the trade in general came in the form of an announcement made by the American Code Company that it has compiled a new cable code exclusively for the industry's use.

Second National Outlines Its Policy and Plans for Coming Season

Second National Pictures Corporation, launched a few months ago with the avowed intention of applying organization and systematic methods to distribution of pictures, has isssued the following statement of policy, purpose and results achieved:

"Realizing that the enormous expense of distributing pictures, due to the cumbersome mode of operation and the unorganized condition of the industry, could be done away with to a great extent, a group of men who had devoted considerable time and thought to the situation formed the plan for establishing Second National Pictures Corporation as a systematic distributing concern. They believed the time to be ripe for putting in operation an organization free from entangling alliances, designed to get results without waste and with a small overhead.

"From more than a hundred pictures offered by independent producers, what we considered the twelve of strongest appeal, highest entertainment value and greatest box office drawing power were selected, as it was felt that the corporation, in order to secure the cooperation of independent exchange managers throughout the country, must be in a position to release at least one picture a month through the first year.

"It was deemed wise to enlist the men of greatest proved efficiency in the various territories to represent Second National, and those only. For this reason many early offers for territory were refused, as the policy adopted was to 'make haste slowly' rather than risk making mistakes. The 100 per cent. territory could have been sold many times over if Second National had been content to accept any kind of distribution offered by applicants.

"The photoplays secured compare well with the average program pictures of the kind that have been sold as features, yet, with the minimum overhead that Second National is operating on, these can be released at an extremely low grossing. This will enable Second National during the year to have the closest co-operation with the men who handle its product in the key cities, and will insure the development of an organization that can go to independent producers of the best in motion pictures with guaranteed gross showings surpassing those that can be offered by any existing distributing organization.

"The Second National exchanges so far established are:

"Greater New York and northern New Jersey, headquarters in New York City; New England States, Boston and New Haven; northern New York, Buffalo; eastern Pennsylvania and southern New Jersey, Philadelphia; western Pennsylvania and West Virginia, Pittsburgh; northern Illinois and Indiana, Chicago; Michigan, Detroit; Maryland, District of Columbia and Virginia, Baltimore and Washington, D. C.; North and South Carolina, Charlotte, N. C., and Ohio, Cleveland."

"Torchy Steps Out," a Two-Reeler Equals Cost of a Feature

The manner in which C. C. Burr, producer of the "Torchy" Comedies, is concentrating upon his efforts to make the forthcoming "Torchy" subjects the very best possible, is evidenced by report issued from the Mastodon officials this week, when it was announced that the costs of the actual sets used in the latest "Torchy" comedy, "Torchy Steps Out," practically equalled that spent on Johnny Hines' feature, "Burn-'em-up-Barnes."

Instead of using one or two main scenes for the majority of the action in this production, Ed. Thorpe, production manager at the Burr studio, utilized every possible means for giving Hines such sets as are really worthy of a six-reel production. In "Torchy Steps Out" there are no less than six big sets that were especially built to take in the action of this latest Hines vehicle.

Included in these sets is an exterior of a church designed exactly after a Gothic cathedral, a Chop Suey restaurant, minute in every detail, a shoe store and elaborate street scenes.

GUY PRICE in ***Los Angeles Herald***

The packed house, the lines waiting on the street and the applause of the audience demonstrated that Bull Montana's first comdy, "A Ladies' Man" passed the censorship of the public and successfully stood the test.

DORIS ANDERSON in ***Los Angeles Examiner***

Bull Montana has won his rights to stardom. He is making a big hit this week at Grauman's million-dollar theatre. "A Ladies' Man" is downright funny and presents the unique "Bull" to best advantage.

MONROE LATHROP in ***Los Angeles Express***

Bull Montana makes an auspicious starring debut. "A Ladies' Man" crowds "The Bat" and "The Ghost of Antigonish" for laughs and thrills.

TED COOK in ***Los Angeles Record***

Bull Montana covered himself with glory. "A Ladies' Man" is a riot of laughter this week at Grauman's.

Written and Personally Directed by HUNT STROMBERG

Edited by - - - Del Andrews Scenario by - - - - - - Rex Taylor
Associate Director - Chuck Reisner Title Illustrations - Renaud Hoffman
Photographed by Lyman Broening and Steve Evans

Hunt Stromberg Productions

HOLLYWOOD STUDIOS -:- HOLLYWOOD, CALIFORNIA

In the Independent Field

Geographic Film Company, of Cincinnati, Enters State Rights Field with Biblical Films

Announcement was made this week that the Geographic Film Company, of Cincinnati, will make a series of 50 Biblical pictures of one reel each. E. B. Russell, representing that company, came to New York this week and made the announcement. The subjects are listed under six general headings, namely, Bethlehem, Southern Judea and Egypt, Northern Judea and the Maritime Plain, Jericho and the Jordan, Jerusalem, Shiloh, Samaria and Galilee, and Damascus, Lebanon and Mount Carmel. The company is also preparing for release nine five-reel productions for program release and one five-reel picture devoted to Solomon's Temple and the Tabernacle. In all this firm has 100 reels for distribution in the State Rights market. The first will be ready for release September 1.

Mr. Russell's statement to the trade follows:

"What started the whole project," declared Mr. Russell this week, "was the fact that heretofore Biblical screen subjects attempted to dramatize characters and places. This work has been performed largely by men with a lack of real Biblical knowledge. The result has been that the church at large has been dissatisfied with practically every attempt made.

"Knowing the great need of adequate representation of Biblical scenes and the Holy Land as a whole we conceived the idea that the Biblical knowledge could be conveyed to the people with real truth, but we very quickly reached the conclusion that no one could do it other than student of religious thought.

"The Holy Land and Palestine is to a very large degree as it was two thousand years ago. Its temples stood there three thousand years ago, the people have not changed, costumes have not changed, since the days of Jesus.

"The Rev. Dr. J. E. Holley for seven years had made a study as to what steps should be taken to secure the desired material. There was no question he was the man to undertake the work. When it came to financing the expedition Albert Krippendorf, a Cincinnati resident of large means, was called upon. While Mr. Krippendorf is not a 'religious man' in the ordinary acceptance of that term, he was interested in the project and wrote a check for the amount it was estimated would be required.

"Mr. Holley selected an expert cameraman and went to the Holy Land. There he carefully photographed scenes and places from a geographical and historical point of view. His aim was to make the pictures non-sectarian, so that they might be used in any church or any theatre or any school, and also so that a minister could preach direct from the film. As they have turned out, Sunday school lessons may be taught from them for a thousand years because they are geographically 100 per cent. authentic.

"The single reels are for exhibition in theatres first. The nine features will be for use in churches and educational institutions. The five-reel subject devoted to the Temple and the Tabernacle, which were photographed from the authentic models of Professor Schick, will be available for Masonic organizations.

"The entire product will be offered to state rights exchanges direct. The distributors will have absolute supervision over their territory for a period of five years on a flat rental, payable monthly. Geographic Films will co-operate with the state rights buyers in a large way, by the usual methods of exploitation, and also by trade press advertising. Also we are negotiating for advertising to be carried in the leading religious papers as well as national educational journals.

"It is our purpose also to come in closer contact with the distributor and his trade, and wherever the distribtuor makes arrangements with us for a certain given territory if he will supply to us the theatres or institutions of every character he is serving we will from our offices mail advertising matter.

"We also have completed arrangements with the great national religious and educational bodies, by showing the film to them and acquainting them with its value and urging them to co-operate with their local theatres or churches that are using motion pictures. These bodies will have the names of all our distributors, and it is our purpose and intention to carry on with the distributor directly to his customer throughout the period in which he is contracting for distribution.

"Our plan of putting the film in the hands of the distributor, inasmuch as a great mass of it must get its returns from the non-theatrical field, is a different plan than is usually pursued by state rights men.

"We realize that there are two or three years at least of intensive missionary work that has got to be done in the non-theatrical field before that field will be productive, and we are willing to bear with the distributor our share of the expense of this missionary work."

Pathe Purchases "Jungle Goddess" for Great Britain

A sale was consummated this week between Pathe Freres and the Export and Import Film Company when the former company purchased outright the United Kingdom rights for "The Jungle Goddess," Col. Selig's serial, which the latter company is distributing independently.

While no figures are mentioned in the announcement made by Louis Auerbach, of the Export and Import Film Company, it is understood that a record-breaking price was paid for the fifteen-episode wild animal film. It is the first time on record that Pathe, the strongest of all serial releasing organizations, has purchased an independent animal serial for that market, which transcends all other foreign territories.

"Isle of Doubt," Syracuse's First, Now Completed

Syracuse Motion Pictures Company, in charge of Director Hamilton Smith and Chief Cinematographer Arthur Cadwell, returned to New York this week from Miami, Fla., where the final scenes of "The Isle of Doubt" were completed. Producers Security Corporation, which will handle the releasing arrangements, is speeding up the cutting and will make distribution announcements within two weeks.

"The Isle of Doubt" is the first of several feature pictures to be made by the Syracuse company

Between You and Me

THE distributor of a new picture stopping at the Astor Hotel broke all records last week when he received two "n.g." checks in the course of a day. The checks involved amounts aggregating $27,000. One of those who gave the checks was one of the best and supposedly most reliable exchangemen in the business. Which goes to show that you never can tell.

Sol Lesser is in town. Sol is one of those go-getters who has little to say, but who actually does a lot of thinking. Lesser is sponsoring production on a picture telling the truth about Hollywood. Elinor Glynn wrote the story, which will be depicted on the screen by a wonderful cast.

Some distributors are kidding themselves to the extent of bringing back films that were famous years and years ago, tackling a new name on to them and releasing them to the trade. But they forgot one thing—that some of the boys are as hep as they. And then, too, these birds are so *wise* they don't have time to think that the other fellow has been blessed with his share of gray matter.

Here's a fine example of how some folks in this industry do business: A publicity man was asked to draw up a catalogue on short stuff. He advertised for bids and the lowest showed that it would cost considerable for the job. The executive, wise bird that he is not, was taken off his feet when he learned the figures. However, he found a solution. He instructed the publicity man to cut out the advertising. And yet this chap would parade up and down Broadway styling himself a showman. In the towns that this bird calls "sticks" they know better than to do a thing like that.

Looks like the day of the bulky, worthless press book is gone, never to be revived. The trouble with some writers is that they fail to differentiate between a press book intended to help an exhibitor put on a show and a sales book dedicated to helping the salesman sell his product.

There is a firm that is keeping its existence a secret. And yet its officials wonder why they never see an out-of-town buyer. Were it not for the fact that this concern numbers among its employes a livewire whose hands are tied, but who is popular in the trade, the firm would have been in the receiver's hands a long time ago.

Doc Horator, owner of the Panthenon and Alhambra, in Toledo, O., is a hustler. He got into the show business by accident something like 35 years ago, when, while on the road for a commercial house, he was "elected" to serve as "angel" for a stranded troupe. He advanced money to the company and succeeded in selling the members the idea of continuing on filling dates. Result, he won out, cleaning up $5,000 at the end of the season. And that's how he began. Now he operates two money-makers in Toledo and just to make things happy for his better 50 per cent. the Doc whizzed into New York late this week in his speedster, picked up Dr. W. E. Shallenberger, of Arrow, and continued on to Washington to attend the exhibitor convention there next season.

You've got to take your hat off to a certain young man in this business. We mean Joe Weil, who handles at least fifteen accounts as well as sells territories on pictures State righted by Export & Import Film, Inc. Joe returned from a long trip last week. And he came back with plenty of cash, which shows that he is as big a success as salesman as he is as press agent. Joe has a heart, sells himself first and then goes out to sell the other fellow. Wished we knew a whole lot others like him.

The fact that the Saengers, Lynch and Rubin & Finkelstein are searching the State rights market for box office attraction is an indication of the direction in which the wind is blowing.

Irene Tams, who plays the part of the waif, is putting over Lee-Bradford's "Determination," like a million dollars all over the country. Right now she is playing Wilkes-Barre for Dave Segal of Royal Pictures, Inc., of Philadelphia. Irene is a clever actress who makes a wonderful appearance and knows what to say to her audience. She literally runs away with the picture and then hits the spectator between the eyes with her appearance, which has aroused much favorable comment and won for her considerable good advertising.

In the Independent Field

Charles Bartlett's "White Hell" Ready; "The Shadow Eater" Second of Series

State right buyers were given their first opportunity to see "White Hell," the first production of the Charles E. Bartlett Productions, Inc., during the past week. Those who viewed the pictures were warm in their praise, and Jerry Abrams, sales manager, expects to dispose of the New York rights within a few days, having received a number of offers. He will then go over the country in the interests of the series of eight productions which are being made.

"The Shadow Eater," second of the productions, was completed last week and the negative shipped from Gloversville, where the company has its studio, to the Craftsman laboratory in New York. Production on the third picture will shortly be started.

Richard Travers, starred in the series, was severely hurt during the filming of a daring rescue scene. His part called for him to wade out into a rapids to rescue a boy. The current was so swift he was swept off his feet and hurled along among the many rocks in the stream. Severe bruises have forced him to rest for some time before the start of the next picture.

What State Right Features Are Doing

C. H. Hays has closed a contract with the newly organized West Coast Distributing Corporation which will distribute Triangle Productions throughout four states of the Pacific Northwest. Offices have been opened at 2022 Third avenue, Seattle, and 393 Burnside, Portland, while plans are practically completed to open offices in Spokane and Butte. According to a statement made by the company, it is the intention of C. H. Hays, who controls the franchise in the Northwest, to release on an average of ten newly re-created Triangle Features each month, including such stars as Wm. S. Hart, Douglas Fairbanks, Roy Stewart, Norma and Constance Talmadge, Charles Ray and all of the best of the productions directed by D. W. Griffiths and Thos. H. Ince. The company plans also to release ten newly re-created Keystone Comedies per month. This product has had phenomenal success in all parts of the U. S. and is considered the best available re-issue at the present time.

W. B. Ackles, formerly owner of the Washington Theatre, Seattle, N. R. Snyder and F. W. Bowen, comprise the West Coast Distributing Co. They have established an unique record in the opening of two offices which are in a going condition, within thirty days after entering the territory. The company reports splendid response, with six runs their first week in Portland, and exhibitors coming after the product.

Following a metoric success in putting over "Ten Nights" in the eastern Pennsylvania territory, W. J. Hagerty makes new connections as sales and exploitation manager with the Graphic Film Exchange, Philadelphia, of which A. J. Sherman is president and general manager.

Their first release will be "Dante's Inferno," followed by Ivan Abramson's success, "Mother Eternal." Shows will be put over individually on an equitable basis for the exhibitors. Key cities will be handled personally by Hagerty. Special hand painted front 10x20 feet given free with special oil painted lobby displays, to all theatres booking prductions. "Mother Eternal" to be put over with new and original exploitation stunts. Releasing all Second National productions on a basis of the better class of program pictures, with a series of two-reel comedies and two-reel westerns.

Abbott Oliver of the U. T. E., Philadelphia, has installed a "radio" which is attracting a lot of attention. Abbott states that if it does not work better than its past performances he will eject the said "radio" into the gutter.

Ben Harris of the Masterpiece, Philadelphia, will give a motion picture show at his home for the benefit of his two children and friends.

Tony Luchesse and Dan Heenan, prominent members of the film Rialto in Philadelphia, were entertained by Mr. and Mrs. Armato at an afternoon tea, last Saturday.

Johnnie Waters, well-known film man in Kansas City for his policy of the "square deal," has resigned from his place with Peacock Productions. He has left for the East. It is not known how long Mr. Waters will be gone, but probably not long, for he has offers from three film companies here.

R. R. Nave, one of the best known film men in the Northwest territory, who has been in the offices of Greater Features, Inc., in Seattle, has been transferred to the sales organization, headquartering in Seattle. He will cover the western Washington territory.

Big Boy Williams Is Signed

Guinn (Big Boy) Williams this week affixed his signature to a three-year contract with Frederick Herbst, president of Frederick Herbst Productions, Inc., to make a series of Western productions that Joe Di Lorenzo, Inc., will State right. Williams is now at work on the third of the current series, "The Freshie." Joe Di Lorenzo is on the coast and will start East next week with a print of "The Trail of Hate."

Seelye Buys "Innocent Cheat" and Hoxies

Charles R. Seelye, of Arrow Exchanges, Inc., this week acquired the rights to "The Innocent Cheat" and the newest Jack Hoxie pictures for distribution in the New York territory. "The Innocent Cheat" is a big Ben Wilson production, State righted by Arrow Film Corporation, being the successor to Arrow's "Ten Nights in a Barroom."

FADING IN AND OUT

With Joe Lee

DOWN in New Bedford, Mass., Elmer Clifton is producing "Down to the Sea in Ships." It is a story about the whaling industry. Director Clifton this week wirelessed in he had caught a "whale," I know a director who once wired in from the Coast: "Just caught a sucker, beginning production shortly."

I remember when Leon J. Rubenstein, now running a regional in New England, was editor of "Film Reports." Remember that?

Did you know that "The Life of Buffalo Bill" was the first American feature ever offered on a State rights basis? It was a long one—three reels. P. P. Craft produced it.

There is an old saying that "When Greek meets Greek in America they open a restaurant." In the film business when Greek meets Greek they open a picture theatre.

Do you remember when "Dante's Inferno" broke records at your house? Yes, the both of them, for there were two Dante features. It is said that the bigger production cost $6,500 for the United States and Canada rights.

They are shortly to release, in the State rights market, a feature entitled, "The Bootlegger's Daughter." Enid Markey is the featured player. Anyway, they picked a bird of a title.

Met a State rights exchangeman who remarked that the only way he desired to buy features on an "outright cash basis." He has an exchange in Buffalo. Now all the distributors are buffaloed.

Once upon a time (that's the way all fairy stories start I guess) there were two important factors in the motion picture business—General Film Company and The Motion Picture Sales Company. Here was the line-up: General Film was releasing the following brands: Biograph, Lubin, Pathe, Pathe Freres, Malies, Edison, Vitagraph, Kline (Kline was then releasing the Famous Film De Art) which was headed by Sarah Bernhardt and the greatest stars in the world, while Motion Picture Sales Company was handling Atlas, Imp, Bison, Powers, Rex, Champion, Ambrosia, Centaur, and several others. The latter firm charged the producer one cent a foot for handling the pictures. Did you ever run any of these firm's pictures? If you're a pioneer you did. Remember those days, aye?

"'Parted at the Altar' in two parts" was the billing Charley Hinkel sent out some years back. It was a good thing for Charley that Horace Goldin—he of sawing the woman in half fame—wasn't around in those days, for Hinkel might have found trouble.

Do you remember when "The Copper and The Crook" ran for one "full week" at the Fourteenth Street Theatre in New York? The papers played this "record-breaking run" up in those days. The picture was a one-reeler. Remember?

One day a couple of weeks ago, New York proved itself no better nor wiser than the tank town. Ringling Brothers-Barnum & Bailey show marched its big parade right down Fifth avenue—yes sir right by the Moving Picture World office—and both sides of the street were jammed with folks looking curiously on. Tom North, George Hamilton and others of the white top fame were there, thinking of other days.

C. B. Price has issued a twenty-four sheet for a single reel called "Smiles." All of which shows that the business is actually going ahead strong and fast.

PASSED ON—Those warblers who sang illustrated songs, such as "Sunbonnet Sue," "In Dear Old Georgia," "Come Take a Ride in My Airship," etc., between reels. Wonder how a revival of this stunt would go? Sing the old songs, but eliminate the singer and substitute radio. Call it "Spook Song Night." You know what "Cohen" Doyle says about "spooks," well——?

In the Independent Field

Independent Pictures Boom Abroad Prompts American Firms to Plan Foreign Agencies

There is a big demand in Europe for independent pictures, according to reports coming to New York from the other side. Much and important significance is placed to the announcements made recently by Warner Brothers, Arrow Film Corporation, Equity Pictures Corporation and others that they are in the field to purchase European rights to all pictures, as well as representing independent producers abroad. There is a persistent and well-founded rumor in New York now to the effect that both Warners and Equity will establish branch offices in leading cities in Europe.

The departure this week of Louis Baum, sales head of Equity Picture Corporation, is very significant and seems to bear out reports relative to Baum's stay abroad it will surprise few if he spends the greater part of the summer looking things over in England and on the continent. The Equity organization has pretentious plans under way, but of these very little has been said. The Warners, too, according to the same informant, will shortly open a string of offices on the other side under the supervision of Gus Schlosinger, the head of its prosperous foreign department. Mr. Maountain, the foreign expert for Arrow, also has some very important plans under way.

The independent pictures shown abroad have been literal cleanups. The Warner pictures in England have been particularly profitable and it will surprise few if the Warners invade the distribution field there. True this is the only logical course open to the Warners, for their pictures are in big demand and under the present arrangement they are getting only a small portion of the profits that could be theirs for the asking, namely the establishment of offices on the other side.

If true, the report that Fox will establish studios in England, France and Russia, is very interesting, although nothing authentic could be obtained in New York this week. The report emanated from the publicity offices of the British Fox concern and is being generally discussed in England and places. Fox already is producing abroad. "Monte Cristo," now being shown in several big cities in this country, was made in Europe," according to information at hand.

Considerable comment, too, has been aroused abroad—and here as well—by the interview with D. W. Griffith published recently by The London Times, in which the American producer is quoted as saying that he will shortly start production on a serial dealing with the history of the world. The exact facts are not at hand, although it is expected that D. W. will give out a definite statement upon his arrival in New York next week. He is returning with his brother and general manager of D. W. Griffiths, Inc., Albert Gray.

No surprise will be occasioned by the announcement this week from Export & Import Film Coproration that it will enter the State rights domestic market on a large scale. This firm has at least six big foreign productions that will soon be released on a State rights basis. It is also distributing "The Goddess" and "The Curse of Drink" abroad as well as in America.

Gaumont this week announced abroad the completion of a new serial, "Parisette of the Opera." This serial will be released simultaneously in forty theatres in Paris. Prints of the picture are now in England. According to Gaumont the serial will not be released generally until 1923.

Due to the terrible tragedy resulting in the death of Sir Ross Smith and Lieut. Bennett, Pathe Freres Cinema, Ltd., of England, this week let it be known that arrangements made for the inclusion of pictures, proposed to be taken by Sir Ross and his brother, Sir Keith Smith, during their attempt to circle the world, are unavoidably cancelled.

The Roscoe (Fatty) Arbuckle pictures are being released and shown generally in Europe where they are playing to surprisingly big business. The business turned in on these pictures at the London kinemas is phenomenally great. "The Roundup" is the latest Arbuckle picture being shown in England.

Georges Carpentier, the light heavyweight champion of Europe, will be starred in a feature production that Stuart Blackton will make in England. This report was officially given out this week and confirmed in Paris by Georges Carpentier and his manager, Francois Deschamps.

Harry Knoles was the guest of honor at a distinguished banquet given at the Royal Automobile Club of London recently to celebrate the completion of his first picture for Alliance Film Corporation. The picture is entitled "The Bohemian Girl." Harry Reichenbach was among those who spoke. United Artists and Fox are both said to be dickering for the American rights to this production. Knoles' latest European picture, "Carnival," was distributed in America by United Artists Corporation.

On his arrival in England A. H. Woods, who has Pauline Frederick under contract, made the statement that that star will appear under his management in a stage play. She will later return to America and perhaps then resume picture work, but, if she does, it will be under Mr. Woods' management.

American exhibitors will probably find relief in reports coming here from India that theatre owners there complain of sustaining heavy box office losses.

Italy, though intensely patriotic, as patriotic as she is operatic, has no objection to using foreign films. Consequently, German, Austrian, French and American pictures are finding their way into that sunkissed land in large quantities. British producers, however, are looking on jealously, for their pictures fail to make any appeal in Italy.

Italy, however, is making rapid progress in the movie world. Italian producers and exporters have despatched many pictures to India and other British provinces where these pictures seem to catch on surprisingly well.

According to cable advises from Paris, the Societe Francais des Films Paramount will distribute "Serrati," which Louis Mercanton will make in France.

Sarah Bernhardt is reported, in a cablegram, to be slated for a starring role in a picture to be made in France this summer. Little credit is being given this report in New York.

Bert Levy, the vaudevillian and artist, who sailed for London this week to fill theatrical engagements there, will make a series of travelogues for Hugo Reisenfeld. No distribution arrangements have as yet been made.

Canadian Exhibitors Exchanges, Ltd., of Montreal, will handle the distribution of all pictures on which the Anglo-Canadian Picture Plays, Ltd., has secured the Dominion rights.

Arthur Ziehm has purchased from Equity Pictures Corporation the entire European rights to "Where Is My Wandering Boy Tonight?," verifying an exclusive report published in Moving Picture World last week.

J. Pearson is in London for Joe Brandt and is expected to close for the foreign rights on Eddie Polo's initial independent serial, "Cap'n Kidd," this week. He is reported to have deals pending.

From the Showman's Angle

THE Curse of Drink" will be State righted by Export & Import Film, Inc. The deal was closed last week. For several weeks Louis Baum, sales representative of Equity Pictures Corporation, dickered with the producers of that picture, as reported in this department exclusively several weeks ago. Last week, announcement was made in this department that Equity had acquired the picture. Mr. Baum gave out this announcement to the editor of this department. As a matter of fact, all contracts had been drawn up and Equity officials were to have signed the papers. At the eleventh hour, however, a wrangle developed over the releasing date. Equity stated that it would not release the picture until early next Fall, whereupon the producers of the picture insisted on an immediate release. This Equity refused to do, replying that it wanted to go after the picture in big fashion. Besides, its sales director, Louis Baum, was scheduled to go to Europe, and not return until July or later. But the producers could not see this and refused to go through with the deal. At this point, Import & Export, which was another of the bidders, who numbered six, renewed negotiations and agreed to the terms of the producer, relative to price, release, exploitation, etc.

Harry Hoyt, who produced and wrote "The Curse of Drink," will make four Holman Day pictures which American Releasing Corporation will in all probability, release through its own exchanges. The pictures will be produced at the Medford, Mass., studios, Holman Day living in that territory.

Sol and Irving Lesser have finally reached the conclusion that New York is the logical distributing centre and for that reason they will redouble their activities in the metropolis. The firm established headquarters in New York some weeks ago, with Irving Lesser in charge. This week Max Ramish and Sol came to New York to perfect the organization. In all probability the publicity and expoitation department of Western Pictures Exploitation Corporation will be permanently established in New York, with Harry Wilson looking after affairs on the Coast.

Export & Import Films, Inc., are to enter the independent distribution field in this country on an elaborate scale this year. They have a number of good possibilities and a humdinging two-reeler.

Lester Allen, one of the most popular knockabouts in musical comedy, will shortly appear in a series of two-reel comedies that Fred Quimby will produce and State right. Lester has just recovered from illness, which forced him to cut short his work with Georgie White's "Scandals of 1921" in which he was starred. Lester should go big in comedy pictures, for he is versatile, a clever actor and one of the most fearless knockabouts in the business.

A couple of years ago it was Chamberlain Brown who raided the burlesque ranks for talent for the Broadway producers, now it develops that same branch of the show business is being ransacked for picture interests. Lester Allen used to be starred in "The Bon Tons." Now along comes Tommy Snyder, who has been making money for Barney Gerard in "Follies of the Day." Tommy, who is better known as "Bozo," a mute clown comedian, has gone to the Coast where he will make a series of two-reel comedies that will be distributed via the independent market.

In the Independent Field

WHO'S WHO IN THE STATE RIGHT FIELD

No. 8—Sam Zierler and Commonwealth Pictures Corporation

TO tell the story of Commonwealth Film Corporation is practically telling the story of Samuel Zierler and to do that makes us wonder whether the story properly belongs in this department. Because Samuel Zierler is expanding so fast that he now has one foot in the State-Right field and the other foot in the national field, though withal, he is standing powerful hard on both of them.

It is impossible to talk of Commonwealth without talking of Zierler, because he is practically the whole works. Less than three years ago—two and one-half to be exact—he stepped out of the general sales managership of the Big U Exchange—Universal's New York selling branch—bought himself a picture—Clara Kimball Young in "Eyes of Youth"—and started in business for himself. The business was incorporated as the Commonwealth Film Corporation. That's all there was—one picture. He had a desk and a film salesman—salesman, mind you, and rented vault space from another exchange.

Today Commonwealth is a big organization with a flock of salesmen, big film vaults and all the mechanical facilities that go with it; a tremendous office force; big offices (already far too small) next door to Paramount's exchange, and branches in Buffalo and Albany operating as the Nu-Art Pictures Corporation.

To the original Clara Kimball Young feature have been added many other pictures with the same star—who, incidentally is now producing for the Samuel Zierler Photoplay Corporation—and dozens of other big features; also all kinds of short subjects, including serials, comedies and educationals.

Commonwealth is without a peer in the United States today for size and quality of product handled—and all this growth has taken place in less than three years.

If you seek the answer from Mr. Zierler himself it will sound simple enough. He will tell you that there is nothing of magic about it. Just plain horse sense and hard work; nothing more or less. He believes primarily and all the time in quality-product. He believes, in other words, in big pictures. He puts it this way:

The producer, the distributor and the exhibitor are all in a co-operative enterprise. The money which comes into the theatre box offices must be spent in production, in distribution and in exploitation for the theatre with profit to all three concerned. The producer, the distributor and the exhibitor each must make a fair profit or else the scheme of things breaks down. If any one of the three makes an unfair profit, the other two will suffer thereby and thus the whole industry suffers.

"I have found that the most profitable all-around investment in the distribution of pictures is the big picture, the worth-while production, because that is the kind which makes money at the box office. It is elementary to say that unless the exhibitors make money no one can, because the only source of income there is must be at the box office. There is no money for motion picture production or distribution except what the public provides and the only certain collection agency is the box office.

"Commonwealth started its business with the slogan, "Handling Only Assured Successes" and we have made of that slogan our business practice. The results have proved its wisdom."

There is no doubt that Mr. Zierler has operated on the basis of which he speaks. The Clara Kimball Young pictures, other big features such as "Where Is My Wandering Boy Tonight?" "The Black Panther's Cub," serials like "Adventures of Tarzan," educationals such as Prizma series and the Burlingame Adventures—these and many others have placed Commonwealth on a par with any of the exchanges operating on a national basis. The handling of this quality product, backed by the ability and persistence of Mr. Zierler's organization are responsible for the unprecedented growth of Commonwealth.

The growth of Commonwealth to greatness is not surprising to those who know Samuel Zierler. He has been in the business so long and has had his name in prominence for so many years, particularly in the film circles of New York and Northern New Jersey that those who do not know him probably imagine him to be quite well along in years. That probably holds good, too, for those who do know him quite well. The fact is there are probably not a dozen men in the film trade who have any idea of Mr. Zierler's age. For years he avoided any mention of it and only now is he beginning to feel old enough to occasionally allow a mention of it to slip out.

The truth of the matter is that he is only on his way now to his 30th birthday. All along he felt there were not enough years to talk about; recently he seems to think they are getting to a respectable number and he no longer avoids the subject as of yore. Even as a boy of 23 he was in full charge of Universal's New York sales branch and few of his customers and associates ever dreamed he was so young. He himself says he never was a boy; never had a boyhood. He went to work when he was 11 years old and has been hard at it ever since. Almost from the beginning of his working-career he has been a part of the motion picture industry. The old Mutual and General Film were in their heyday when he began and he went right through the mill. He has done every sort of work that can help a distributor to understand an exhibitor's problems and without doubt, much of his success is due to the experiences which laid the groundwork for this understanding.

Those who know Samuel Zierler well know that one of his outstanding characteristics is to pick out the line he wants to travel and then stick to that line. He never was a man to shoot around the target; he shoots right at it. Very early in his life he tied up with Universal and with them rose to a big executive capacity, gradually expanding his activities until he felt the time was ripe to go out on his own—and that meant the formation of Commonwealth. He announced at that time that he intends to produce as well as distribute—and never mentioned again until a few weeks ago when he announced he was actually producing with Clara Kimball Young, the same star who helped him in the foundation of his own business.

The new producing corporation will not interfere in any way with the further developement of Commonwealth; both corporations will grow alongside each other.

Other men come to him occasionally to congratulate him on the success he has won, but he never listens very hard to that sort of thing. He always says that any self-satisfaction or complacency is the beginning of the deterioration of any business; that no business man ever can afford to be satisfied.

"A producer should never sit back and tell himself he has made a good picture; he should always go out and make a better one. A distributor should never be satisfied with the resutls he has secured on a picture; he can always find more theatres to put it in; an exhibitor should never be satisfied with the business he is doing; if he is playing to capacity every matinee and night, then he should build a bigger theatre."

Those are his sentiments and, you might say, the reasons for his success.

D. & W. Productions, Inc., Formed in N. Y., Will Produce Stories Written by Holman Day

As was exclusively reported in MOVING PICTURE WORLD several weeks ago, D. & W. Productions, Inc., of New York, this week was incorporated and opened offices at 132 West 43d street, in that city. The concern will produce pictures for the independent market, it was announced. Those actively engaged in the management of the firm are well known in the film business.

E. R. Wood, the general manager, is a business man and has for many years been interested financially in the production of pictures. Edward Davenport, who is supervisor of production, was a well-known portrayer of Shakespearian characters prior to his entry into the motion picture industry years ago. He was formerly studio manager and director for Reliance and Majestic, and one of the directors of the early all-star productions.

John A. Kent, in charge of publicity and distribution, has had a long and varied experience in the film business and enjoys a large acquaintance in the independent distributing field.

It was announced, too, this week that the company has a contract with Holman Day to write ten stories for his company, from which five-reel features will be made.

Nigh Starts on "Notoriety"

William Nigh, who has produced three big features for Warner Brothers, this week started production on the first of his series of four independent pictures at the Tilford studios in New York. The first picture is "Notoriety," with an all-star cast.

E. H. Emick Joins Graphic Exchanges

Announcement was made this week that E. H. Emick, the West Coast film man, operating the Peerless Exchanges in Los Angeles and in San Francisco, has become affiliated with Graphic Film Exchanges of America. "Mother Eternal" and "The Wrong Woman" will be the first pictures that he will exploit on the coast.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

O. T. Taylor Contributes a Very Good Design for a Miniature Stage Display

ALTHOUGH he has made no contribution recently, O. T. Taylor, of the Weir and Dream Theatres, Aberdeen, Wash., writes that he has not stopped exploiting, but on the contrary is doing more along that line than ever. This is one reason why he has been unable to send along plans.

This time he offers a miniature stage idea with a transparent panel at the bottom and six circular openings at the top, each illuminated from the rear.

For "Experience" he used the city scene, painting it to his own scale, and the ribbons connect the upper panels with the locations mentioned in the story, along the lines of the advertisement, such as Battery Park, "where he first saw the big city," up the Bowery to "the church where his ideals are revived.

With the drawings made by Mr. Taylor to illustrate the design, any carpenter can make up a similar display and you will have a most useful piece of lobby furniture.

HOW TO MAKE IT

By O. T. Taylor

The miniature stage used for the Paramount Picture "Experience" will prove a valuable display fixture for varied attractions. Similar to the other attractors, of which plans have been shown from time to time, it is easy to build and by changing the facing entirely new effects are gained.

It can be built as follows:

Two upright pieces, A, 5′ 3″ long and two cross pieces, A, 5′ 4½″ long joined as shown forms the lower part of front frame. Lay these pieces flat and use corrugated fasteners for joining. The two top pieces, B, are set on edge, notched in in the ends and fastened to A 5′ from the bottom of the latter. Pitch upward to center at which point it is 5′ 6″ from the bottom.

Cut a piece of wallboard 2′ 6″ x 6′, C, cutting the opening D for transparent panel, and nail to frame.

The columns E are next cut out and nailed onto frame; to be followed by the top facing F in which are cut openings, 6, for transparent circles.

The wooden strip H serve as braces for top facing; also for fastening of dividing walls for lights, if worked on flasher, and for top cover support, L Fig. 2.

Two upright pieces, 5′ 9″ long, and cross pieces 2′ long, J, joined by means of corrugated fasteners and covered with wall board form the end panel. Make two of these, and fasten to front with sheet iron straps, Q.

The batten S runs full length of display and support lights for drop illumination. Another batten, R, projecting inward 6″ from back, also fastened to end panels, supports a strip of wall board, O, to which are adjusted the lights P illuminating circle cutouts.

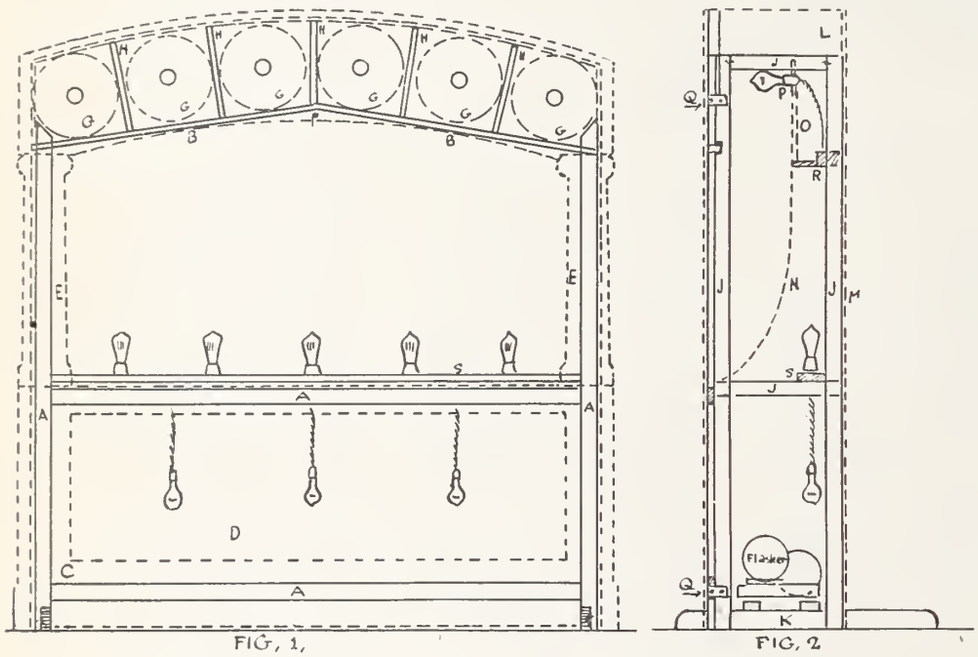
The drop N, picturing the city, is painted on white paper with transparent colors for sky and water and opaque colors for buildings. By means of a flasher or dimmer a very realistic sunset may be staged.

The foot, K, may be added as a safeguard against overturning if no flasher or similar heavy weight is placed in display.

Cover the back with wall board or similar material, M.

Finishing: Sky and water in dark blue with horizon line in red, orange and yellow. "Rough in" buildings in black and grays, working for effect rather than likeness and detail. Background of facing in medium green. White panels, dark green lettering. White silk ribbons from circles to "spot" of scene in picture. Green velvet draperies to add the "rich" touch to setting. Lighting: Title panel: White lights steady. "Drop" illuminated from behind goes on white, then circles, white. one by one starting at left; circles off, "drop" illumination changes from white to red then amber all off and repeat.

The round wall panels are also transparencies and illuminated. Lumber used in construction is all 1x2″ battens.



FRONT AND SIDE VIEWS OF THE "EXPERIENCE" DISPLAY

With these sketches you can build the display to your own scale and gain a design which can be used a dozen times a year by changing the front through painting. None of these Taylor designs are intended for a single use. One has been used fifteen times

A Paramount Picture

AN O. T. TAYLOR LOBBY DESIGN FOR "EXPERIENCE"

This shows a miniature stage on the back drop of which can be mounted a lithograph or a design made up of lithographs and painting or all painting. The lower panel is transparent and lighted from behind as are the circle sellers above

Selling the Picture to the Public

A Sensational Exploit on All's Fair in Love

D. H. Stark pulled a real one in Houston for the Liberty Theatre lately. One afternoon there was a terrible outcry that attracted the attention of hundreds of pedestrians. Looking up they saw a woman's body half out of a fourth story window, her hair hanging loose and her face contorted with agony as she struggled with a man.

The braver men rushed into the building, quickly followed by two policemen, while an ambulance dashed up and backed to the curb. Presently the woman was taken in and then the police carried her to the ambulance, but the thrill was gone, for the cops and the lady all carried signs.

One read "All's Fair in Love, Even This." "Was the Lady Really Hurt? Come to the Liberty Theatre and Find Out," was another.

The man with the rope sneaked it back to where he had found it, and gradually the crowd drifted away, but it was talked of all the afternoon.

Stark had it fixed with the police and two officers were told off to do the rescue, while the woman was hired to carry out her part. It made more talk than a Presidential election. If you try it, be sure to have the matter arranged in advance or the police may carry you instead of the woman out, and it will be a patrol buggy that will be waiting if you get a ride at all.

Played Up "Penrod" on a Newark First Run

The Branford Theatre, Newark, took to "Penrod" like a tramp to the free lunch counter, and worked it up from all possible angles.

The Branford does not make lobby displays, but it put the title in five foot letters pendant from the marquise at both entrances, the awning being high enough to permit this without running the risk of taking off the hats of six footers.

The makers of the Penrod suits for boys sent over to help get the window displays, and there were several in addition to this shown, which is in one of the largest stores.

Penrod suits were also given two members of the Newark Safety Patrol. This is an organization of boys who do traffic duty near the schools before and after the sessions, replacing the usual traffic police. The entire patrol visited the theatre in a body as guests of the management and the suits were given two boys who had earned mention for heroism in saving younger children from the untamed automobiles.

The newspapers played up this visit and both the theatre and the store donating the suits were in the linotype limelight.

There were tieups with the plugger song, and a florist offered a Penrod tulip, while you could buy Penrod sundaes at most of the fountains.

Managing Director D. J. Shepherd, Production Manager Gordon Reid and M. J. Cullen, the advertising agent, were all on the job and team work put the stunts over.

Hyman's Novelties at the Mark Strand

Edward L. Hyman is getting more into his stride after the Lenten let down and his musical program for the week of May 7 shows its old-time smartness. His overture is Liszt's Preludes, played straight, but with lighting effects. His second number is Tschaikowsky's Nutcracker suite, with four dancers.

EDW. L. HYMAN

The Chinese Dance comes first, with a solo dancer. The setting will be a black cyclorama, with a scrim front on which will be thrown several lines of Chinese ideographs, which will supply the decorative effect. The same set will be used for the Dance of the Sugar Doll, but the decoration here will be a number of inflated balloons of varied colorings, which will lend color and life to the dead black of the set. Air balloons are used and are suspended from a batten by threads of varying lengths, to give an unstudied effect. For the dance of the Flowers the cyke will be caught back in the centre to disclose a window backed with a flowering garden. On the scrim a flower film will be run. Four dancers are employed in this number. The lighting for the Chinese dance will be red, the doll will be blue and the flowers a light pink.

The Topical Review gives time to set for Hope's cycle, The Garden of Kama. Settings will be changed for the four numbers used here, but the curtains will not be dropped, the scrim being faded to disclose the sets. During the brief intervals required to change the settings, a Greek "chorus" in the person of Omar Khayam will recite the opening lines of each song but the first, the singer taking up the words with melody as the setting is lighted up.

For The Temple Bells are Ringing, a wood set will be used, with the singer spotted white and a dancer in amber, who will interpret the song as it is sung. Less than the Dust will be sung by a contralto, seated, who holds in her lap a huge scimetar. She is lighted by red and amber spots from opposite sides. Two large jugs, one on either side, will be bathed in amber from above. For Pale Hands I Love the moon drop will be used, a large moon transparency on blue. Amber lighting will be used throughout. In Till I Awake shows the singer in the light of a blue spot, with two dancers in white costume and spotted with white do a dance about the recumbent form.

A scenic film will break the setting of A Musicale in Danceland, which will show the gold cyclorama brightly lighted with gold lights. The number will employ four singers and four dancers, and will run: Beautiful Lady, from The Pink Lady, with baritone and two dancers; My Hero, from The Chocolate Soldier, with a soprano and dancer; the Merry Widow Waltz with a contralto and dancer, and Kiss Me Again, from Mlle. Modiste, employing all eight.

The feature and comedy follow, with Mansfield's Concert Scherzo for the organ postlude.

First National Release

HOW THE BRANFORD THEATRE, NEWARK, PUT OVER "PENROD" ON HOUSE AND IN STORES

The theatre front used letters about five feet high. They look in the cut as though they had been dropped in the mud, but this is because they are two-color letters, blended, and the color does not show in the photograph. The clothing display was made by the largest store. Note the intelligent use of copies of the book to put over the suggestion of the origin

Selling the Picture to the Public

Cleaned Circus Money on "The Sheik's Wife"

James F. Clancey, of Poli's Capitol Theatre, Hartford, is a showman. He knows that if he wants to get all the money there is in a town he must get out after it.

He booked "The Sheik's Wife" for the first date in the East apart from the week at the Strand Theatre, New York, and he knew that he could pull in important money on the usual three-day run without half trying.

But he was not content to do that. He knew that if he handled it right he could make several times as much, so he booked it for a week and then started in to see just what he could do.

The Capitol has an unusually spacious lobby; one of the largest in the country. When you realize that the cameraman had to get back some distance to take the general shot and add that distance to the part shown in the cut, you can realize what a whale of a lobby it is.

Clancey was counting on using the lobby. He had three booths built on each side and turned it into an Arabian bazaar. Two weeks in advance he posed a tableau with a wax figure in one of the booths, and announced the coming of the Vitagraph production.

The Sunday the show was booked to open, he brought in a troupe of fifteen Arab performers, including dancing girls, swordsmen, a great gun juggler, musicians and acrobats. Under the law, he could not open the theatre before evening, but the lobby was opened early and it was packed soon after the opening, for this was a real bazaar, with candy and prayer beads, lace, rugs and all sorts of things for sale. These were run by the women. The men circulated around and gave occasional exhibitions of their skill.

Three times each day they went on the stage and did a prologue, using for a backing the drop used by Sphinx temple of the Mystic Shrine in its ceremonials. As soon as the prologue was over, they were back in the lobby, ballyhooing for the next show.

The men went to and from their hotel in their Arabic dress, which added further to the advertising and on clear days three of the troupe went around town on horseback before the matinee, to help drive them in.

Hundreds of people who came merely to see the free show in the lobby bought tickets for the production, and the cleanup was a new record for the house. It did not cost much, compared with the results, and the sales of the bazaar helped to offset the cost of the troupe.

You may not have an Arab troupe handy, but you can fit up booths for some charitable organization or church society and get much the same result, with the added pull of local talent. Costumes are easily made, and you can sell your house to the rafters with very little advance work.

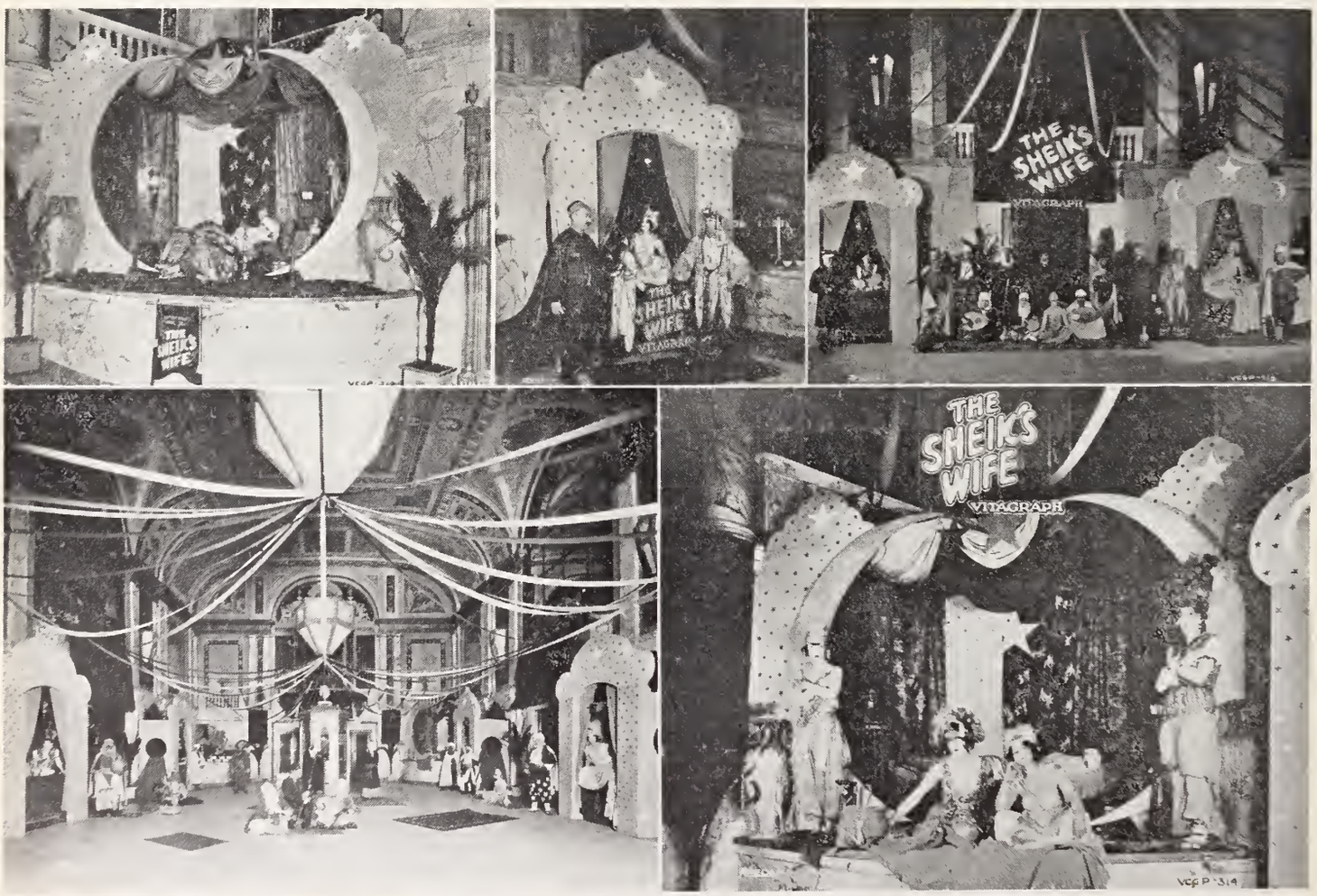
Put All the Thrills on a Wichita Theatre Opening

Lewis Mark Miller, of the new Miller Theatre, Wichita, Kans., was not going to let a few more dollars gum up his opening. He figured that if he did the opening in the proper style, it would help more than the money "saved" would amount to, so he went to an engraver and told him to go the limit.

The result is that even the people who do not know were at least impressed, and the better class, who do know, felt that here was a house that would be run properly because the management knew the right thing.

There were three pieces in the set. The first was the formal invitation which stated that "Mr. Miller requests that you contribute to the success of the formal opening by your presence on the evening of May first." A small card was to be used to gain admission, and a third card was sent to a limited number inviting them to a reception following the initial performance.

All three pieces were printed from copper on plate-sunk paper and cards. They looked "right" because they were right and Mr. Miller will collect on his printing bills for months to come. If you do a thing, do it to the limit of your ability, and you will not lose on the extra investment.



A Vitagraph Release

ONE OF THE MOST ELABORATE DISPLAYS EVER MADE ON A MOTION PICTURE PRODUCTION

James F. Clancey, of Poli's Capitol Theatre, Hartford, knew he could get a big three-day business with "The Sheik's Wife," but he knew he could get several times that by taking full advantage of the exploitation possibilities the picture affords, and he put in a troupe of Arabs to ballyhoo the lobby and work in the prologue, and he spent seven days in Golconda and got all the money in town.

NANOOK, THE STAR-HERO

REVILLON FRERES Presents

Nanook of the North

Produced by ROBERT J. FLAHERTY, F. R. G. S.

YOU have never seen, or dreamed of, a picture like this !
It is more dramatic than drama ;
More human than humanity ;
More exciting than a serial,
And very, very beautiful.
It is a picture that will rouse to enthusiasm the coldest audience you ever had !

Pathépicture
TRADE MARK

NANOOK *of the* NORTH

NANOOK ATTACKS THE BULL WALRUS

PRESENTING the remarkable Nanook, born actor and hero, in the true drama of his own life, assisted by his equally remarkable family, women and children, in a production of amazing beauty, startling novelty, constant thrill, and universal appeal.

Positively the most unique and meritorious attraction that has ever been offered to exhibitors.

Pathépicture

TRADE MARK

NANOOK *of the* NORTH

THE ESKIMO BELLE—NANOOK'S WIFE

A MASTERLY presentation of life, love, and the unending struggle for existence in the icy wastes of the actual Arctic.

See the tug of war between Nanook and a mighty wounded walrus; see the walrus' mate rush to the rescue; see the trip by dog team of Nanook and his family, in a howling blizzard, with a temperature of 50 degrees below zero.

See the struggle with a seal; see the thousand thrills of the daily battle with unbelievable cold and hunger!

Pathépicture

TRADE MARK

Nanook of the North

NANOOK SEES THE WALRUS HERD

MR. EXHIBITOR, LISTEN TO THE TRUTH!

"*NANOOK OF THE NORTH*" will do more to interest people in motion pictures than any picture you ever played. It will do more to kill criticism of motion pictures than ten thousand editorials. Properly advertised, it will bring people into your house who wouldn't go across the street to see the finest super-feature of the last two years.

It will be more talked of, on the street, in the home, than any entertainment that has ever been given in your community.

It will make you exhibitors rich, if you give it the attention and the advertising that it so eminently deserves.

It is *not* an "educational" or a "travel picture."

It is a great big epic, directed and produced in a land where no motion picture camera ever went before.

Just let people see the wonderful lobby display in the front of your house and you couldn't keep them out with shotguns.

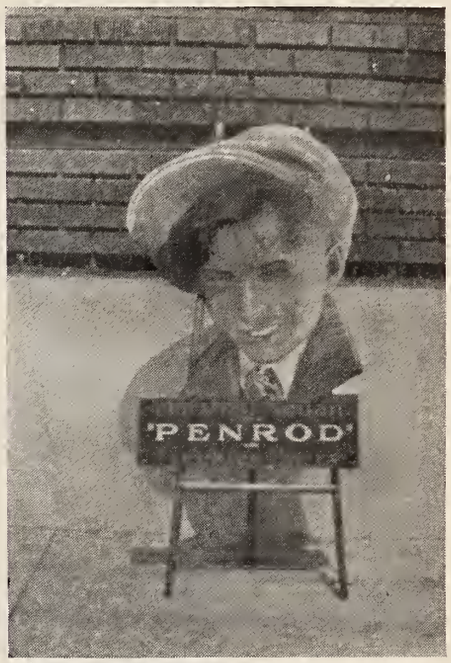
IT IS A PICTURE THAT YOU *MUST* SEE, TO PROPERLY APPRECIATE.
SEE IT, AT THE NEAREST PATHE EXCHANGE

Selling the Picture to the Public

Got Window Showings by Changing the Form

Jack Frost—it's "Robert C." on his visiting cards—the exploitation man for Southern Enterprises in Tampa, has found a way to get one-sheets into prohibited windows.

Even since he started in Tampa he has been trying to land his one-sheets in windows, but even framed sheets were denied admission on the grounds that they were too bulky.



A First National Picture.

FROST'S SOLUTION

Lately he had some light easels made up at a cost of about sixty cents each. One-sheets were pasted to cards and cut out. These got in in a majority of the hitherto inaccessible windows. It may work the same for you.

If you use light cards you'll find that the blamed things will curve. This is because wet paper shrinks in drying and pulls in the card. The remedy is simple. Paste a sheet of newspaper on the other side, equalize the pull, and you get a flat card.

Pleased the Toilers

Howard E. Jameyson picked on a newspaper article to give him a slant on "Back Pay." There was an argument on as to whether a girl could dress decently on $87.85 a year. One girl said she could and a lot more called her impolite names.

Jameyson sent out a thousand letters to working girls asking their opinions and adding that the girl with the crepe de chine soul was to be seen at the Doric Theatre, Kansas City, on certain specified dates.

And a lot of them still further depleted their dress funds to go see how it all came out, and if skirts are shorter than ever in K. C., blame Jameyson. He's the guilty one.

We wouldn't blame his fiancée if she gave him the one-way gate.

Well Known Restaurant Put on "Molly O" Night

When "Molly O" was put into the Aldine Theatre, Philadelphia, for a run of two weeks, the house got busy with the Loose-Wiles representatives and won out some windows for the "Molly O" biscuit. The cut on this page shows one window practically papered with the posters.

Then they sold the idea of a "Molly O" Night to a well known cafe. The restaurant man was only too glad to get a chance to whoop things up a little, so for a week in advance, he put cutout shamrocks on the tables each time the cloth was changed, and stuck up paintings and announcement cards.

He knew from experience that a special night was just as good for a restaurant as it was for a theatre, and he went to the idea strong. A little extra entertainment in the way of singers to put over the plugger song, and he had an event instead of just an ordinary night, so he plugged for Molly for being good to him.

Her Own Money Was Chiefly in Pennies

Three dollars was all H. J. Adams, of the Palace Theatre, Corsicana, Texas, spent to put over "Her Own Money." He had a more or less double of Ethel Clayton ride around town in a car and scatter pennies. When she had used up three dollars' worth she checked in. The banner read: "This young lady is glad to give away 'Her Own Money' at the Palace Theatre today."

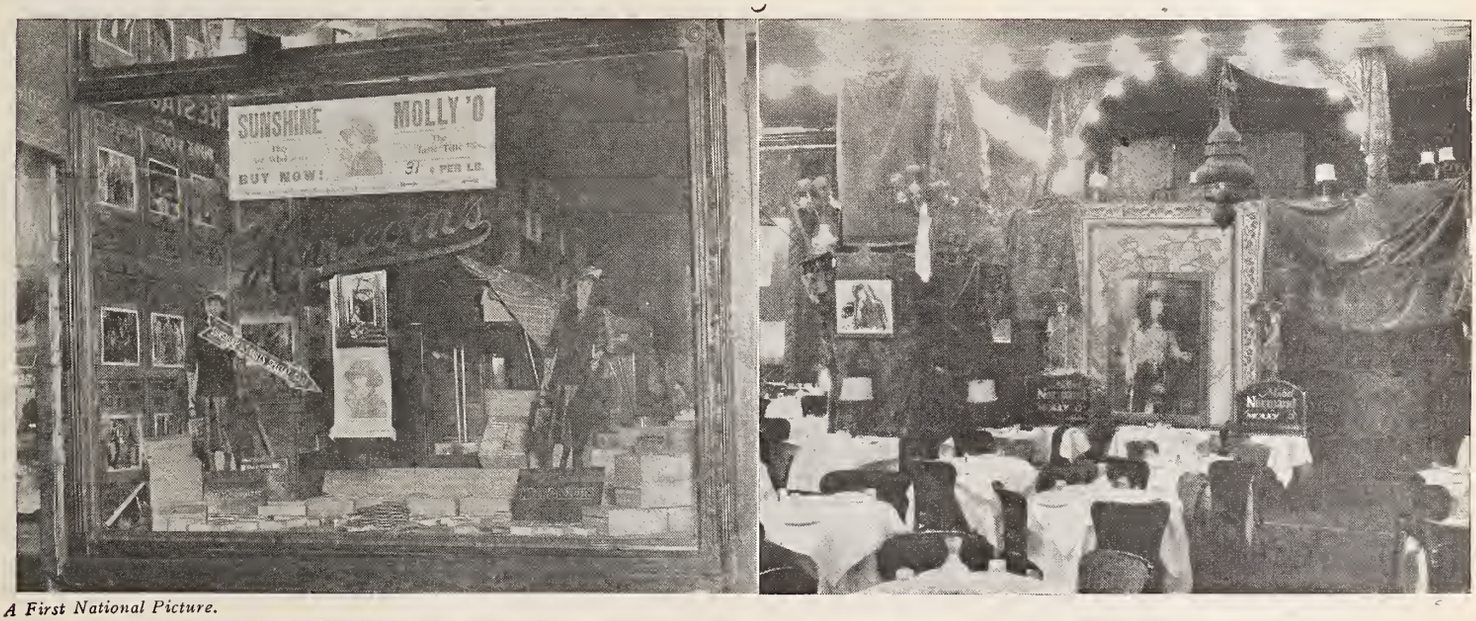
A Paramount Picture.

THE LOBBY STUNT

For the lobby Mr. Adams used an open safe with money bags at the base, as shown in the cut. The safe and bags were borrowed and a one sheet supplied the picture. It ran the receipts some 30 per cent. over the average.

Promoted

W. Griffity Mitchell, for a long time manager of the Majestic Gardens, Kalamazoo, has been promoted to charge of the same company's houses in Port Huron. Roy Tilson will succeed him in the management of the Kalamazoo house. He formerly had charge of the Regent Theatre there, but more recently has been conducting the Strand Theatre, Lansing.



A First National Picture.

THE ARROW MARKS THE SPOT WHERE THE SUNSHINE BISCUIT HITS MABLE NORMAND IN THE FACE

That is, in the cut on the left, and shows the window fairly plastered with posters for "Molly O" at the Aldine Theatre, Philadelphia, tying up with the Loose-Wiles special cracker. The other picture shows a well-known cafe all dolled up for a special "Molly O" night. This was advertised by means of cutout shamrocks, which were placed on each table, with each set-up for several days in advance

Selling the Picture to the Public

A Goldwyn Picture.

THAT IS AN AUTOMOBILE UNDER THE SIX-SHEET

It's more than that. It is an old steamer, with a record of 180 miles an hour. It made a good lobby attractor for Goldwyn's "Watch Your Step" when it played the Meralta Theatre, Los Angeles. A buzzer under the bonnet added to the effect

An Elegant Display Is Simply Achieved

You can use a hundred dollars in your lobby and achieve an effect that will keep people away or you can use the money intelligently and get them in. You don't have to use the hundred dollars, for that matter. Use some money and more brains and you will obtain a better effect.

G. M. Phillips, of the Rialto Theatre, Columbus, Ga., did not spend a large sum in getting the lobby effect shown on this page, but he produced something that is rich and effective.

The star and title are cut out of card and strung from wires run across the front, having the paneling of the natural lobby for a background. On either side are cutouts. Two nicely painted insert cards are framed for the lobby floor and the stills flank a shadow box in which is a smaller cutout against a fabric backing. This is a night timed exposure, and the lights fight some of the effect, but you can imagine the richness and yet simplicity of the appeal. It will sell the unthinking and still pull in those who are repulsed by the overdressed lobby.

The overstuffed lobby is all right for the dime museum crowd, but it won't bring in the most desirable class of patrons as will some effect such as this.

Welcomed a Sir Boss With Big Brass Band

About the best stunt yet pulled for "A Connecticut Yankee" comes from Peoria, Ill., where the New Madison Theatre welcomed Sir Boss with a brass band at the Union Station.

The theatre picked out a train to arrive shortly before noon and sent the impersonator of the Twain hero to a station ten miles up the road with instructions to make that train.

Dressed as in the picture, with a banner for the theatre on the slender staff he carried the ballyhoo carried out his orders. When the train rolled into the station, the band struck up "Hail the Conquering Hero Comes" and Sir Boss alighted and was received with all the pomp the theatre could throw into the stunt.

He was paraded all through the business district and to the theatre and by the time he was paid off the whole town knew.

The brass band had to be paid, but the autos were borrowed from an agency in return for credit banners and a slide. The impersonator was cheap and the entire stunt probably cost less than a half page advertisement and pulled more than an entire newspaper could draw. You have to force them to read an advertisement, but no man can overlook a street parade.

The stunt can be worked for any picture, but it is best where the chief character in the picture is more or less pictorial. You can imagine the Queen of Sheba arriving on the 11.45.

Old Steam Automobile Made Them Watch Step

An automobile in a lobby always seems to draw. A steam automobile with a record of 180 miles an hour is more of an attraction. K. C. Manny, of the Meralta Theatre, Los Angeles, got hold of the old steamer and housed it in his lobby. A common electric buzzer concealed in the hood gave a kick to the idea, and you could not very well look at the car without seeing the dozen stills strung across the side. If you missed that, you got the banner just above or the electric sign still higher.

Stenciled the Streets

You did not have to go to the theatre to be told to "Watch Your Step," however, for the title was stenciled on the street corners for blocks around. The title was apt and it made talk which eventually connected, through the posted bills, with the show at the Meralta.

The two stunts combined cost less than ten dollars. They brought the largest gross business Mr. Manny had ever done on a Goldwyn. He has it figured out in dollars and cents that it pays to exploit.

Passed Door Knobs

Eller Metzger, of the Strand Theatre, Creston, Ia., has found a way to make doorknobs more interesting.

When he booked Norma Talmadge in "The Sign on the Door," he advertised that there would be a sign on everyone's door on a certain morning, and that some of them would be good for free admissions. About 40 passes were clipped to the hangers and doorknobs never worked as hard as they did in Creston. Some persons even came down in their night clothing when they heard the distributors around. When you can keep them sitting up nights for your advertising, it's good.

A Metro Picture.

WIRED THE TITLE FOR "PEACOCK ALLEY" LOBBY FRONT

How G. M. Phillips, of the Rialto Theatre, Columbus, Ga., worked in his cutouts for the Metro production. The shadow box on the floor does not show up as well as it should in a flat photograph, but it offered a striking effect

Selling the Picture to the Public

Amateur Artists in Big Poster Contest

Stimulating interest in "Forever," the Strand Theatre, Portland, Maine, offered the art classes of the city a contest for the best poster for this title. Ten dollars went to the winner.

Some twenty-six members of the school art classes felt their work good enough to submit and seven of these were adjudged by the jury to be in the money.

For a week before the shtowing, they were displayed in a window into which no theatre advertising had ever before been introduced, but the store felt that this was an attraction and not an advertisement.

The newspapers gave considerable publicity to the work of the local artists, and keen interest was felt in the decision, which was made by the audience at the Thursday night showing.

The decision was not stated in the report, but we are willing to bet on the girl under the apple tree as the winner of the first unless the house was packed by some other contestant.

A Paramount Picture.

THIS IS FROM PORTLAND, MAINE, INSTEAD OF OREGON

Mostly it's the Oregon Portland that hustles, but this time the East horns in. Ten dollars were hung up in prizes for the best poster for "Peter Ibbetson," and seven were found worthy of being shown to the public in a window

Want a Dog Story?

Here is a dog story from Birmingham, Ala., good enough to be copied into your home town paper. Change the names and hand it to your editor. He'll run it and be glad to get it. Stuff like this does the house good; more good than the usual clip stuff.

Here it is:

It was a fine example of honesty a youngster of Birmingham displayed yesterday.

After a great deal of fumbling between knives and fish hooks and a varied assortment of other things, he dug out of his pocket a few small coins and bought a half-price ticket to the Strand Theatre.

With the delight of anticipation shining in his eyes he marched in and handed the ticket to the door keeper.

"Sorry, kid, but you're too old to have a half-price ticket." The door keeper laid a detaining hand on the child's arm just as he was about to enter the realm of the flickering lights and shadows.

The boy turned about with a long drawn out, "Aw, I ain't neither."

"Yes, you are," was the answer. "Give your ticket in at the window and the cashier will give you your money back."

The boy was about to disdain the proffered ticket and walk out when the manager walked in and inquired into the matter.

Lloyd Towns, theatre manager, looked at the boy with a smile.

"You are too old, son, for a half ticket," he said, "but I'll make a bargain with you."

"All right, sir." The young man was very business like.

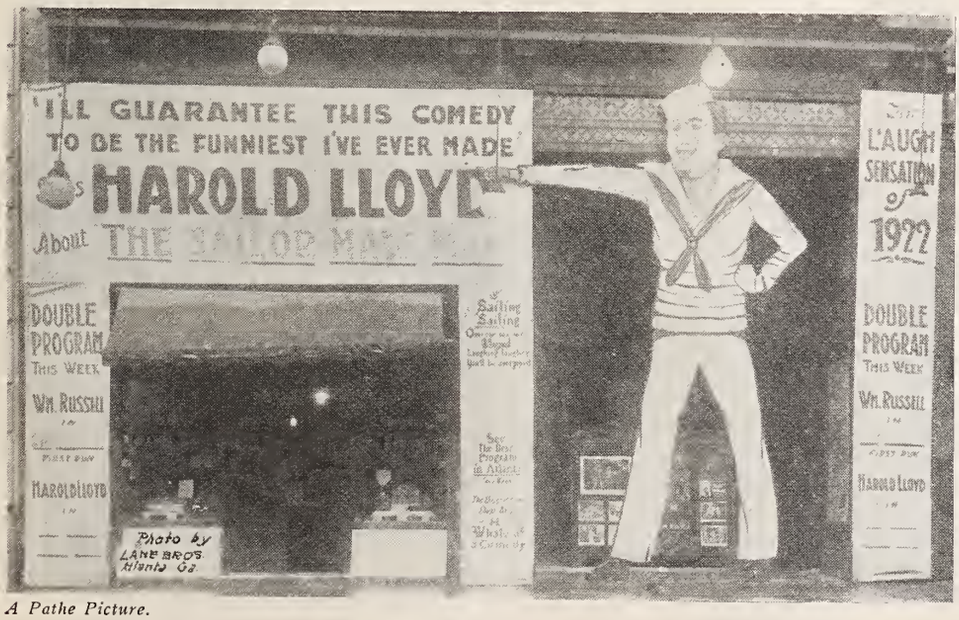
"Since you have only a half-price ticket, I'll let you go in if you promise to keep one eye shut."

The child looked doubtful. He covered one eye with a small, dirty brown hand and proceeded to look about him.

"Sure," he agreed happily. "I can see with one eye."

Towns laughed and told him to walk in. Half an hour later the usher informed him that there was a kid down there watching the picture with a hand over one eye.

When Towns reached him he was laughing heartily of some antics of Snooky, the famous humanzee. A few minutes later he was looking at the screen with two gleeful eyes, and Towns was still chuckling at his honesty.



A Pathe Picture.

WE KNEW THAT HAROLD LLOYD WAS A BIG ATTRACTION

But we didn't think he was 22 feet tall. He is bigger than Max Rosenfield's "Golem." It was the second-run exploitation at the Strand, Atlanta. The head is taken from a three-sheet and the rest is done by hand. It played to capacity in a rainy week

How "Come On Over" Made Record Sales

Playing up the Irish slant to Goldwyn's "Come on Over" helped the Milwaukee Record Shop to get rid of most of its stock of Irish records when the picture was played at Ascher's Merrill Theatre.

A lavish display of Irish scenes from the play was made the basis of a window show, with green ribbons leading to a set of records on the floor of the window with a card stating that all-Irish melodies would be played at the Merrill during the run of "Come on Over."

As this was done the week in which St. Patrick's day falls, the appeal to Irish pride nearly cleaned the store out.

For the house front a large painting was used showing Shane on one side of the Atlantic, posed with the Statue of Liberty, while in Ireland Moyna, with her bundles, stood ready to respond to the call of the title, which was stretched over the ocean.

St. Patrick's Day is over, but you can still make a drive on the record idea if you use plenty of green ribbon and shamrock cards to announce the various titles.

Selling the Picture to the Public

A Paramount Picture.

MINIATURE DISPLAYS APPEAR TO BE ONE BEST BET

Oscar White, of the Rex Theatre, Sumter, S. C., knows this, and for Paramount's "The World's Champion" he built a miniature prize ring with chairs and pails in proportion to the doll pugs. It did more to interest the women than would be supposed

Miniature Prize Ring Caught Men and Women

After a thing has been demonstrated a few hundred times, it becomes a fact, and it is a pretty well established fact that miniature displays will do more to put a feature before the public than any other form of display.

Of course, it cannot be done every week, but when it is saved for emergencies, it will put a weak sister over with music.

Oscar White, of the Rex Theatre, Sumter, S. C., figured that Wallace Reid was mostly associated with automobile pictures in the minds of his patrons. He figured that his women patrons did not care for pugilism. Reid in a fight title seemed to be wet all over.

He made a miniature prize ring for his lobby. It was all to scale, with chairs and buckets to fit the fistic stars. Women called it "cute" and decided that it might be an interesting picture, after all, so they came. Men thought the idea clever—and they came, too.

Put the Indian Sign On a Rosary Display

Film titles make queer combinations sometimes, and "The Rosary" and Buster Keaton in "The Paleface" was the program at the Forum Theatre, Hillsboro, Ohio, lately.

Trellis work, with paper roses, was the Rosary appeal and two Indian blankets, hung to suggest tepees, was the Paleface contribution. An Indian cutout and a real brave were also used, the latter circulating around town when they did not need him at the theatre.

It was an odd mix, but the result was attractive, and the management felt that it could not afford to overlook the Keaton comedy, no matter how churchly the other title. The rose trellis is a capital stunt for any house playing the First National feature, but a few vines could have helped not a little. Most houses now have both trellis and vines.

Playing Politics

George J. Shade, of Sandusky, is one of the City Commission, and the opposition has been all stirred up because he is one of the three in "the ring" who have been running the city, Mayor Freitas being one of the others.

Recently Schade dropped a remark that he was through with Frietas and had another candidate for Mayor in mind.

This gave the opposition sheet great mental anguish, for Schade refused to name his new candidate until he was ready to advertise Constance Talmadge in "Woman's Place," when he called attention to her practical politics and announced her as his favorite.

Then the opposition paper, which had been hinting darkly at all sorts of things, had another and harder attack of mental anguish, and the laugh brought crowds to the Schade Theatre.

Made Big Campaign on a Lloyd Comedy

Because it rained on the second day of his showing of "A Sailor Made Man," A. L. Snell called up the regulars and offered to send a taxi after them. It was an extra special rain and would have drowned business, and Snell was not going to lose the value of all his special advertising, so the taxis more than paid for themselves, for Snell got a rate on the representation that it would help to inculcate the idea of taking a taxi to the show.

Hooked a Tailor

His best exploit was to hook up to a tailoring firm. All over town they had announced for many weeks: "We make tailor made men." Putting an "S" over the "T" made it Sailor Made Men, and it raised a laugh that clinched the punch.

He also hooked in with the recruiting service for a display of naval equipment in the lobby and the Junior Naval Reserve boys were proud to get into their whites and wig-wag signals up and down the street. Free admission to children wearing sailor hats was another slant, and the usherettes paraded the lobby in between shows to ballyhoo for the next houseful.

Billing for Wanda

It looks as though Ollie Brownlee, of the Palace Theatre, Muskogee, Texas, must be a married man.

His lobby display for Wanda Hawley in "Too Much Wife" was a set of twelve bills from the leading women's stores, each for a staggering sum. These were pasted to a compo board backing and framed with rolling pins. Rolling pins were also dangled from the edge of the arch.

It cost $7.50 and put the receipts 15 per cent over the top.

A First National Picture.

PUTTING THE INDIAN SIGN ON A ROSARY LOBBY

Indian blankets and a rose trellis combined made an unusual, but not unpleasing, lobby for the Forum Theatre, Hillsboro, Ohio, on two First National attractions, with Jane Novak in one and Buster Keaton in the other. The trellis is good

Selling the Picture to the Public

Fool's Paradise
Go to a Fool's Paradise where Love abides
Cecil B. DeMille's Fool's Paradise
Hippodrome Theatre
ALL THIS WEEK
You're living in a Fool's Paradise
Cecil B. DeMille's "Fool's Paradise"

A Paramount Release

COMBINING THE LOBBY STUNT WITH THE TELEPHONE IDEA

J. P. Harrison, of the Hippodrome, Waco, Texas, put a live alligator into a display just inside the lobby of the chief hotel and then installed a telephone girl to call up numbers and tell them about "Fool's Paradise" with the loud pedal on

Put Telephone Girl in the Hotel Lobby

Adapting the St. Louis telephone stunt to a new idea, J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, put his girl into the lobby of the St. Charles Hotel, placing the display just inside the main entrance doors where even the timid could come and look in.

A sign urged you to phone 919 for information about "Fool's Paradise," and when no one was calling, the girl used the wire to call up a selected list. This gave a ballyhoo patter without the crudeness of a straight talk, and people gave greater attention to the conversation directed at another than they would have given direct speech. A fence was built up and the girl shared the space with a fairly large live alligator.

A stuffed alligator about eight feet long was worked up with a cutout and a poster backing for a lobby display, and this proved to be a strong attraction.

Because the Brazos river was over its banks, Mr. Harrison built a light punt, lettered it for the production and hired a negro to perambulate the flooded district. As thousands of persons came to see the flood, the odd perambulator played to a huge audience.

The punt was beaverboard and light enough to be swung from the wearer's shoulders, much the same as the familiar basket horses. It gave the effect of a man paddling about until he hit shallow water where his legs showed beneath the bottom of the boat.

Intensive driving kept business well above normal in spite of the counter attraction of the flood.

Charlie as Paymaster

Frank Burns, of the Orlando Southern Enterprises, made a cutout of Chaplin from the three sheet and stood him alongside the box office. The latter was boxed in with rough boards to suggest a pay shanty on a construction lot, and decorated with such signs as "No more help needed" and "Don't loaf here."

Chaplin does not need much advertisement, but the novelty helped to emphasize the fact that Chaplin was to be seen at the theatre.

Burns also got co-operation in the newspapers on the "Pay Day" angle, similar to the banking page already referred to.

Never compare the bad points of your competitor's theatre with the good points of your own. If you do you're in wrong, and only help to advertise the other fellow.—O. T. Taylor.

Fooled the Patrons

Playing up only half the title put over "Iron to Gold" at the Queen Theatre, Abilene, Texas.

R. P. Whitfield borrowed all of the gold bags the bank would let him have and stuffed these with paper or iron washers, according to their use. The light bags were hung from the marquise and the heavy ones rested on the lobby. Then he borrowd an iron express safe and filled this with gilded rocks and used a card telling where the golden nuggets were found. They were guarded by a man with a sawed off shotgun to suggest they really had some value.

A few of the specie bags were apparently dropped on the sidewalk in front of the theatre, but if anyone stopped to pick one up, a watchful usher would yank the string to which the bag was attached. The only trouble with this stunt was that it held the attenion of so large a gallery that most persons were warned, but it gave life to the front, and business went up.

Autographed Baseballs Sell "Penrod" to Players

Wesley Barry must have discovered the forty-eight hour day instead of the forty-four hour week.

While he is playing a string of personal appearances all over the country he still finds time to autograph baseballs and photographs and things.

Autographed baseballs were the premiums with baseball suits purchased at a sporting goods store while "Penrod" was being run at the Montauk Theatre, Passaic, N. J. It gave a lot of push to a seasonable sale, and also gave the theatre a lot of free advertisement, for every kid who flattened his nose against the glass to look at the balls and bats had the price of a ticket to "Penrod," even though he could not afford a suit.

The regular Penrod suits were the strong card in Paterson, and a suit was donated by the makers to be given the most freckled boy. He got it twice; once for the newspaper cameras and again in the Regent Theatre, which was the official presentation. The stunt was sponsored by a local paper and a boy's work official was the official freckle counter.

A First National Release

BABE RUTH IS NOT THE ONLY BALL AUTOGRAPHER

Wesley Barry knows a thing or two about that indoor sport, and when "Penrod" was played at the Montauk Theatre, Passaic, N. J., a sporting goods store gave an autographed baseball with each baseball suit purchased during the run of the play

Selling the Picture to the Public

Plain Cut Display Give Big Results

There is nothing in this display from the Stanton Theatre, Philadelphia, to rave about. It is simply a succession of straight type lines across three columns without even an attempt at display save for the major line. It has three overlong lines of eight point Roman capitals, and one of six point even harder to read. No typographical journal would ever pick that up as a model for other compositors, and yet it has a distinct selling value because it sells one thing and sells that to the limit of its power.

STANTON
A GRIPPING MYSTERY PHOTODRAMA POSSESSING A STRICTLY NEW IDEA
FOOTFALLS
WITH TYRONE POWER AND AN UNUSUAL SUPPORTING CAST
A PRIZE WINNING STORY BY WILBUR DANIEL STEELE
ABOUNDING IN THRILLING AND UNUSUAL SITUATIONS

CRUDE BUT DECIDEDLY GOOD

In that slant it is a distinctly good advertisement, and it does better in the small space at command than would an effort to get contrast with the small display faces. It is only 35 lines across three; two small a space in which to strive for much effect. It makes the best use of the Fox title, and it sells that title to the limit of its capacity. Its success lies wholly in the use of a single display line so large that it dominates not only that but surrounding houses, for in the Stanley display it shades even the Stanley advertisement above it, though the Stanley has a larger and in some ways a more attractive display. The title lends itself to this form of display where a two- or three-word title would fail to give the same results, and the advertising man picked the one stunt that would give him the greatest value for his 105 lines. He could have dotted his space with footprints, as many perhaps would have done, and he would have lost the push of the one big line. He could have sketched in a scene, and have detracted from the title, but with the one line in five-line letters he makes a splash that he could not have gotten in double the space with other display lines pulling from the power of the title. He does use one display face just below, but it is not large enough to make trouble for the five-line letter, so it all rides on the title and sells that. The Stanley uses a common space for all the circuit houses, and it is no easy matter to get good displays for a dozen attractions every week, but here is one that is gained through using common sense and a knowledge of type value. It is exceptionally good work in spite of its lack of pretentiousness—or because of that.

—*P. T. A.*—

Poor Cut Material Is Worse Than Nothing

The Karlton, Philadelphia, does some very good work, but this is not an example of the best it can do. The panel announcement, with the dollar signs to give point to the line, is distinctly good, but it would have been much better had the artist let his stripes at the right run from top to bottom of the space. They would have been much better than this misfit cut. This cut is about everything a cut should not be. In the first place the pose suggests the lady out in Chicago who has been advertising the past fifteen or twenty years that she took off thirty-five pounds in thirty-five days or something like that. She still uses the same cut, the same as Lydia Pinkham, and this is almost the precise pose. In the second place it is too fine a screen and in the third it looks like a misfit with the jagged edge set into the white. Without a frame, the irregular edge would have been better in many ways than a straight edge cut, but in a frame the cut should fill the space or it will look out of the way. In this case the bands continued the length of

A POOR CUT

the space would have been attractive and elegant. The cut spoils it all. It deprives the space of a good effect and in addition creates a poor impression. Had the figure been routed out it might have gone over better, in spite of the poor pose, but handled as it is no cut would have been infinitely to be preferred. It is not necessary to use a cut and the Karlton does not always employ one. When a cut is used, it should embellish the space and not kill it down as this does. But try to vision that same space with the bands unbroken and you will see a very good effect and one that will sell the story better than an advertisement in which the announcement is stretched clear across the space. And make a resolution never to use a cut unless it will make a space *better*. Poor cuts waste thousands of dollars annually, but you cannot trace the loss from poor cuts, so the leakage continues.

You have seen this advertisement for

Picture Theatre Advertising

week after week. Just because it was at the bottom of the column, you perhaps have not read it. You'll read it here. That's what "preferred position" means.

Lots of other things are explained in this meaty book by the conductor of this department. Almost every page has a money-getting stunt and any one of these will be worth several times what the volume costs, and you get the other stunts free. It costs only two dollars the copy and may be ordered from the publishers of Moving Picture World. Get a copy today. Makes bad business good and good business better.

Too Much Hand Work Shows Usual Result

Because the artist was a willing worker, the space of the Colonial Theatre, Indianapolis, does not get over. He letters in five lines below the cut where there are room for a mortise that would have put the type message over forcefully. The hand lettering is poor because it lacks clearness. It is probably what

DORIS MAY
in
"EDEN AND RETURN"
A rollicking, uproarious farce full to the brim with sheer fun, joyous nonsense and real romance.
Consternation, indignation and confusion gallop madly through five riotous reels.
American Harmonists MUSIC THAT'S TOWN TALK Liberty Sextette
COLONIAL
PICK O' THE PICTURES - MUSIC THAT CHARMS

ANOTHER HAND LETTERED FLOP

an artist would call "pretty" but it cannot be clearly read, and much of the message is lost. For all practical selling purposes, as much could have been done through setting the signature just below the cut with a saving of almost seventy-five lines, since this is a three column space. The title in reverse works well because this is clear and large, and easily read, but the selling talk is simply thrown away. It would have been better to have left this blank. Then it would at least have attracted some attention where lettering in deprives the space of that effect. And the artist pin stripes the lettering of the signature, still further weakening the display. This could have been made a very serviceable space, but it is not of much use as it stands. It will not sell to many who are not confirmed playgoers and followers of Miss May.

—*P. T. A.*—

Circle, Indianapolis, Offers a Radio Appeal

This display from the Circle Theatre, Indianapolis, is interesting in that it offers the first example of a hook-in to the present radio craze. The last line of the space announces "Circle radio entertainments nightly" and is the first picture recognition of the craze. Apart from this it is one of the best layouts for "The Silent Call" we have seen. It plays up the dog, but it gives a design to suggest that the play is something more than a clever dog. This has been the mistake many copy writers and designers have made. They have played up the dog so heavily that persons have supposed the dog was all there was to the show. This sketch puts over the idea that there is a play as well as a dog, and the copy suggests an interesting play with the analysis of the three factors of the girl, the dog and the man. The dog's head is a fine bit of drawing, much better than the work done on the humans, and the general effect of the display is well above the Circle average—and this is never low. The play is sold so hard that the minor attractions are compressed into the small type at the bot-

Selling the Picture to the Public

tom and only Lloyd Hamilton in "The Rain Maker" gets better than six-point mention, but the six-point is so handled as to give a larger effect than ten-point would yield with some treatments. It's another example of the place-

CIRCLE
Theatre
A Succession of Sensations
STRONGHEART
The Wonder Dog
IN
"The SILENT CALL"
a Girl
SWEPT FROM CITY EASE TO THE HILLS OF THRILLS—WHERE EVEN THE PINES SING SONGS OF ROMANCE AND ADVENTURE.
a Dog
FIGHTING THE BLOOD CALL OF THE WOLF PACK FOR THE GIRL WHO HAD SHOWN HIM HIS FIRST TOUCH OF HUMAN KINDNESS.
a Man
A POWER IN THE MOUNTAIN WILDERNESS WHOSE LOVE FOR A GIRL TURNED THE LONESOME HILLS INTO A LAND OF GLORY.
SPECIAL ATTRACTION!
"THE RAIN MAKER"
PROGRAM EXTRAORDINARY

A CIRCLE SUCCESS

ment of type. It demonstrates it is not size which counts as much as handling. In the cut the six-point does not show, but in the four-column display it gives all the necessary publicity to the program because it is not required to fight anything else in the vicinity.

—*P. T. A.*—

Too Much Detail Is Rough on a Drawing

In this space for "At the Stage Door" the artist of Loew's Palace Theatre, Washington, is evidently after a repetition of his successful sketch on "Just Around the Corner," but he overplays. In the former drawing the force of the sketch came largely from the simplicity

LOEW'S PALACE THEATER
TODAY-TOMORROW-TUESDAY-WEDNESDAY
"AT THE STAGE DOOR"
A TALE OF LITTLE OLD BROADWAY!
BILLIE DOVE-WILLIE COLLIER, Jr.-DORIS EATON
STARTING THURSDAY MAY McAVOY IN "A HOMESPUN VAMP" STARTING THURSDAY

A CASE OF TOO MUCH DETAIL

of line. Here he has put in so much detail that he robs the figures of their prominence. There is so much background that the figures do not stand out and the effect aimed at is lost. Moreover, this is not at the stage door, but through it, and it does not run characteristic of the title, though it may be true to play. Sketches such as that used for "Just Around the Corner" do not come when they are called, but they at least have the advantage of setting a standard which will keep the artist reaching for better work, and while he may not rise to the height, he will do better work than if he did not try. This would be a good design were it not in competition with better work, and the two taken in conjunction may point out to him the great truth that force does not arise from a multitude of details, but from a few figures thrown into strong relief. If you will turn back to the former reproduction you can see better how adding more background has killed out the figures in the foreground. Probably this looked much better on white bristol with blossy black lines, but on slightly yellowed print paper with the blacks faded down it does not come up as well. There should have been more white to give contrast.

—*P. T. A.*—

Barry in Person Has Drag With the Kiddies

Here is a personal appearance advertisement for Wesley Barry, who is cleaning things up in the Middle West with "Penrod." This is from the State Theatre, Cleveland, and is a very well laid advertisement for a program which includes a Chaplin reissue as an added attraction, with the philosophical suggestion that while the patrons wait for "Pay Day" they enjoy again the old laughs in "A Dog's Life." This is a new idea for the Chaplin reissues as it hooks the comedian to his impending comedy while making use of the older material. The cut work here is of too fine a screen to bring the best results, but the like-

A PERSONAL APPEARANCE AD

nesses are unmistakable, and that is the chief point.

—*P. T. A.*—

Booked Next Spring on Fashion Showing

John B. Carroll, of the Imperial Theatre, Asheville, N. C., is going to have a fashion show next Spring. That's because he had one this year and the department store he worked with asked for a repeat next year. That's booking pretty well ahead.

It was worked on "Her Husband's Trade Mark," and in addition to the fashion show Mr. Carroll obtained a double truck on trade marked goods, which worked nicely with this title. This is a new idea in hook-ups, and a decidedly good one.

In addition to the double truck, the department store gave all sorts of mention to the fashion show and drove the patrons in.

—*P. T. A.*—

Simple Designing Helps a Display

This three nines, sent in by First National, did not carry the location of the particular Rivoli making this display, but we are using it because it offers such a nice study in proportion. In this it stands out from a generality of advertising displays and serves as a model

RIVOLI
CITY HALL PLAZA
Continuous—12 Noon to 11.30 P. M.
"The Song Of Life"
—With—
Gaston Glass, Grace Darmond,
Georgia Woodthorpe
And the Screen's Wonder Child
Little Dick Headrick
—pleading—pleading
—for her son's happiness.
—for her son's wife's happiness.
—for her own happiness.
—pleading that it wouldn't be a duplication of the mistake that she made twenty-five years before.
—Mary Tilden, old and gray, broken and tired of it all—but with renewed hope after having found her son.
Comedy Attraction
LARRY SEMON
in
"THE SHOW"
and the Rivoli Symphony Orchestra

A SIGHTLY ANNOUNCEMENT

to others. They had an excellent line cut to start with, one not likely to mud under adverse conditions and which came up nicely with good press work. The border is simple and elegant, as isolating as a solid pica border and yet not ugly and depressing. The message is all put over in the top third of the space and the selling talk links to the cut. In between the players are announced and below the comedy is named. It is orderly, but it is more than that. It is exquisitely simple and appealing. One look at the advertisement sells you on the idea that it must be a good play or the manager would not have taken such pains with it. You start to read the story already, more than half sold on the idea that you want to see the production. Nothing in the copy will upset that decision, for it is all clean and simple, yet forceful. They do not even tell you it is a great play, let alone "greatest." They tell you the story and let you form your own judgment, but the story, plus the cut, spells superlatives and lets you pronounce the word yourself. It is far better to suggest a great play than to merely say that it is, and this advertisement, through its layout and text, does more to create an impression than would the most glowing adjectives to be found in the press agent's vocabulary.

—*P. T. A.*—

Reverse Losenge Is An Attention Getter

Here is a good display from Boston on Monte Cristo, which is being given a run at the Tremont Temple, though it has not been re-

Selling the Picture to the Public

leased as yet even to New York, where Fox will probably give it a run later on. The layout is very good, and here the reverse panel is not objectionable, since it is well inclosed in the space, and the lettering is so large that it cannot be obscured through poor printing. The cut it not so well done, but it helps the display, more as a silhouette than as a picture, though

THE BOSTON MONTE CRISTO

it looks a little like Farnum through the fog of ink which is over the surface. The small panels carry the concensus of press opinion, for Boston gives more heed to the opinions of the newspapers than do other sections of the country. It is a three times eighty, rather a large space where there are many papers to be used, but the picture is being offered as a production, with only two shows a day, and they are putting it over in big-time style. It is easily the best looking display on the page on which it appears.

—P. T. A.—

Two Shea Singles Work Two Devices

Of these two Shea singles on Jackie Coogan, one seems to work the picture angle and the other the text. That on the left is a text appeal with a small cut to get the attention. In the other the figure of Jackie is what chiefly sells, while the text merely gives the informa-

TWO SHEA SINGLES

tion desired by the reader whose interest has been engaged by the picture of the little boy leaning against the ash can. Both approaches are good, but sometimes type will sell better than picture and sometimes the reverse holds good. In this particular instance we think that the type will sell to the Coogan fans, while the picture will win others, so Mr. Franklin cleans up on both classes with a change in appeal. The picture of Jackie leaning against the ash can is perhaps the best seller of the series and the Shea artist has made an excellent reproduction of the pose and has been unusually happy in his likeness. You would know it to be Jackie without the caption. As the face is only a quarter of an inch across, it is some accomplishment to get a good likeness in such small dimension.

—P. T. A.—

Black Background Is Handicap to Ads.

The Grauman advertisement for the third week of "Fool's Paradise" is hurt by a black background. The sketch is spirited and would be attractive could it be seen, but you get barely a suggestion of the outlines through the mass of black background. Against a white

GRAUMAN'S RIALTO
CECIL B. DE MILLE'S
"Fool's Paradise!"
To Los Angeles: does this suggest a Fool's Paradise to you?
Now Playing
It's a Paramount Picture

AN OBSCURED DESIGN

ground this would have sold much better to the man who needed most to be sold. As it stands it will serve chiefly to tell the man who wants to see the picture that it is being held over for a third week. These Grauman ads are singularly in and out. Some weeks they are capital and at other times they are the reverse of good. There is no consistent form. There seems to be something wrong somewhere. Apparently Grauman has both artist and copy writer, but the stuff does not get over as it should, and good advertisements seem largely to be the result of accident. We know of no other large house running on such a hit-or-miss system.

—P. T. A.—

"Fool's Paradise" Shown in Five Nixon Houses

This Philadelphia space covers "Fool's Paradise" in five of the Nixon houses, the central space working for all of the houses shown in the surrounding ovals. This makes for a bet-

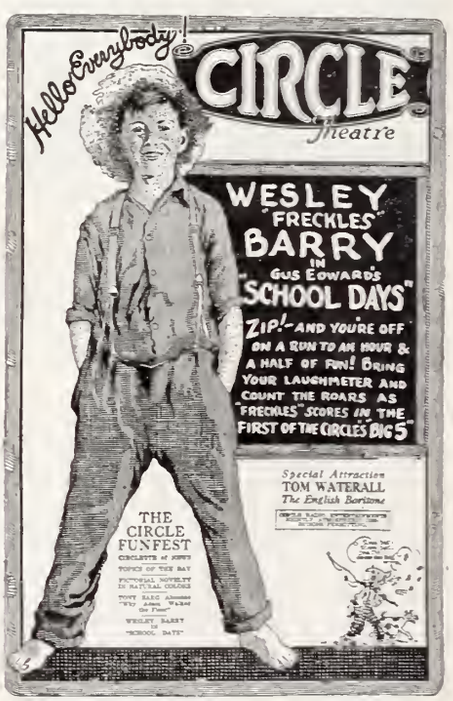
A TEN HOUSE AD

ter cleanup than if one print had been swung around the circuit, since the simultaneous release suggests the big play that patrons cannot wait for. A one hundred lines across three are not only made to carry the five places playing the Paramount, but carry five other Nixon houses, which gives a big display at a cost of thirty lines each. The arrangement is odd with its repetition of the house names, which can be read in a line top, bottom or down the sides.

—P. T. A.—

Cartoon and Slate in a Barry Combination

The Circle Theatre, Indianapolis, combines the slate and the cartoon in a single space for Wesley Barry in "School Days," using slate for the announcement and the cartoon idea for an attractor. A slate effect is also used for the border to the entire advertisement. The face is too heavily shaded to show off the freckles, and we think that a lighter treatment would have brought better results. The combination of freckles and cross hatching gives too much color. The drawing in general is good, and forms a capital attractor. This is


Hello Everybody!
CIRCLE Theatre
WESLEY "FRECKLES" BARRY
IN GUS EDWARD'S "SCHOOL DAYS"
ZIP!—AND YOU'RE OFF ON A RUN TO AN HOUR & A HALF OF FUN! BRING YOUR LAUGHMETER AND COUNT THE ROARS AS "FRECKLES" SCORES IN THE FIRST OF THE CIRCLE'S BIG 5
Special Attraction
TOM WATERALL
The English Baritone
THE CIRCLE FUNFEST

ANOTHER "SCHOOL DAYS"

an adaptation of the press book advertising, but offering angles of its own which will interest those who are about to play the Warner Brothers attraction.

—P. T. A.—

Jazzed Oldest Town With New Exploits

St. Augustine is said to be the oldest town in the United States, for old Ponce de Leon opened it as a health resort while Massachusetts was still in undisputed possession of the Indians.

W. R. Ferguson, the Goldwyn exploitation man, figured that it was not so old that it could not be given a little jazz, and when he started in to exploit "Theodora" at the Jefferson Theatre, he and Manager Verve Johnson tore things loose.

They put up a fifty-foot banner covered with lions and actors and things, and then backed this with a lot of lithographs around town. Then he started on newspaper work and made a hit with the old transparent advertisement, which is always a winner where space rates are small.

Chicago and the Middle West

By MARGUERITE KEMP

A resolution requiring all producers and exhibitors to classify their pictures as "adult" or "family" productions was passed at a recent convention of the Parent-Teacher Associations of Illinois. This does not mean that former pink-ticket pictures may be classed as "adult," but it refers to pictures which may be seen by the adult but are not suitable for children, according to Mrs. Charles B. Merriam, chairman of the Better Films Committee.

The committee has been working for three years for Mrs. Merriam's original idea of classifying pictures, and was surprised to find London had adopted the system recently. A bulletin is sent out weekly by the League of Women Voters, the Parent-Teacher Association and the Women's City Club, classifying the current pictures shown in the Chicago theatres. The pictures judged unfit for any audience are not mentioned in the list. These classifications are mailed to approximately 10,000 people all over the state.

A resolution indorsing a department of visual education for the University of Illinois was also adopted. The organization is working for the establishment of theatres under community supervision. When a town has a picture house they try to purchase it from the manager and give him a salary for showing the pictures approved by the organization. Another ideal for which they are striving is the incorporation of a course in scenario writing in the curriculum of the public schools on the theory that the child who has been taught to write good scenarios will take pride in criticizing the poor ones he sees at picture houses.

An amendment submitted by Alderman Robert R. Jackson, one of the colored aldermen from the Second Ward, as part of the censorship ordinance now undergoing revision, would make the "eliminations" more numerous in future pictures. This amendment would do away with any reflection upon races as well as religion. Such words as "kike," "dago," "nigger," "Turk," "coon," "mick" and "darkey" would be taboo in all picture titles, subtitles and descriptive matter thrown on the screen. The amendment prohibits the use of other "terms, titles, or phrases" which "reflect opprobrium or ridicule on a race, nation, religious sect, denomination, or constituted authority of the law." It also prohibits pictures which "hold up to scorn or ridicule any nation or the people thereof."

* * *

"A neighborhood picture theatre need not have any 'bad nights' if the exhibitor gives the people what they want," is the basis on which George E. Braddock is running the Argmore Theatre, a 600-seat house in the heart of Chicago's North Side, within four blocks of the magnificent Riviera and the Pantheon theatres, as well as six or eight smaller ones.

But the Argmore has no bad nights. Every night is a feature night—two weeks or a month, perhaps after the play has been featured in the downtown houses, but there always those who missed it then and are eager to see it at the neighborhood house. Thursday night is "Double Feature Night" and at that time the "program stuff" is used, a re-issue starring Norma Talmadge and a feature full of fights, with Franklyn Farnum in the stellar role, being the bill for last Thursday night.

A neat little program with a short synopsis of the story of each play for the current week and a snappy little half column cut showing a scene, is distributed at each performance. Good music, without any vaudeville frills or prologues, is the sole accompaniment of the feature. Mr. Braddock is a capable manager, who knows the value of the friendly greeting and the good memory of faces and names in a neighborhood theatre, as well as an insight into "what the people want."

Pathe Adds "Ruler of Road" to Its Week of May 14 Releases

Announcement comes from the Pathe Exchange, Inc., that the strong array of short subject features and the one serial episode scheduled for release the week of May 14 will be fortified by the next Pathe Playlet, "Ruler of the Road," staring Frank Keenan.

"Under the Avalanche" is the sixth episode of "Go-Get-'Em Hutch," the new Pathe serial produced by George B. Seitz, starring Charles Hutchison. "Swing Your Partner" is the title of the current re-issued one-reel comedy starring Harold Lloyd. "The Model Dairy" is the latest animated cartoon of the series of "Æsop's Film Fables," produced by Fables Pictures, Inc. "Light Showers" is the title of the forthcoming Hal Roach comedy, featuring "Snub" Pollard. "Snub" is assisted in the offering by Marie Mosquini.

Pathe Review No. 155 presents a number of interesting and entertaining subjects, it is stated. Pathe News Nos. 40 and 41 presents the latest events of importance photographed throughout the world by the staff of Pathe cameramen. Topics of the Day No. 20, supplies the screen with current bits of wit and humor culled from the presses of the world.

Rex Ingram Will Make Six Big Films in Two Years for Metro

Rex Ingram has signed a contract to remain with Metro Pictures Corporation for two years, during which he will produce six big pictures. First of these will be a screen version of Victor Hugo's "The Toilers of the Sea."

This announcement, coming this week from the home offices of the company, in New York, sets at rest the numerous rumors of other affiliations of the director of "The Four Horsemen of the Apocalypse," "The Conquering Power," "Turn to the Right" and "The Prisoner of Zenda."

At present Mr. Ingram is beginning the making of a new picture, written by himself and entitled "Black Orchids." Production of this probably will extend up to the time of the release of "The Prisoner of Zenda," a motion picture founded on Edward Rose's dramatization of Anthony Hope's novel, in the autumn. "Toilers of the Sea" will be begun after the completion of "Black Orchids."

Jackie Coogan in "Trouble" Is Expected to Be Released Soon

"Trouble," the latest Jackie Coogan special feature is completed and ready for immediate release. It is the plan of Sol Leser and those with whom he is associated, to distribute the picture as soon as possible and thus avoid as much hot weather as early releasing will permit.

While no definite distribution organization has been announced, it is believed the new Coogan vehicle will sail through Associated First National Pictures, Inc., channels.

The contract that Mr. Coogan and Lesser entered into specifies for five five-reel feature productions. Two more features are therefore expected from the Coogan organization under the terms of this agreement. Work on the fourth is now going ahead at top speed. This production is a screen version of Charles Dickens' "Oliver Twist" with an all-star cast surrounding the starlet, and Frank Lloyd in charge of the direction.

Two Productions Are Scheduled for Paramount Release May 7

Scheduled for release by Paramount on May 7 are Gloria Swanson in "Beyond the Rocks," with Rodolph Valentino, a Sam Wood production, and the UFA production, "The Wife Trap," directed by J. May.

Elinor Glyn, famous author of "Three Weeks" and "The Great Moment," wrote "Beyond the Rocks" and Jack Cunningham adapted it for the screen. The picture is said to be a veritable Cook's tour of some of the most interesting places in Europe. Rodolph Valentino has the leading role opposite Miss Swanson.

"The Wife Trap," which was directed by J. May for UFA, is described as a tense domestic drama, presenting several situations which might be reflected at almost any time, in any family. Mia May plays the leading role, with Alfred Gerasch, Albert Steinruck and Paul Bildt, all noted European artists, prominent in the supporting cast.

Pathe to Release New Issue of "Screen Snapshots" on June 4

Pathe announces that a million-dollar galaxy of stars and screen celebrities will be seen in the first issue of "Screen Snapshots,' the one-reel novelty of intimate pictures of screen personalities produced by Jack Cohn and Lewis Lewyn. The first issue of the series has been scheduled for release June 4, with issues following to be released every two weeks.

The stars included in "Screen Snapshots" are Douglas Fairbanks, Constance Talmadge, Alma Rubens, Charlie Chaplin, Wallace Reid, Cecil De Mille, Lila Lee, Coleen Moore, Tom Forman, Adele Ritchie and others.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Write us that you'd like a free supply of report cards.

Associated Exhibitors

HANDLE WITH CARE. Grace Darmond. A picture that pleased, good business. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

First National

THE DEVIL'S GARDEN. Absolutely the poorest thing I have ever shown. This man locking himself and a girl in a room together don't go far. Walked out on this awful thing. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

HABIT. The only dream picture that my patrons didn't say, "Oh—." It MUST have pleased. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

THE KID. Supreme entertainment. Chaplin at his best and little Jackie Coogan lends a wonderful touch. Book and bost it. Rain hurt business. Advertising; extra large, billboards and newspapers. Patronage; high class. Attendance; only fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

LEOPARD WOMAN. Take warning, brother exhibitors, and lay off of this one. Pure bunk for me, no plot, no story, the worst we have had in months. Advertising; one six sheet, one three sheet, six one sheets, newspaper, slide. Patronage; mixed. Attendance; poor. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

THE LOTUS EATER. A good picture, but far from being a special. Pleased about 90 per cent. John Barrymore and a splendid cast help put it over. Advertising; usual allotment of posters, slides and programs. Patronage; general. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THE LOTUS EATER. A fair box office attraction, nothing big. Advertising; newspapers, special paper. Patronage; general. Attendance; fair. S. N. Chambers, Palace Theater, Wichita, Kansas.

MAN-WOMAN-MARRIAGE. This is a wonderful picture. Pleased everyone. Beautiful photography, the scenes were beautiful. Advertising; papers, slides, photos. Patronage; mixed. Attendance; fair. D. D. Purcell, Muse-U Theatre, Cortez, Colorado.

NOBODY. Pleased those who saw it, but few came. No drawing power. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE OATH. Good production, but could have been sifted down to seven reels nicely; drawn out. Pleased 90 per cent. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

ONE ARABIAN NIGHT. No good for me. A few of the patrons walked out before it was finished, the others remained to see the comedy. Advertising; posters and photos. Patronage; general. Attendance, fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

SCRAMBLED WIVES. Good picture, patrons well pleased. Advertising; regular. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

APPRECIATION

The first thing I look for in Moving Picture World is the Reports from Exhibitors. I find that I can book my pictures and do better with them when I consult this paper. A tip from an exhibitor is worth a great deal. H. R. Walker, Classic Theatre, Dartmouth, N. S., Canada.

THE SCOFFER. Good. Advertising; threes, ones, photos. Patronage; mixed. Attendance; poor. Henry R. Fitton, Liberty Theatre, Piney Fork, Ohio.

THE SIGN ON THE DOOR. Fine entertainment, good story, holds interest of audience to the end. Norma does some good work in this picture. Advertising; usual. Patronage; small town. Attendance; fair. E. E. Corr, Princess Theatre, Thompson, Iowa.

STRANGER THAN FICTION. Might class this one as good, but no more. Too mixed up to be really appreciated. "Freckles" helps put it over. Aeroplane work not up to advertised standard. Advertising; lobby and newspapers. Patronage; high class. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

THOUSAND TO ONE. Bosworth no drawing power here. Fairly good picture. Advertising; usual. Patronage; mixed. Attendance; fairly good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

TRUTH ABOUT HUSBANDS. Fine cast and good acting. Rather suggestive story that may leave a bad taste with some of your patrons. Patronage; small town. Attendance; poor. E. E. Corr, Princess Theatre, Thompson, Iowa.

Fox

BEYOND PRICE. Poorest Pearl White picture we have had yet. Advertising; usual. Patronage; mixed. Attendance; poor. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

BIG PUNCH. Fairly good picture, Jones will be O.K. if they give him the stories. Keep him in westerns. Advertising; usual. Patronage; mixed. Attendance; good. Stanley H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

GLEAM O' DAWN. This picture features John Gilbert, new Fox star, who satisfies everybody with his thrilling role. The picture on the whole, however, is only an average program offering. Advertising; two one sheets and programs. Patronage; general. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

ROAD DEMON. Somewhat late in running this one, but sure glad I did. It's some picture, lots of god comedy in it and speed. If you are using Tom Mix, don't lose out on this one. Wm. Thacher, Royal Theatre, Salina, Kansas.

THE SCUTTLERS. Audience well pleased and that's what counts. Photography fair. Comments plenty. Advertising; photos, newspaper, one sheets. Patronage; small town. Attendance; fair (rain). M. D. Robertson, American Legion Theatre, Washta, Iowa.

SKY HIGH. Not as good a Mix vehicle as some former productions. Scenically beautiful, which fact alone places it above the ordinary. Advertising; lobby and newspapers. Patronage; high class. Attendance; fair. C. A. Pratt, Fox Theatre, Washington, Iowa.

THUNDERCLAP. Very good. Advertising; posters, newspaper. Patronage; country town. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Goldwyn

COME ON OVER. A crackerjack for Irish neighborhoods, though it ought to please all nationalities. Full of Irish wit and humor. Advertising; lobby display and mailing list. Patronage; neighborhood. Attendance; good. C. H. Ryan, Garfield Theatre, Chicago, Illinois.

THE GIRL WITH THE JAZZ HEART. Short but entertaining. Shimmy scene sure got the laughs, as it was colored well. Advertising; billboard. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

Straight from the Shoulder Reports

GLORIOUS FOOL. Excellent in every particular. Photography and story extra fine. Advertising; usual advertising. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

A POOR RELATION. Will Rogers in a picture that fits him better than his cowboy roles. Well balanced cast and a story well done. It drew business and seemed to give universal satisfaction. Patronage; general. Attendance; good. Ben. Morris, Olympic Theatre, Bellaire, Ohio.

THEODORA. A good big picture, but no good for a money-getter. Very poor business. Advertising; billboard, newspaper, programs and handbills. Patronage; mixed. Attendance; poor. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

Wid Gunning, Inc.

OLD OAKEN BUCKET. A "Volstead" five reel scenic. Nothing to find fault with, but my patrons pronounced it "intensely harmless," but then it's rather difficult to write big drama around a bucket, especially when the bucket contains nothing but aqua pura. Patronage; health-seekers and tourists. Attendance; poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHITE HANDS. With the exception of two misframes, print in excellent condition. Played to regular attendance. Picture pleased. Advertising; three sheets, three one sheets, used advance slides to good advantage. Patronage; regular. Attendance; good. V. Votolats, Myrtle Hall Theatre, Thornton, Rhode Island.

Hodkinson

DOWN HOME. This is a good one and should please the men anyway. The ladies don't like the fighting scenes. Title drew well and pleased about 70 per cent. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

FRENCH HEELS. Very good picture, pleased all. Advertising; newspapers, lobby. Attendance; good. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

Metro

CAMILLE. Put this over in good style by following "The Sheik," and featuring Valentino in it. It is an artistic, high class production. Nazimova is very good, though at times greatly exaggerated. Advertising; papers, billboards. Attendance; good. Ben. L. Morris, Temple Theatre, Bellaire, Ohio.

FOUR HORSEMEN. A good one. Showed to packed house. The exchange got the profit. Advertising; six sheets, banners, photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Paramount

BEAUTY'S WORTH. A pleasant surprise, but a little long. Story pleasing. Star's acting fine. Advertising; regular amount Patronage; medium. Attendance; good. L R. Baihydt, Quincy Theatre, Quincy, Massachusetts.

BURGLAR PROOF. Just one of Bryant Washburn's similar pictures. Didn't take here. Advertising; photos and ones. Patronage; general. Attendance; fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

THE CALL OF THE NORTH. Good. Advertising; billboard, two papers. Patronage; mixed. Attendance; fair. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

DON'T TELL EVERYTHING. Usual high class artistic and exclusive work, typical of Swanson, Reid and Dexter. Story ordinary but cast and direction and artistic lighting, costuming, etc., puts it over. Advertising; big. Patronage; small town. Attendance; poor. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

FOOL'S PARADISE. Mighty good entertainment and a good box-office draw. Dalton's work in this some of the finest she ever did. Support great. Advertising; newspapers, billboards, lobby and V. P.'s. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

THE GILDED LILY. Mae Murray's best since "On With the Dance." Advertising; newspaper and heralds. Patronage; small town. Attendance; fair. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

GRIM GAME. Very good, exciting story, will take where westerns will. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

HELL DIGGERS. A rugged picture which pleased, with a popular star. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

HUMORESQUE. Special cast, old but a very good box-office attraction. The picture itself is splendid and by many thought to be superior to "Over the Hill." William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

INSIDE THE CUP. One of the finest made. Pleased 100 per cent, even the "blood and thunder" type praised it. Boost it big and you will cash in. Advertising; posters, photos, slides and newspaper. Patronage; small town. Attendance; good. A. La Valla Community Theatre, Bethel, Connecticut.

LADY ROSE'S DAUGHTER. I don't see why anyone could pay money to see this. Not many did, nothing to it for me. Patronage; family. Attendance; poor. R. J. Relf, Star Theatre, Decorah, Iowa.

THE LAST PAYMENT. Very well acted feature, but like all pictures of this kind we wonder how they get by the censors. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

THE LITTLE MINISTER. Excellent, finely screened. Betty Compson was great. All played their part and pleased 100 per cent. More comments on this picture than any we have had. Advertising; one sheets, newspaper, photographs. Patronage; small town. Attendance; good. M. D. Robertson, American Legion Theatre, Washta, Iowa.

MISS LULU BETT. Poor picture for drawing possibilities, stars good, sure fell flat after two showings. Advertising; two newspapers, two twenty-four sheets, twelve one sheets. Patronage; best. Attendance; poor. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

O'MALLEY OF THE MOUNTED. A good Hart picture of the Mounted Police. If your patrons like Hart it will satisfy. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

O'MALLEY OF THE MOUNTED. Very good Hart picture. Film in fair condition. Advertising; bills, photos, slide and sheets. Patronage; town. Attendance; good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

ONE GLORIOUS DAY. A very wonderful thing, but over the audience's heads. They failed to grasp it. Advertising; regular. Patronage; medium. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

ONE GLORIOUS DAY. Very good picture and Will Rogers very good. Little slow in getting started. Advertising; two newspapers, two 24 sheets, ten one sheets. Patronage; best. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

SATURDAY NIGHT. A very pretty picture and well liked by the majority; not as big as people expected. Advertising; big advertising. Patronage; top class. Attendance; fair. W. R. Fairman, Queen Theatre, Bryan, Texas.

SATURDAY NIGHT. Very ordinary program picture worth one-fourth of what the producer forces exhibitor to pay. It is time program pictures were stopped being sold as specials. Advertising; billboards, mailing list. Patronage; better class. Attendance; poor. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

THE SHEIK. Go after it big and you can clean up with it. One of the kind the patrons tell one another about. Advertising; half sheet cards, billboards, mailing list, teaser news ads, window displays, heavy newspaper advertising. Patronage; mixed. Attendance; exceptional. C. D. MacGregor, Princess Theatre, Chatham, Ontario, Canada.

THE SLEEP WALKER. Very good picture, pleased everybody, business A1. Advertising; sixes and threes. Patronage; family. Attendance; very good. J. Hoeffler, Orpheum Theatre, Quincy, Illinois.

THREE LIVE GHOSTS. A very clever picture, well acted. Pleased 100 per cent. Advertising; lobby, billboards, newspaper, hand bills. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

TILLIE. The best little picture we have shown in a long time. Depends on the human interest and acting to get it over instead of clothes and settings, and our patrons enjoyed the change. Advertising; ones, set photos and post cards. Patronage; small town. Attendance; fine. K. Richardson, Star Theatre, Seneca, South Carolina.

WHITE OAK. Good, plenty of "stand back or I fire" stuff in this, but the gallery boys want that here and the picture pleased down stairs also. Advertising; ones and threes. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

R-C

BLACK ROSES. Sessue Hayakawa. Excellent. A fine picture which pleased a large patronage. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

FOOLISH AGE. This is a hard one to classify. Patrons laughed at it and then said it was "foolish." Inasmuch as it had sufficient comedy to provoke laughter, I am going to give the picture the benefit of the doubt and say that where comedies are liked this will please. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Selznick

CHIVALROUS CHARLEY. The best Eugene O'Brien picture I ever ran, lots of pep and action. Patrons well pleased. Advertising; photos and one sheets. Patronage; general. Attendance; fair, weather unfavorable for people to attend a show. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Straight from the Shoulder Reports

CLAY DOLLARS. Fair rural comedy which failed to please O'Brien's friends, as they expect him in better class stuff. Advertising; usual. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

THE ISLE OF CONQUEST. A very good picture which pleased a very good audience. Patronage; general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

WONDERFUL CHANCE. Film was so rotten everyone lost interest in the picture. Eugene O'Brien is a dead one for me here lately. Advertising; photos and one sheets. Patronage; general. Attendance; fair. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

United Artists

DREAM STREET. Not up to the Griffith standard. Lacks box office value. Character acting fine. Advertising; usual, had local club selling tickets. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Universal

ACTION. A fairly entertaining western picture. Advertising; regular. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

ALL DOLLED UP. Although critics said "good," I thought it just fair. Patrons did not like this and said so. Advertising; ones and photos. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

THE BEAR CAT. Not as good as some of Hoot Gibson's others, but he packs 'em in for me regardless. Every one reported a fair one for Hoot. Advertising; photos and ones. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

CONFLICT. A splendid production with several exciting thrills. Miss Dean is at her best in this production. Advertising; post cards, sixes, threes, ones, photos. Attendance; fair. Patronage; neighborhood. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

DON'T GET PERSONAL. Darn good picture, best Prevost yet. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

FREEZE OUT. Advertising; three sheets, one sheet, photos. Patronage; small town. Attendance; good. Henry R. Fitton, Liberty Theatre, Piney Fork, Ohio.

THE ROWDY. Not so good. I have used better pictures of this star. Advertising; regular. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

THE SCRAPPER. A good one, though too much of an Irish picture for this town. In general all patrons pleased. Advertising; dodgers, photos and ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

THUNDER ISLAND. Good program picture, lots of action on boat, water scenes fine. Believe fight in last reel was too long for average audience. Advertising; one sheets, photos. Patronage; small town. Attendance; good. E. E. Corr, Princess Theatre, Thompson, Iowa.

UNDER CRIMSON SKIES. This is a good picture and it took well here but should not be classed as a special. Advertising; newspaper ad, photos, heralds. Patronage; small town. Attendance; poor first night, good second night. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

Vitagraph

THE HEART OF MARYLAND. Seven reels, best Civil War picture we have seen, well acted, print in good condition. A good clean picture. Advertising; heralds, lobby display, newspaper. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

THE LITTLE MINISTER. One of the most pleasing pictures shown at my place in many months. Alice Calhoun is wonderful in this one. More favorable comments on this picture than any I have ever shown. Not a big picture, but one that will please. Advertising; six, three, ones and lobby. Patronage; best. Attendance; best in months. M. J. Bradley, Airdome Theatre, Thornton, Arkansas.

SON OF WALLINGFORD. An all-round big picture, good and pleased everybody. Awfully hard to get them in now. Advertising; well. Patronage; mixed. Attendance; poor. W. R. Fairman, Queen Theatre, Bryan, Texas.

SON OF WALLINGFORD. We call this a mighty good clean entertainment. No boosts for it nor knocks against it, but after eight years in the business feel safe in saying it is above the average. Advertising; photos, slides, throwaways, one sheets, three sheets and two newspapers. Patronage; family. Attendance; fair. E. T. Dunlap, Dunlap Theatre, Hawarden, Iowa.

SPORTING DUCHESS. This was a real good picture, drew pretty good for Wednesday night and pleased 100 per cent. Advertising; lobby, cards, paper, slide. Patronage; high class. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

Comedies

CHARMED LIFE (Vitagraph). Not up to the standard. He has made much better ones than this, but at that it's good. Wm. Thacher, Royal Theatre, Salina, Kansas.

HOLY SMOKE (Educational). Exhibitors and reviewers said this was the goods, so I boosted it big. Drew as well as the feature and it's a comedy equal to the best. Advertising; posters, newspaper. Patronage; small town. Attendance; good. A. La Valla, Community Theatre, Bethel, Connecticut.

IDLE CLASS (First National). As good as any Chaplin; we have run them all. We don't fancy a star playing a dual role, yet this played by Chaplin is exceptionally good; but don't do it again. Patronage; regular. Attendance; good. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

A SAILOR MADE MAN (Associated Exhibitors). Lloyd always pleases. Advertising; newspaper. Patronage; small town. Attendance; good. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

LLOYD COMEDIES (Associated Exhibitors). I DO, AMONG THOSE PRESENT, NOW OR NEVER. Lloyd is fine in all of these subjects. Paid more for these comedies than any I have used lately, but they're worth it. The re-issued one reelers are no good compared to these. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

Serials

DO OR DIE (Universal). The young people are not very enthusiastic over this one. They seem to be tiring of Polo. He used to go great here. "Broken Coin" gave him the start. Advertising; ordinary. Patronage; regular. Attendance; fair. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

WINNERS OF THE WEST (Universal). On the fourteenth episode. Holding up very good. Some of my people say it's drawn out too much and don't like eighteen episodes. They say it's too long. Wm. Thacher, Royal Theatre, Salina, Kansas.

Short Subjects

PHANTOM TERROR (Universal). Boost this subject to the limit. Will appeal to the kiddies, also the grownups; great paper. Advertising; six, three, one, slide. Patronage; mixed. Attendance; good. Stephen Brenner, Eagle Theatre, Baltimore, Maryland.

State Rights

CARDIGAN (American Releasing). If it's history you want, here it is, great bet for New England; story well told. Appeal to schools. Patronage; many children. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

RANGE LAND (William Steiner). As good as any western I have ever seen, good photography and all that goes to make a good picture. Advertising; six, three, one, slide. Patronage; mixed. Attendance; good. Stephen Brenner, Eagle Theatre, Baltimore, Maryland.

SCHOOL DAYS (Warner Brothers). A very clever picture. Wesley Barry is fine and pleased 100 per cent. Advertising; special lobby, newspaper, billboards, handbills. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Saulpa, Oklahoma.

SPREADING EVIL (Richards & Flynn). Not a pleasing picture to my audience. Print in bad condition. Why do they send out such film? Advertising; newspaper, heralds, photos, big paper. Patronage; better class. Attendance; fair. J. I. Wright, Rex Theatre, Bevier, Missouri.

TEN NIGHTS IN A BAR ROOM (Arrow). Patrons liked it. Advertising; more than usual. Patronage; small town. Attendance; good. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

Your Report In This Department Shows Your Desire
To Help Your Fellow Exhibitors
ASK FOR CARDS

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

The Crimson Challenge

(*Dorothy Dalton—Paramount—4,942 feet*)

M. P. W.—What transpires under the somewhat lurid title is a consistently maintained sequence of melodramatic, exciting events, made more thrilling by the simple expedient of setting the action at a fast tempo.

N.—It will surprise a lot of people to see Dorothy Dalton playing the Bill Hart, Tom Mix type of role.

T. R.—Offers bully good entertainment.

E. H.—An old school western with a kick in it.

F. D.—Dorothy Dalton does fine work as cowgirl in latest film. . . . Should go very well wherever they like Westerns.

The Infidel

(*Katherine MacDonald—First National—5,377 feet*)

M. P. W.—Out-of-the-ordinary type of photoplay. The story is different from the usual run of photoplays and provides the star with an unusual role.

E. H.—Not the strongest of Miss MacDonald's recent vehicles.

T. R.—The story contains plenty of action and should satisfy any audience whose tendencies lean toward adventure.

F. D.—Better see this one first and decide for yourself.

N.—A popular, talented star, a famous author and a noted director, have contributed to making "The Infidel" one of the best pictures of recent months.

Money to Burn

(*William Russell—Fox—4,580 feet*)

M. P. W.—William Russell aided by Sylvia Breamer in successful light comedy.

T. R.—A rather entertaining story that moves along in a fairly smooth way.

N.—In fact it presents a series of pleasant incidents, releasing a little romantic adventure and a bit of play with the ticker.

F. D.—An entertainment of average quality. . . . Likely to give adequate satisfaction especially with star's admirers.

E. H.—This is a story of the stock market with a dash of humor that rounds it out as excellent entertainment.

Rainbow

(*Alice Calhoun—Vitagraph—5 reels*)

M. P. W.—Vitagraph uses familiar Pollyanna material.

N.—Alice Calhoun has sympathetic role in pleasing little story.

E. H.—Is a pleasing little story of a girl, a gold mine, a rich young man, and three funny old miners. Alice Calhoun has had stronger vehicles. Director Edward Jose, however, makes the most of the material at hand.

T. R.—Viewed merely as an artistic spectacle it commands admiration. But it must be confessed that the plot is slight.

The Woman He Married

(*Anita Stewart—First National—6,562 Feet*)

M. P. W.—Proves to be somewhat better entertainment than the average.

F. D.—Good acting and direction, but story is weak and familiar.

T. R.—It is entertaining regardless of the fact that the big punch of the story depends upon the old reliable form of characters.

N.—The picture being exceptionally well directed, also furnishes the star and her splendid supporting cast an opportunity to appear to best advantage.

E. H.—A splendid production in every particular and one that will be hailed with delight by every Stewart fan.

Woman, Wake Up

(*Florence Vidor—Associated Exhibitors—6,000 Feet*)

M. P. W.—Should bring excellent box-office results.

N.—A picture revealing a wealth of action, much of which is of the outdoor variety and some of which presents society interiors.

E. H.—It is rich and diversified in sets, embodies a humorous vein and has been given numerous refreshing angles.

T. R.—Skilful direction and intelligent acting combine to make this an entertaining picture, despite the fact that the central idea of the plot is decidedly ancient.

Arabian Love

(*Barbara Bedford—Fox—4,440 feet*)

M. P. W.—Desert picture full of sheiks and action.

T. R.—One of those fantastic pictures that probably will have a successful box-office appeal where the audience delights in Oriental themes and settings.

N.—The story is so familiar that one may be excused for guessing the outcome from the start. However, it keeps a fast pace, is evenly developed and glows with vitality.

E. H.—Picturesque desert story with atmosphere patterned somewhat along the line of "The Sheik."

F. D.—Another "Sheik" story, weak in substance but adequate production.

The Man Under Cover

(*Herbert Rawlinson—Universal—4,566 feet*)

M. P. W.—The picture has been produced without elaborateness, but has been directed with a sincerity that gets very good results.

N.—The picture is adequately staged by Tod Browning who has caught the atmosphere of the story so well that the action proceeds like clockwork.

F. D.—Rawlinson has interesting crook story for latest vehicle.

T. R.—A very good picture of its kind.

E. H.—An unusually interesting crook play.

The Truthful Liar

(*Wanda Hawley—Paramount—5,243 Feet*)

M. P. W.—Well-constructed mystery story which holds the interest.

N.—Quite the best thing Miss Hawley has done for the screen. . . . Real interesting plot that holds the attention well throughout.

F. D.—Unoriginal story keeps "The Truthful Liar" in the average class.

E. H.—A comedy star in drama. A Will Payne story juggling familiar incidents and situations into unfamiliar combinations.

T. R.—One of the best pictures that Wanda Hawley has been starred in recently.

Reckless Youth

(*Elaine Hammerstein—Selznick—5,700 feet*)

M. P. W.—Cosmo Hamilton's story of youth's reaction to suppression has been picturized so that the appeal is one of theme rather than action.

E. H.—A thoroughly delightful little flapper story with Selznick's most popular star as the flapper.

N.—The picture offers some zippy incident, moves along with creditable speed and is handsomely staged.

F. D.—Moralizing story makes mild offering.

T. R.—The production is beautifully photographed, its star highly popular with film devotees and exhibitors will find it worthy of attention.

The Sleepwalker

(*Constance Binney—Realart—4,530 Feet*)

M. P. W.—For the most part it pursues a familiar course with now and then a humorous twist, or a melodramatic feat and, once, a real thrill.

N.—A production that is well worth while.

F. D.—An average picture that holds interest evenly and has nice romance.

E. H.—A "spotty" photoplay, good one minute, not so good the next, surprising and disappointing in turn, obvious in development but unusual in story.

Without Fear

(*Pearl White—Fox—4,406 Feet*)

M. P. W.—The play calls for elaborate settings, and for considerable display of wardrobe on the part of the star, and both of these features should offer good selling angles.

T. R.—It furnishes the star with ample opportunities to please her devotees.

N.—It is worked out fairly well and develops some interesting moments.

F. D.—Very poor story that won't be able to hold them to the close.

The Woman's Side

(*Katherine MacDonald—First National—5,366 Feet*)

M. P. W.—Thrills aplenty.

F. D.—About time they secured worthwhile material for star. Won't do if you cater to patrons who are discriminating.

T. R.—While this is a very interesting picture, it is rather doubtful whether it will carry sustained interest throughout, as parts of it—the love scenes—fail to register.

N.—Eliminate a few weak scenes from the picture and it would rank as one of Katherine MacDonald's strongest.

The Game Chicken

(*Bebe Daniels—Realart—5 Reels*)

M. P. W.—A dashing story produced artistically.

E. H.—The beginning is good and sets a snappy pace that is not maintained throughout and the ending comes long after interest has ceased.

N.—Pleasing entertainment for most any kind of patron.

T. R.—Snaps along at a speedy gait.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"The Trap"

Well Produced Northwoods Melodrama Stars Lon Chaney—Universal Release.

Reviewed by Fritz Tidden.

Not only is "The Trap" another personal triumph for Lon Chaney, but it is a swift moving melodrama that holds the interest of the spectator with uncommon strength from the first tree in the Northwoods scenes to the last sunset over the Canadian Rockies. It relates a story somewhat familiar in theme, but in such a way that you do not realize, or much less care, whether it is familiar stuff. It has attributes of melodramatic moving picture entertainment that lift it out of the ordinary, the chief ones being the acting of the star, the gorgeous scenery and the smooth, progressive dramatic development of the plot. The ending has been left logical and proceeding it there are some extremely exciting moments.

However, without the masterful performance by Lon Chaney, "The Trap" would hardly be able to lift itself out of the slough of triteness. He plays a role as familiar as that of the man who is falsely accused of murder, but does it so that you are refreshed in seeing what seems to be an entirely different character. In depicting the man's transition from a peaceful, lovable Northwoods trapper to a relentless nemesis consumed with hate for another man who had done him wrong and then back again to his original characteristics, Chaney runs the gamut of emotions in the raw. To do it he employs at least 667 of his reported 1,000 facial expressions, but he is convincing to say the least.

Chaney is supported by an adequate cast, the outstanding member of which seems to be little Stanley Goethals, as the boy. But the star's chief aid is the magnificent natural scenery, which is astoundingly beautiful and is photographed with an eye to artistic composition of scene at all times. Robert Thornby has performed some expert directorial work.

The Cast

Gaspard ..... Lon Chaney
Benson ..... Alan Hale
Thalie ..... Dagmar Godowsky
The Boy.....Stanley Goethals
The Teacher.....Irene Rich
The Factor.....Spottiswoode Aitken
The Priest.....Herbert Standing
The Police Sergeant.....Frank Campeau

Story and Scenario by George C. Hull.
Directed by Robert Thornby.
Length, 5,481 Feet.

The Story

Gaspard, French-Canadian trapper, is a child of the great outdoors, loving all mankind. Benson, an adventurer, comes into his life, steals his mine and his sweetheart and turns him into a human wolf. Step by step he achieves his revenge. He takes Benson's child under his wing to use in his campaign of torture, but the child wins his heart, and gradually brings him back to manhood, after the powerful climax based on a terrific fight between Gaspard and a half-starved wolf, his instrument of revenge.

Exploitation Angles: Put most of this on Chaney, linking him up to his other best-known roles, and telling that he has a new type which gives him almost unlimited opportunity. This will make a stronger appeal than to use the story angle on this familiar type of play.

"The Sheik of Araby"

There seem to be more sheiks around now than you can shake a stick at. These warm blooded gentlemen are enjoying wide popularity in both literature and pictures and the publishers and producers are giving the ultimate consumers a large supply of what they have signified by patronage they want. As a matter of fact, this Arabian type of lover appears to have found unusual favor with picture patrons. And desert sands never were hotter, in films.

Taking this into consideration, "The Sheik of Araby" is a timely revival made by R-C Pictures of a film that had been originally released in 1919 under the title of "The Man Who Turned White." The production stars H. B. Warner, and among the supporting players are Barbara Castleton, Wedgewood Nowell and Carmen Phillips. It was directed by Park Frame. "The Man Who Turned White" was reviewed in MOVING PICTURE WORLD in the issue of May 17, 1919. The reviewer stated that the picture had fair entertainment values, mostly accruing from fine photography and unusually good atmosphere. It has been re-edited and re-titled for current consumption.—F. T.

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"The Wall Flower" (Goldwyn)
"The Man From Home" (Paramount)
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"The Garden of Gethsemane"

It is seldom that a single reel subject is more impressive than "The Garden of Gethsemane," a biblical scenic produced by the Reverend J. E. Holley. The subject is the first of a series of fifty-two one-reel productions which will be released by the Geographic Film Company, Inc., of Cincinnati, under the general title of "The Voice of the Land." While the scenes are in the usual black and white photography the titles are in color, being Prizma reproductions of drawings made by Paleologue.

Dr. Holley is to be complimented for his perception in making the scenes in the Garden in the form of a straightaway scenic and not introducing any symbolic, human figures. He injects symbolism in the titles, with the result that the effect is heightened and the interest is not diluted by the moving mummers. He leaves it to the imagination of the spectator to people the Garden scenes with the Apostles and the Great Philosopher, who spent his last hours in prayer in this beautiful spot.

Beside the Garden of Gethsemane the subject includes scenes of the Mount of Olives, of Bethpage, of the Gate to Jerusalem, of Olivet and many others. Everything has been photographed with artistic valuation and, when necessary, with an intent to bring out as much spiritual significance as possible. The titles are brief and written in a reverent manner. And another thing for which Dr. Holley is to be commended is the success with which he kept the subject on the safe grounds of non-sectarianism.

"The Garden of Gethsemane" forecasts that exhibitors will be able to book an unusually interesting series of scenic subjects that will lend itself especially well to special music by their organists in particular.—F. T.

"The Wall Flower"

Rupert Hughes Picture For Goldwyn Release Is Fine Entertainment.

Reviewed by M. A. Malaney.

A bright diverting picture is "The Wall Flower," the latest Rupert Hughes story to be released by Goldwyn. It is an uncomplimentary role for Colleen Moore to be sure, but she does a neat, pretty job of it. She walks away with the sympathy and shows an amazing ability as a comedienne.

Miss Moore, as Idalene, is a gawky dumbbell, awkward and mentally clumsy, yet having within herself an undeveloped grace and a clear mind. After we have seen her running the gamut of village jibes the story takes a sudden turn a la Cinderella and is brought to a hurried close which is all the better for it.

The picture is well made with deft little touches of directors art. Miss Moore has not had a better story nor has she done better work. The supporting cast, which includes Tom Gallery, is very good. The titles are snappy and pointed.

The Cast

Idalene Nobbin.....Colleen Moore
Walt Breen.....Richard Dix
Pamela Shiel.....Gertrude Astor
Prue Nickerson.....Laura Laplante
Roy Duncan.....Tom Gallery
Phin Larrabee.....Rush Hughes
Allen Lansing.....Dana Todd
Mrs. Nobbin.....Fanny Stockbridge
Mrs. Nickerson.....Emily Rait

Story, Scenario and Direction by Rupert Hughes.
Length, 5,500 Feet.

The Story

Idalene Nobbin had been so repressed by her mother and her brothers and was dressed so queerly that she seemed to herself and everybody else an ugly duckling. At dances she was left sitting against the wall. She had a false attitude towards life and towards herself. She tried to kill herself, but succeeded only in getting both legs broken. The wealthy girl, to whose home she was taken, and her guest, a Westerner, decided to try letting a little sunshine and sympathy into Idalene's life and to teach her how to dress and to walk. Idalene, the wall flower, blossomed into a charming and beautiful girl under this treatment and won the love of the doctor.

Exploitation Angles: Play strongly on both the star and the story, linking them both in the general appeal of a charming star in a delightful story. Offer it as a lesson to girls who are different and offer a free admission to wall flowers, then let them prove that they are by sitting against the wall in your lobby for half an hour. If they will do this, it will be worth the free tickets.

Newest Reviews and Comments

"Hate"

Alice Lake Is Starred by Metro in Picture with More Than Average Appeal.

Reviewed by Mary Kelly.

A picture about three men and a girl with a new crime angle stirs deep interest here, in this Alice Lake feature. The conventional plot twists have been avoided, and the result is an ingenious development of a quadrangular love affair with just enough uncertainty to make it fascinating.

It affords a relief from the obviously moral picture with its sharp delineations of the good man and the bad man. Each one of the girl's suitors is a human composite of weakness and strength, and the shifting of sympathies is one of the several proofs of the picture's realism. The suicide is without melodramatic effect. Like each other incident, it is prepared for with careful details, so that there is no sudden burst of sensationalism.

A crucial situation at the close is a fine example of suspense. Circimstantial evidence has convicted an innocent man of the murder of a man who committed suicide, but disguised his crime so that the blame would fall upon his rival. The third man in the case is the attorney, who is proud of his first achievement in sending up the man whom he believes to be guilty. It is difficult to tell which one the girl loves. There is a close conflict between loyalty and love that makes her dilemma intensely moving. The quick turn of events at the end is skillfully managed.

Alice Lake, in a role with fine balance, gives an artistic performance. Two other splendid players are Conrad Nagel and Charles Clary. They show not only an insight into their parts and a technique, but a response to fine directing.

The Cast

"Babe" Lennox.....Alice Lake
Dick Talbot.....Conrad Nagel
Dave Hume.....Harry Northrup
Edward Felton.....Charles Clary
Inspector Garth.....John Ince

Story by Wadsworth Camp.
Scenario by June Mathis.
Directed by Maxwell Karger.
Length, 5,500 Feet.

The Story

Babe Lennox, a popular show girl, is dining with David Hume, who has made his money by gambling. That evening Dick Talbot, promising young attorney, stops at their table and warns Hume to keep out of sight, as Ed Felton, his rival for Babe Lennox, is out on bail. Hume scoffs at the warning, but later that night is met by Felton, who is about to shoot him when Babe takes the gun. Hume, who has been told by his doctors that he has only a few weeks to live, decides to take his own life, but to do it in such a way that the blame will fall upon Felton. He tells Babe to deliver a little statue to Felton just before Felton goes to the chair, as Hume is certain that Felton will be convicted. Hume is found dead, and Talbot pleads the case against Felton. Babe is loyal to Felton and expresses her scorn for Talbot for convicting an innocent man. Before Felton goes to the chair the statue is brought to him, which explains that Hume really killed himself, but wanted to show Felton that he could beat him. Babe admits that she loved Talbot all along.

Program and Exploitation Catchline:

Two Gamblers, Deadly Enemies, and a Young Attorney, Friend to Neither, All in Love with the Same Girl—Complications Follow That Are Exciting, So Put It Mildly—Alice Lake in a Wonderful Role.

Exploitation Angles: Feature Miss Lake, but there is a lot more in this story that will help you sell the picture. Play up the plot angles without giving away the climax. Do not tell that this is a suicide planned to look like a murder, but more on the lines of "This is a story of a showgirl who loves three men, two gamblers and a prosecuting attorney, who sends one of the other men to the chair for killing the third. Which do you think she really loved?

"Four Hearts"

A Western Melodrama with Dick Hatton. Western Pictures Exploitation Release.

Reviewed by M. A. Malaney.

Here's another of the western thrillers which have appeared recently, featuring Dick Hatton. It has the same ideas as the others, hero, heroine, villains, a crime committed, hero suspected, hard riding and a breath-taking finish. The thing that saves these melodramas is the way they end, for Hatton is a dare-devil and puts punch after punch in the last few moments of the stories. This finish has some real thrills and ought to make the hairs of the heads of people who like this stuff stand up.

"Four Hearts" gets its name from a double romance, which develops when two former buddies in France meet accidently and all settle down on the mining land owned by one of them. There are two girls concerned, and after a lot of plotting and a murder by enemies, seeking to get possession of the land, all enter the state of wedded bliss.

A typical melodrama of the Dick Hatton type.

The Cast

Dick Reynolds.....Dick Hatton
Mary Reynolds.....Nell Spaugh
Marion Berkley.....Carmen Arselle
Bob Berkley.....Bud Geary
Betty Davis.....Lucille DuBois
Gordon Ferris.....Barney Fury
Jim Hawkins.....Ed Fitzharis

Story and Scenario by Dick Hatton and Leonard Wheeler.
Direction by Leonard Wheeler.
Length, Five Reels.

The Story

Dick Reynolds, owner of some western land, which he has not entirely paid for, goes to New York with samples of dye deposit found on the land. There he has a test made, and incidentally meets Bob Berkley, his buddy in the World War. Bob is in ill health and Dick takes him and his sister back to the West. The man who tested his dye deposit follows and intrigues with others to get possession of the land by trying to prevent Dick making his payments. He is even accused of a murder and thrown in jail.

Dick, who had fallen in love with Marion, his buddy's sister, languishes in the jail while Marion sets out to prove his innocence. Bob also has a love affair, having met a little Western girl and gives his heart to her.

All join in the search for the murderers, this being the only hope of saving Dick. A ranch foreman, suspected, is vamped by Marion, and he confesses before concealed witnesses, implicating the chemist and another man. This gains freedom for Bob, who sets out to "get" the villains. After several thrilling encounters and struggles, Bob settles his account with the chemist by giving him an unmerciful beating and landing him in the sheriff's office. Then, the crime cleared up, and the plot foiled, all four have the lovers' knot securely tied.

Exploitation Suggestions: Go in for a flashy lobby display on this, using an abundance of big, red, cardboard hearts. The posters may have something you can use for cut-outs. It is also advisable to get the American Legion behind the picture, on the theory that friendships cultivated during the war by buddies are lasting and sincere. They might back you up with something, if approached on this angle.

"A Penny Reward"

In this two-reel comedy released by Educational, W. A. Campbell has produced a vehicle that presents his clever animal and child actors greatly to advantage. Following along the lines of its predecessors, it is better than most of them, largely because it has a story and because it has cumulative effect. The little monkey and the dog do some of their best work in this, and everything they do is related to the story, not merely stunts introduced to exhibit their cleverness. The final scenes, where a bull makes a china shop out of a bank, breaking through the walls and chasing an army of comedy cops, are especially good. The story deals with a boy, his invalid grandmother, a penurious banker, a thieving cashier, a robbery and the subsequent recovery of the money.—S. S.

"Squire Phin"

Maclyn Arbuckle Has Genial Role in Happiness Picture, Released by Producers' Security Corporation.

Reviewed by Mary Kelly.

"Squire Phin" is a picture that unwinds itself in a slow, easy style that marks it as different from the regular program attraction. It is more like a chapter picture than a drama. One incident after another, with no particular relationship, show the different changes that are brought about in a small town, through the efforts of one altruistic citizen. At no point intensely dramatic, the story has purposely been loosely constructed, and as an undramatic form of entertainment, it is successful. On the other hand, it is safe to say that wherever pictures with quick action or touches of melodrama are preferred, "Squire Phin" will not be popular.

Considered as belonging to a distinct class, it has many points of appeal. It is a natural presentation of life on Main Street, where every woman puts the telescope to her eye in examining her neighbor's affairs and where a chat with another woman's husband is a mark of infidelity. On the whole it has a decidedly wholesome trend and expresses a boundless faith in humanity. The types are interesting, and are familiar to anyone who knows small town life. Maclyn Arbuckle has a genial role that gives personality to the whole picture, and although he does not have any great dramatic opportunities, his performance is quietly impressive.

It is impossible to give the usual information exhibitors wish about the cast, as Producer's Security Corporation has refused to give credit to the performance of any but Maclyn Arbuckle, and withholds the data.

Adapted from the Drama by Holman Day.
Scenario by Lee Royal.
Directed by Leopold Wharton.
Length, 5,100 Feet.

The Story

Squire Phin settles all scandals and difficulties in the village of Palermo. His brother, Hiram, who used to be the town bully, returns after an absence of ten years, and finds no welcome in the hearts of the townsfolk. They hate the very circus wagon on which he rides. Hiram finds that Judge Willard, town treasurer, has used the money for his own ends, and plans to defeat him at the coming election. Squire Phin is in love with the Judge's sister, and unknown to his brother, stirs up public sentiment in favor of the Judge. Hiram is furious, but when he learns that the Judge has agreed to return the embezzled money, and this is but another of the Squire's masterful strokes in maintaining peace in the village, he is appeased. The Squire then gets the Judge's long-postponed consent to marry his sister.

Program and Exploitation Catchlines:

Whenever Trouble Came up in the Village of Palermo, "Squire Phin" Was the Doctor—He Brought Misunderstanding Husbands and Wives Together and Was a Panacea for Hard Luck Wherever He Went—Maclyn Arbuckle in Another Lovable Role.

Exploitation Angles: Sell this to those who want quiet character work. Slide on it if the preference of your patrons is for melodrama, but even here you can make business by directing your campaign to those who will appreciate really artistic acting.

Newest Reviews and Comments

"The Hate Trail"

Story of Mounted Police and Smuggling Pictured by Clark-Cornelius Corporation.

Reviewed by Mary Kelly.

The need for new material in Westerns is apparent in "The Hate Trail" to such an extent that the merits of the picture are more or less obscure. When the hero is a mounted policeman, and his mission, the trailing of smugglers and the protection of a helpless woman and wandering child, it requires something in the way of expert construction or superior acting to make such a trite theme entertaining. "The Hate Trail" is only average in its technique. This does not mean that it will not please in some localties, for with many the sentiment for save-my-child situations is still strong, and is dependable when calculating a picture's appeal. George Chesebro's role is largely pictorial in value as most of his work consists of timely arrivals on the field of glory in a uniform which he wears very attractively. The timber forests give the picture a scenic appeal that is one of the best points in its favor.

The Cast

Sergeant Steve Blain.....George Chesebro
Chief Painting Cougar.....Frank Caffray
Hank Munger.....Alfred Heweston
Mary Munger.....Fritzi Ridgeway
Moon Face.....Pearl Barbour
John Ingless.....Russell Tizzard
Little Cougar.....Virginia Morante

Story and Scenario Not Credited.
Directed by Milburn Morante.
Length, 4,588 Feet.

The Story

"The Hate Trail" is a picture of the snow country where trailing is made doubly hazzardous because of the elements. In the midst of this seething fury he finds a forsaken baby in a cabin that he has been ordered to burn down. This child he takes to an Indian couple to raise and in the meantime he continues his duties running down the border raiders who are very active. Among them is one Munger whom he suspects. With Munger is his wife who is becoming discouraged with the life her husband is compelling her to lead and she one day rebels and leaves him to wander through the forest. There Sergeant Blain finds her and takes her also to the Indian couple so that the little child who is now about five years old might have someone of its own race to care for it. The discovery that this child is her own develops a dramatic situation.

Program and Exploitation Catchlines:

The Sergeant Blain, of the Mounted Police, Met Romance and Trouble Both When He Found Little Cougar, Aged Four—a Fight With the Smugglers and the Rescue of a Wonderful Woman Were Part of the Experiences That Followed.

Exploitation Angles: Make the usual melodrama appeal and sell it to the lovers of this class of story.

"Danger"

This two-reel Jack White Production for Educational is disappointing because of what it might have been. The first half drags and is silly. The "fun" is far-fetched and forced. The second reel comes as a surprise. The speed increases, the fun becomes more spontaneous, and the ending, featured by spectacular stuff, has a decided punch. The big scene is where a building goes tumbling end over end down a steep hill, blowing up as it hits a boulder. There are other thrilling scenes of motorcycle riders dashing along winding roads on the hills. The subtitles, evidently written by an amateur, detract from the comedy. The exhibitor must decide if the last reel warrants the use of the whole film.—S. S.

"The Man from Home"

Well Known Play Picturized Amid Magnificent Scenery by Paramount.

Reviewed by Fritz Tidden.

Booth Tarkington's and Harry Leon Wilson's famous play, "The Man from Home," reaches the screen in a production made in Italy by George Fitzmaurice. There is distinct box-office value in the title as the play, which was used as a vehicle by William Hodge for many seasons, established a record Broadway run and then toured all over the country and in numerous places remained longer than any other that had preceded it. After its years on the stage it has been used by countless stock companies. It will be seen that "The Man from Home" is probably one of the best and widest known plays of the decade.

The production has been made by Mr. Fitzmaurice in its natural habitat, in a manner of speaking. Although the majority of the important characters are American, and it is an American play in genre, the locale is Italy. The Famous Players-Lasky Company recently working in England went down to the Italian sea coast at Sorrento and made the picture under Mr. Fitzmaurice's customarily expert direction from a smooth running scenario written by Ouida Bergere.

The villas of two Italian noblemen were loaned for the screening, and the formal gardens and the views of the surrounding mountains and sea coast have seldom made more beautiful settings. Some of the scenes have smoking Vesuvius as a distant background. These scenic beauties are a valuable feature of the production and will assist in putting over the picture in no little measure.

The film translation is remarkably faithful, the original theme being bolstered up with a little more drama than it contained when played on the stage. It has a general appeal. The cast, among which Anna Q. Nilsson and James Kirkwood play the most important roles, are excellent types and in every instance give fine performances.

The Cast

Daniel Forbes Pike.....James Kirkwood
Genevieve Granger-Simpson..Anna Q. Nilsson
Horace Granger-Simpson.....Geoffrey Kerr
Prince Kinsillo.....Norman Kerry
Princess Sabina.....Dorothy Cumming
Ribiere ..... Jose Rubens
Faustina Ribiere.....Annette Benson
The King.....John Miltern
Secretary to the King.....Clifford Grey

Adapted from the Play, "The Man from Home," by Booth Tarkington and Harry Leon Wilson.
Scenario by Ouida Bergere.
Directed by George Fitzmaurice.
Length, 6,895 Feet.

The Story

Genevieve Simpson, the society belle of Kokomo, Indiana, leaves her native town for a three years' visit to Italy with her brother. They are orphans, but before his death their father had appointed Daniel Forbes Pike, guardian and executor of their considerable fortune. Though almost broken-hearted at the parting, Daniel's grief is softened by learning that his love for Genevieve is reciprocated. But once abroad the three years make many changes and in Italy the girl, blinded by the dazzling splendor and the impetuous, passionate wooing of a dissolute prince, finds herself enmeshed in a net of tangled emotions, among which is love for the prince.

News of the situation in which Genevieve finds herself, reaches Daniel in America. He arrives on the scene in Italy and is unconsciously drawn into the tangle. His keen American preception quickly sizes up the situation, but he shrewdly holds all his cards until the psychological moment and then slashingly exposes the prince who proves to be a profligate and assassin.

Genevieve, thoroughly disillusioned, realizes that she has never really ceased loving "The Man from Home," and is well content to feel Daniel's arms around her once more and to go back to Indiana.

Exploitation Angles: Hook to the stage success of the play, then tie the idea of the cast of favorites and the "made in Italy with American actors" to this repute.

"Don't Write Letters"

Entertaining Comedy-Drama Made by Metro Features Gareth Hughes.

Reviewed by Mary Kelly.

"Don't Write Letters" starts out by being advice, but merges into pure entertainment that steadily increases in heart interest. While the theme is one that has been made possible by the war, there is no unwelcome emphasis upon war scenes, but for the most part, only a lingering sympathy for the doughboy who didn't have a sweetheart, or worse, for the one who lost her during the war. The subject has been developed naturally and interestingly, with just enough humor to make the pathos effective.

Gareth Hughes, as the soldier who was too little to be a hero, has a role that does not overtax his ability, but rather brings out his most appealing qualities. His is a very human characterization of a doughboy who might have been any mother's son. Bartine Burkett is delightful and Herbert Hayes offers blustering entertainment as the seven-foot hero. The direction is splendid.

The Cast

Robert W. Jenks.....Gareth Hughes
Anna May Jackson.....Bartine Burkett
Richard W. Jenks.....Herbert Hayes
Aunt Jane.....Margaret Mann
The Father.....Harry Lorraine
The Sweetheart.....Lois Lee
The Lover.....Victor Potel

Adapted from the Story by Blanche Brace.
Scenario Not Credited.
Directed by George D. Baker.
Length, 4,800 Feet.

The Story

Bobby Jenks, a small-sized doughboy, is cook while overseas. He is allotted an army shirt many sizes too large, but decides to keep it when he finds in the pocket a note from a girl in New York, who made the shirt, and dedicates it to the "big" hero who is going to wear it. He writes her a letter and keeps up her illusions about his size, finally proposing to her, and being accepted. When he returns he calls upon her, but knowing her preference for big men, is afraid to disclose his identity, so posses as the friend of R. W. Jenks, the boy who was writing to her. Soon after another R. W. Jenks, who is six feet tall, shows up, and the small Jenks gets him to play the game for him, even though he, himself, is much in love with the girl. The big Jenks, however, turns traitor, tells the truth about the whole thing and the girl decides that the doughboy is big enough for her.

Program and Exploitation Catchlines:

She Loved Great Big Heroes—So She Made an Army Shirt a Mile Wide—a Little Doughboy Drew It—Found Her Note—Started Corresponding — Proposed — and Then His Difficulties Commenced!

Exploitation Angles: Try and get the Legion to help you sell this by offering a percentage of the receipts to the local post. You can get a lot of the title from a display of letters in the lobby to a symposium on "the letter than made the most trouble for me."

"Ruler of the Road"

In this three-reel Pathe Playlet originally issued in five reels, Frank Keenan has a congenial role, that of a man with a domineering personality whose spirit is finally softened by the love of a little child. Opposite him is Frank Sheridan, who gives a good performance as a locomotive engineer. It is an interesting story of the conflict of strong wills and contains considerable heart interest.—C. S. S.

Newest Reviews and Comments

"Very Truly Yours"

Shirley Mason in An Advantageous Role in Fox Feature.

Reviewed by Mary Kelly.

An exhibition of good box-office judgment in assigning Shirley Mason a role with punch, as well as appeal, is found in "Very Truly Yours." She plays the title role (which, as probably has been deducted, is that of a stenographer), affording a little more opportunity for definite, positive characterization than the star has frequently been provided with.

The story is entertaining and shows clever construction. The complications succeed in heightening the interest, because, with one or two exceptions, they have been logically conceived. In using the scene of the attempted murder a melodramatic effect has been achieved that is a trifle misplaced and even unnecessary as it seems the devotion of the girl to the wounded man later on could have been accounted for in some more natural way. Similarly the accident, or near-accident at the close is an obvious effort to put a final thrill in the picture when it really is complete entertainment without this.

Shirley Mason has a versatile role of the type that would popularize her at once, if she had not already become a favorite. She has a pleasing wardrobe and pleasing taste as well. Alan Forrest is all that can be expected of a romantic leading man, and Charles Clary lends a heavy, effective touch in his characterization of the uncle who gets mad but gets over it.

The Cast

Marie Tyree.....Shirley Mason
Bert Woodmansee.....Alan Forrest
A. L. Woodmansee.....Charles Clary
Jim Watson.....Otto Hoffman
Archie Small.....Harold Miller
Mrs. Evelyn Grenfall.....Helen Raymond
Dr. Maddox.....Hardy Kirkland

Story by Helen Hawkins.
Scenario by Paul Schofield.
Directed by Harry Beaumont.
Length, 5,000 Feet.

The Story

Marie Tyree's first taste of love is what she believes to feel for her young boss, Archie Small. This, however, proves a disappointment when he leaves town and marries a widow. Marie decides to marry a man for money, not love. So when young Woodmansee comes along and makes ardent love to her at first sight, and she learns that he is a millionaire, she accepts him and is married soon after. She charges some beautiful clothes to him and then learns that he hasn't the money to pay for them. He tells her that he is about broke and when she asks him if he is Woodmansee, the well-known millionaire lumberman, he explains that he is his nephew. She admits that she married for money and leaves him. She meets the uncle, wins his heart completely and is brought back to her lonesome husband by a quick turn in events.

Program and Exploitation Catchlines:

"Very Truly Yours" Was a Stenographer—She Was Disappointed in Love So She Fell in Love With a Bank Account—So She Thought!

"Days of Old"

This Hal Roach single-reel comedy, distributed by Pathe, and featuring Snub Pollard, is up to the standard set as a laugh-maker by previous releases in this series. Snub, securing a wishing carpet, is carried through the air to a mythical land where he gets into all sorts of scrapes and is glad to get back home. There are a number of laughs in this number.—C. S. S.

"The Model Dairy"

In his usual humorous manner, Cartoonist Paul Terry has given us highly humorous scenes of a model farm and dairy; the contented cows being surrounded by comforts and luxury, such as hammocks to swing in, pool tables which they use assiduously, stalls with lace curtains, etc. It is a clever burlesque which contains several laughs.—C. S. S.

"Second Hand Rose"

Gladys Walton Star of Interesting Universal Picture Suggested by Song of Same Title.

Reviewed by C. S. Sewell.

Another feature picture based on a well-known song has reached the screen. This one is "Second Hand Rose," produced by Universal and starring Gladys Walton. The implied pathos in the title has been carried through the story and the "second-hand" idea followed throughout.

The production is one which should please the average audience; the tie-up with the song presents good possibilities in communities where it is still popular, and in other places where remains the natural curiosity of those familiar with the song and who will want to see the picture. Both of these angles should help the box-office appeal.

Director Lloyd Ingraham has succeeded in making this an entertaining picture, though the story is a little tardy in getting under way while the "atmosphere" is being planted. Rose is an Irish waif who has been adopted by a benevolent old Hebrew, and there is an intermingling of types of the two races; the romantic element, however, is built up with members of her own race, though the love for her adopted father and brother is brought out strongly. Like several other recent pictures, there is considerable of Hebrew home life shown, and the picture is strong in heart-interest, with comedy touches here and there. Gladys Walton is excellent in the title role and fits it to perfection, the remainder of the cast is entirely adequate, especially George Williams as Rose's adopted father.

The Cast

Rosie O'Grady.....Gladys Walton
Isaac Rosenstein.....George B. Williams
Lillian Rosenstein.....Grace Marvin
Jake Rosenstein.....Eddie Sutherland
Abe Rosenstein.....Max Davidson
Terry O'Brien.....Jack Dougherty
Tim McCarthy.....Walter Perry

Story by A. P. Younger.
Suggested by Song by Grant Clarke and James E. Hanley.
Directed by Lloyd Ingraham.
Length, 5 Reels.

The Story

"Second Hand Rose" was well named, for not only did she work in a second-hand store on Second avenue and wear second-hand clothes, but her father and brother (by adoption) were second-hand. It seemed that she could never get away from this hoodoo, for even when she fell in love things did not run smoothly and to save her adopted family who were in great difficulties she even agreed to accept a second-hand husband, who had been married before and wanted her to wear his first wife's wedding gown. But, fate took a hand, and the "second hand" husband-to-be generously released the brave little girl, leaving her free to marry the man of her choice.

Program and Exploitation Catchlines:

You Will Enjoy Seeing How Brave Little "Second Hand Rose," Who Wore Second-Hand Clothes and Was Followed Through Life by the "Second Hand" Hoodoo Was Finally Saved from a Second-Hand Husband and Married the Man of Her Choice.

Exploitation Angles: There is a lot you can do with this title. "Second Hand Rose" can run off a rummage sale for charity and get a lot of first-hand publicity, for one thing. Play up the angle of the little girl who seemed destined to wear a second-hand wedding gown. That should reach the June brides.

"Western Speed"

Charles Jones Aided by Eileen Percy Helps This Fox Feature to Live Up to Its Title.

Reviewed by Mary Kelly.

Action for action's sake is an abundant factor in this Charles Jones feature. Evidently the chief purpose has been to live up to the title; in other words, to thrill by an effect of continual skirmishes and physical feats. The pursuits and fights are of the type usually found in Westerns, only that the hero probably has more enemies than customary, and consequently the struggles are more frequent.

Charles Jones has a sure-fire role in playing the cowboy, who appoints himself as champion of the stranger and his daughter when they settle in a hostile town. His likable personality is exploited to good advantage. Eileen Percy, who seldom appears in this picture without a Winchester, has a strong role with which she is very successful.

There are a number of thrilling rides against spectacular backgrounds. Among the tense situations are the hold-up in the woods, the explosion of the shack on the rocks and the finale of this scene, where a tragedy ends in a laugh when the star, on the edge of precipice, disposes of his enemy by flipping him casually over his right shoulder.

The Cast

"Red" Kane.....Charles Jones
"Dot" Lorimer.....Eileen Percy
Brad Usher.....Jack McDonald
Ben Lorimer.....J. P. Lockney
"Spunk" Lemm.....Jack Curtis
Kansas Casey.....Milton Ross
"Shorty" .....Walter Robbins
Express Agent.....Charles Newton

Story by William Patterson White
Scenario by Scott Dunlap
Direction of William Wallace and Scott Dunlap.

The Story

When Lorimer and his daughter, Dot, arrive in a Western town they are received with suspicion and even with hostility. "Red" Kane, one of the big cowboys, rides up to the Lorimer cottage to investigate, but is stopped by Dot, who points a gun in his face. He admires her for this and says that he will return some day and marry her. In the meantime, some one has discovered that Lorimer has adopted a new name, and is wanted for murder in another county. They send for Sheriff Parsons to arrest him. Red gets to the Lorimer cottage first and warns them. He is shot, but succeeds in keeping the gang away from Lorimer. Later he forces an admission from the man who accused Lorimer of being a murderer and clears Lorimer, and wins the daughter.

Program and Exploitation Catchline:

Charles Jones, the Cowboy Hero, in a Story with Action Every Minute—At His First Meeting with the Girl She Points a Gun in His Face—And the Result Is Love at First Sight—But He Had to Prove That He Was Her Best Friend.

Exploitation Angles: Sell this along the Western lines, using "Charles ('Buck') Jones" instead of the straight Charles until the patrons get more used to his change in name.

Urban Movie Chats No. 14

Water sports in the surf of the South Sea Islands are shown in Official Urban Movie Chats No. 14, along with a number of other interesting subjects. Riding the waves on surf-boards and outrigger canoes are among the strenuous water play, and is taken part in by many of the white inhabitants who have copied the sport from the natives.

A "picturized interview" with a teacher of etiquette on good form is a detail which will interest feminine fans. There also are shown some of the Boy Scout activities and other subjects of interest.—T. S. daP.

Newest Reviews and Comments

"Watch Him Step"

A Phil Goldstone Melodrama With a Cyclone Comedian Who Knows How to Stir Up Trouble.

Reviewed by Roger Ferri.

"Watch Him Step" is an appropriate title for most anything that Richard Talmadge does. This light comedian of the fearlessly reckless knockabout type is due, and don't be a bit surprised if one of these fine evenings you find his name sparkling forth from some electric sign prominently displayed from some rooftop on Broadway. Richard Talmadge seems to improve with every picture. This reviewer was dazzled with his sensational work in "The Unknown" and held aghast by his remarkably daring accomplishments in his second picture, the title of which can not be recalled at this moment. But in "Watch Him Step," this gingery actor outdoes himself.

And his liveliness, recklessness and daring seems to furnish all his pictures, and particularly this one, with an atmosphere that is peculiarly refreshing, for he does give his audience something different. Perhaps, the stories are not new, but the way Dick and his players tell them is different, for injected into them are new and original stunts that appeal to the grownup as well as the youngster. With the latter the Talmadge pictures should prove knockouts. In "Watch Him Step" he is surrounded by a particularly good cast, much better than either of the two preceding pictures.

Al Filson as John Travers, Colin Kenny as Jack Allen, Nellie Peck Saunders in a character role, Ethel Shannon, who has the feminine lead, and Hugh Saxon all furnish consistently good support and contribute no small share toward making "Watch Him Step" a lively melodrama. The direction is good.

The Cast

Dick Underwood.....Richard Talmadge
Dorothy Travers.....Ethel Shannon
John Travers.....Al W. Filson
Mrs. John Travers.....Nellie Saunders
Jack Allen.....Colin Kenny
The Uncle.....Hugh Saxon

Story and Scenario by W. Scott Darling.
Directed by Jack Nelson.
Photographed by Hal Mohr.
Length, 5 Reels.

The Story

Dick Underwood and Dorothy Travers plan to elope and would have succeeded but for an accident. They are overtaken by Daddy Travers with the result that there is no wedding. Dorothy is admired and sought by Jack Allen, a crooked stock promoter. Dick, however, is determined and manages to extract the promise from Travers that he will allow his marriage to his daughter when he earns $10,000. This Dick sets out to accomplish, but runs into mess after mess. He finally ascertains the truth about Jack, whom he had entrusted with the task of securing a marriage license for him. Allen is arrested. So is Dick. Both are freed, but they meet again and a fistic battle ensues with Allen running second. At the psychological moment it develops that Allen is wanted for misusing the mails. His arrest left the way clear for Dick and Dorothy to marry.

Exploitation Angles: Try and put some of the reviewer's jazz into your advertising to give them an idea they should see the play.

"The Eternal Triangle"

That "All's fair in love and war" is the theme which Cartoonist Paul Terry employs in this modernized Æsop's Fable. He does this by selecting a cat and a dog that are in love with an attractive kid. The manner in which the clever cat lures the dog to a dentist, fills him with gas so that he floats through the air and in the meantime marries the kid, is cleverly and humorously shown.—C. S. S.

"The Wife Trap"

Paramount Presents Mia May in a Story Which Is Weakened by Improbabilities.

Reviewed by T. S. daPonte.

Principal interest in "The Wife Trap" centers in the sets, some of which are above the average. The picture, which was foreign made, gives every evidence of having been cut either for the purpose of shortening it or to eliminate scenes that did not come up to the high moral standard that the industry adheres to in this country. But as it stands now it is not plausible, and the spectator must shut his eyes to a good deal of improbability if he wishes to force upon himself the idea that he has enjoyed the production.

Also Mia May in the feature role fails to gain sympathy not entirely through fault of her own, but because the story often places her in situations that react against the sensibilities of the spectators. Besides in this picture she seems to lack the personal charm of many of our American stars, as is also the case with Dyumar Van Twist, who plays the part of "Violet," a prominent supporting role.

The Cast

Lavinia Morland.....Mia May
Banker Morland.....Albert Steinruck
Vicomte Gaston de Cardillac..Alfred Gerasch
Harry Scott.....Paul Bildt
Violet.....Dyumar Van Twist
Brideaux ..... Otto Treptow

Length, 5,207 Feet.

The Story

Lavinia Morland marries a rich banker in order to obtain money to care for a sick artist with whom she is in love. A woman tells the banker of this state of affairs and he hires a disreputable and bogus count to compromise his wife so that he may obtain a divorce. She kills her husband when she finds he has trapped her, but her story told in court procures her release.

Exploitation Angles:— In sections where "Mistress of the World" made good, tell them it is Mia May again. Where this production failed, it will be well to cut her name out. You can get some exploitation angles by hooking home comforts to the title and offering these to bachelors as wife traps.

"Light Showers"

Although the idea embodied in this single-reel comedy, distributed by Pathe, and featuring Snub Pollard is not new, it has been handled in such a manner as to make it one of the very best of this comedian's recent vehicles, and there are several bits of business that will bring laughs from almost any audience. It all deals with the purchase of a house guaranteed to be on a dry spot, but which proves to be when it rains a real floating home. There are some good effects with the rushing water and everything flooded.

"Vengeance Is Mine"

How a brave young girl sought unaided to bring to justice a couple of high financiers who she believed to be responsible for her father's failure and suicide, forms the theme of this three-reel Pathe Playlet originally issued in five reels. It is an interesting offering which holds the attention and is interpreted by a capable cast, headed by Irene Castle.

Urban Movie Chats No. 15

How the United States Department of Agriculture goes about its work and what it accomplishes are some of the interesting films in this review. The way it stamps out forest fires, builds good roads and aids the farmers with their crops and live-stock is shown in the picture.

The review also shows some of the doings in other lands, and some of their historic sights. The island of Santo Domingo is selected as an illustration because of its historic interest, and quaint customs. There are also other interesting subjects.—T. S. daP.

"The King Fisher's Roost"

Pinnacle Production Starring Neal Hart Is Vigorous and Entertaining.

Reviewed by Mary Kelly.

The usual elements that make a Western successful are found in "The King Fisher's Roost." The frame-up, the escape across the border, with the rescue of a girl as the final thrill are managed with considerable dramatic effect, with enough riding and shooting to make the picture vigorous and entertaining.

Neal Hart's role is one that starts out peacefully, but gathers momentum as the story becomes involved, until, in the final reckoning in the cafe, he knocks down staircases and broad-shouldered villains with dexterity that will not go unadmired. It is the type of role which calls for that combination of ingenuousness and strength that will be sure to please the Neal Hart fans. The entire cast has responded sincerely to energetic directing.

The Cast

Barr Messenger.....Neal Hart
Betty Brownlee.....Yvette Mitchell
"Bull" Keeler.....William Quinn
"Red" McGee.....Ben Corbett
Sheriff Breen.....Chet Ryan
Mrs. Brownlee.....Jane Fosher
Dan McFee.....Floyd Anderson
Bill Jackson.....W. S. Weatherwax
Chief of the Rurales.....John Judd
Pete, McGee's aid.....Earl Simpson
Dave Butler, the grocer.....Earl Dwyer

Story, Scenario and Direction by
Louis Chaudet and Paul Hurst.
Length, Five Reels.

The Story

Barr Messenger, the victim of a frame-up, after which he is accused of being a cattle-thief, escapes from the ranch and gets across the Mexican border. He had been in love with Betty Brownlee, who had disappeared from town shortly after the sum of $10,000 had been stolen from her firm. She gets a position as waitress in the headquarters of Red McGee, head of the "Kingfisher" gang of outlaws. One night she innocently gives out some information about the gang and Red is ordered to seize her for the Kingfisher. Burr comes into the scene unexpectedly and fights Red as he is trying to kidnap Betty, and succeeds in running down the whole Kingfisher gang and discovering that they were responsible for framing him, at the same time learning that Betty's sister, not Betty, stole the $10,000.

Program and Exploitation Catchline:

A Girl and a Man Ousted from Town by Circumstances Strangely Similar—Both of Them Were Innocent—The Story of How They Found Each Other and How Each Was Cleared Makes a Thrilling Picture.

Exploitation Angles: Pin this to Hart, but make a general appeal to the lovers of the Western drama, playing on the general rush of action and working along the lines of "If you want a quiet, peaceful evening, don't come here."

"The High Sign"

Buster Keaton has made in this production for First National a farce comedy film that will bring hearty laughter from any audience. Especially funny are the chase scenes and the mechanical devices which enable Buster to evade his pursuers. The plot, too, is well sustained for this sort of film. Buster is engaged as a body-guard for a rich man whose life is threatened, and the situations are built on the attempts on the rich man's life, and also the gang's efforts to "get" Buster.—T. S. daP.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for April, June, August, October, December and February

AMERICAN RELEASING

Cardigan (R-85. March 5) (C-170. March 11) (Kendall Prod.).
Jungle Adventures (Martin Johnson).
Daring Danger (Cliff Smith).
Jan of the Big Snows (Curwood).
The Cradle Buster (Tuttle-Waller). 6 Reels.
Bluebeard, Jr. (Livingston Prod).
The Lying Truth (Marion Fairfax. 6 Reels (R-968. April 29).
Sisters (International). (R-763. April 15) (C-86. May 6).
The Hidden Woman (Nanuet Prod).
My Old Kentucky Home (Pyramid Prod.) Seven Reels. (R-91. May 6).
Man's Law and God's (Finis Fox Prod.) Six Reels.
The Three Buckaroos (Balshofer Prod.).
The Pillagers (Chaudet Prod.)
Destiny's Isle (Earle Prod.).
False Fronts (Herold Prod.).

ARROW

Features

Ten Nights in a Barroom. R-812. Jan. 21.
The Splendid Lie (Grace Davison). R-868. Feb. 23.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).
Cupid's Brand (Jack Hoxie) (R-969. April 29).

Serials

Nan of the North (Anna Little). R-82. Mar. 4.

Comedies

Fifty-two Two-Reel Comedies.

ASSO. EXHIBITORS

FEATURES

Marry the Poor Girl (C-170, March 11).
The Unfoldment.
Woman Wake Up (Florence Vidor). (R-401. Mar. 25).
Don't Doubt Your Wife (Leah Baird). (R-405. Mar. 25).
Lady Godiva (R-87. May 6).

HAROLD LLOYD COMEDIES

A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

Reckless Chances (R-429, Jan. 28; C-170, March 11).
Across the Divide.
Tropical Love.
Father Tom. (R-403. March 25).
Hills of Missing Men (R-664. April 8).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Christie Comedies
(Two Reels)

Oh, Promise Me. (R-406. Mar. 25).
'Tis the Bull . (R-551. April 1.)
Fair Enough (R-661. April 8).
Cold Feet (R-762. April 15).
Any Old Port (R-876. April 22).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).
Torchy and Orange Blossoms. (R-405. Mar. 25).
Torchy's Ghost (R-760. April 15).

Mermaid Comedies

Step This Way (R-552. Feb. 4).
The Rainmaker.

Miscellaneous

How to Get Thin. (R-403. Mar. 25).

Campbell Comedies

Monkey Shines (R-662. Feb. 11).
A Rag Doll Romance. (R-550. April 1.)

Toonerville Comedies

The Skipper's Policy (R-970. April 29).

Wilderness Tales

Missing Men.
Night of Many Shadows (R-761. April 15).
My Country (R-969. April 29).

World Wanderings

People of Old Bruges. (R-402. Mar. 25).

FAMOUS PLAYERS-LASKY

January

Back Pay (Cosmopolitan prod.). 6,460 Ft. C-864. Feb. 23. C-75. Mar. 4.
A Prince There Was (Thomas Meighan). 5,533 Ft. R-587. C-705. Dec. 10.
The Lane That Had No Turning (Agnes Ayres). 4,892 Ft. R-318. Jan. 21. C-546. Feb. 4.
The Bride's Play (Cosmopolitan, Marion Davies). 6,476 Ft. R-321. Jan. 21.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11.)
The Loves of Pharaoh. 7,352 Ft. (R-79. Mar. 4) (C-554. April 1.)

February

One Glorious Day (Will Rogers), 5,100 Feet. R-665, Feb. 11; C-748, Feb. 18.
Saturday Night (Cecil DeMille), 8,433 Feet. R-550, Feb. 4; C-656, Feb. 11.
The Law and the Woman (Betty Compson), 6,461 Feet. R-426, Jan. 28; C-546, Feb. 4.
Moran of the Lady Letty (Dorothy Dalton), 6,360 Feet. R-755, Feb. 18.
Boomerang Bill (Lionel Barrymore), 5,489 Feet. R-754, Feb. 18.
A Homespun Vamp (May McAvoy—Realart), 4,777 Feet. R-84, May 4; C-775, April 15.
Love's Boomerang (John S. Robertson Prod.), 5,618 Feet. R-201, March 11. (C-292. March 18.)
Her Own Money (Ethel Clayton), 4,981 Feet. R-82, March 4; C-170, March 11.
Midnight (Constance Binney—Realart), 4,653 Feet. R-201, March 11.
The Red Peacock (Pola Negri), 6,735 Feet. R-200, March 11.
A Game Chicken (Bebe Daniels—Realart), 4,748 Feet. (R-299. March 18.)

March

Travelin' On (William S. Hart), 6,267 Feet. (R-405. Mar. 25.) (C-544. April 1.)
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet. (R-298. Mar. 18.) (C-399. Mar. 25).
The World's Champion (Wallace Reid), 5,030 Feet. R-201, March 11. (C-292. Mar. 18.)
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart). (R-550. April 15). 4,395 Feet. (C-86. May 6.)
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2), 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart). (R-554. April 1.) (C-755. April 15.) (4,768 Feet.)
The Mistress of the World (Chapter 4), 3,825 Feet.
Bought and Paid For (Agnes Ayres). R-400. Mar. 25. (C-544. April 1.)
Beauty's Worth (Marion Davis—Cosmopolitan Prod.). (R-662. April 8.) (6,751 Feet.)

April

The Green Temptation (Betty Compson). (R-548, Apr. 1), (C-656, Apr. 8), 6,165 Feet.
Through a Glass Window (May McAvoy-Realart). 4,490 Feet. (R-971. April 29.)
Find the Woman (Cosmopolitan), 5,144 Feet (R-761, Apr. 15).
The Cradle (Ethel Clayton), 4,698 Feet (R-404, Mar. 25), (C-656, Apr. 8).
The Sleep Walker (Constance Binney-Realart). 4,530 Feet. (R-876. April 22).
Bought and Paid for (DeMille Prod.), 5,601 Feet (R-400, Mar. 25), (C-544, Apr. 1).
The Devil's Pawn (Pola Negri), 4,712 Feet.
The Crimson Challenge (Dorothy Dalton), 4,942 Feet. (R-877. April 22.)
The Truthful Liar (Wanda Hawley-Realart), 5,243 Feet. (R-972. April 29.)
The Spanish Jade (J. S. Robertson Prod.).
Is Matrimony a Failure (Cruze All Star), 5,612 Feet. (R-972. April 29.)
The Good Provider (Cosmopolitan Prod.) (C-964. May 29). R-879. April 22.
The Bachelor Daddy (Thomas Meighan (R-89. May 6).
Across the Continent (Wallace Reid) (R-92. May 6).
For the Defense (Ethel Clayton) (R-92. May 6).

BURTON HOLMES
(One Reel Each)

A Fairy Foreland (R-320. Jan. 21).
Stamboul (R-427. Jan. 28).
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

FIRST NATIONAL

Her Social Value (Catherine MacDonald). R-426. Jan. 28.
My Lady Friends (Mr. and Mrs. Carter De Haven).
Alf's Button (Special). (R-81. March 4) (C-874. April 22).
Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.) (C-292. Mar. 18.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald). (R-761. April 15.)
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.) (C-399. Mar. 25).
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11).
The Rosary (Selig-Rork). (R-82. Mar. 4.) (C-656. April 8.)
The Barnstormer (Charles Ray). (R-551. April 1.)
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,087 Ft. (R-862. Feb. 25; C-170. Mar. 11). (C-399. Mar. 25).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199. March 11) (C-875. April 22).
Cops (Two Reels—Buster Keaton). R-198, March 11.
Smilin' Through (Norma Talmadge). (R-296. Mar. 18). (C-399. Mar. 25).
A Question of Honor (Anita Stewart). (R-401. Mar. 25). (C-544. April 1.)
The Seventh Day (Richard Barthelmess). (R-400. March 25) (C-875. April 22).
Not Guilty. (R-552. April 1.)
Fair Lady. (Rex Beach Prod.) R-554. April 1.)
Gas, Oil, Water (Charles Ray) (C-964. April 29) (R-878. April 22).
The Infidel (Katherine MacDonald) (R-971. April 29).
Kindred of the Dust (Walsh Prod.) (C-86. May 6).
The Woman He Married (Anita Stewart) R-877. April 22).

COMEDIES

The Duck Hunter (Sennett—Two Reels).
On Patrol (Sennett—Two Reels).
Pay Day (Chaplin—Two Reels). (R-759. April 15) (C-86. May 6).
Step Forward (Turpin).
His Wife's Relations (Two Reels) (Buster Keaton) (R-89. May 6).

FOX FILM CORP.

SPECIAL

Monte Cristo (Eight Reels.) (R-548. April 1.)
Arabian Love (R-761. Apr. 15).

WILLIAM FARNUM

A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)
Shackles of Gold.

PEARL WHITE

Any Wife. (R-753. Feb. 18.) (C-755. April 15.)
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25.)
Without Fear (R-970. April 29).

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

TOM MIX

Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)
Up an Going (R-662. April 8.) (C-755. April 15.)
The Fighting Streak (R-89. May 6).

DUSTIN FARNUM

Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)

BUCK JONES

Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)
Western Speed.

WILLIAM RUSSELL.

Desert Blossoms. (R-116. Jan. 7. C-202. Jan. 14.)
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).
Money to Burn (R-877. April 22).

SHIRLEY MASON

Jackie (R-1128. Dec. 31. C-202. Jan. 14).
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
The Ragged Heiress. (R-402. Mar. 25.) C-544. April 1.)

TWENTIETH CENTURY BRAND

Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)
Elope If You Must.(Eileen Percy.) (R-550. April 1.) (C-775. April 15.)

CLYDE COOK
(Two Reels Each)

The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)

The Studio Rube (R-199, March 11).
Special Delivery (R-91. May 6).

MUTT AND JEFF CARTOONS
(One Reel Each)

The Crystal Gazer
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)

School Days (R-663. Feb. 11).
West Is West(. (R-402. Mar. 25).
Laughing Gas. (R-405. Mar. 25).
The Barnstormers. (R-550. April 1.)
His Wife's Son (R-88. May 6).

LUPINO LANE

The Broker (Two Reels).

GOLDWYN

The Grim Comedian (Rita Weiman) 5,505 Ft. R-553. Feb. 4. (C-656. Feb 11)
Poverty of Riches (Leroy Scott). 5,641 Ft (R-589. Dec. 3. C-849. Dec. 17)
The Man from Lost River (Katherine N Burt). 5,693 Ft. R-429. Jan. 28. (C-656 Feb. 11.)
A Poor Relation (Will Rogers) 4,669 Ft. (R-762. April 15) (C-875. April 22).
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott) 5,630 Ft.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4 (C-292 Mar. 18).
The Glorious Fool (5,392 Feet). R-198. March 11. (C-656. April 8.)
Man With Two Mothers. (R-549. April 1.)
His Back Against the Wall. 4,680 Ft.
Watch Your Step (R-972. April 29).
The Wallflower. 5,228 Ft.
The Night Rose. R-660. Feb. 11.
Come On Over (Rupert Hughes Prod.). (R-401. Mar. 25.) C-544. April 1.)
All's Fair in Love. (R-764 April 15.)
Head Over Heels (R-89. May 6).
When Romance Rides (R-878. April 22).

SPORT REVIEW

In the Pink.
Drawing Cards.
Self Defense.

W·W·HODKINSON

WINNIPEG PRODUCTIONS

Cameron of the Royal Mounted. R-321. Jan 21. C-546. Feb. 4.

HUGO BALLIN

Other Women's Clothes. (R-405. Mar 25)

RENCO FILM CORPORATION

At the Sign of the Jack O'Lantern (R-426 Jan. 28) (C-656. Feb. 11).

TRIART PRODUCTIONS

The Young Painter (R-198, March 11).
Hope (Mary Astor).

HOL-TRE PRODUCTIONS

French Heels (Iren Castle), (R-554, Feb. 4), (C-656, Feb. 11).
No Trespassing (Irene Castle) (R-971. April 29).

M. M. STEARNS PRODUCTIONS

Free Air (All Star) (R-663. April 8) (C-86. May 6).

B. B. HAMPTON PRODUCTIONS

Heart's Haven (Adams-McKim).
The Grey Dawn (Adams-McKim) (R-88. May 6).

KINETO COMPANY

The Four Seasons (Four Reels).
Great American Authors' Series (One Reel Each).
Official Urban Movie Chats (One Reel Each).

METRO

(Six Reels Each)

The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25. (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.
Kisses (Alice Lake). (R-402. Mar. 25).
Seeing's Believing. (R-554. April 1.)
Hate (Alice Lake).
The Five-Dollar Baby (Viola Dana) (C-86, May 6).

S-L PRODUCTIONS

I Can Explain. (C-544. April 1.)
Don't Write Letters (Gareth Hughes).

REX INGRAM PRODUCTIONS

Turn to the Right (R-322. Jan. 21: C-748, Feb 18).
The Prisoner of Zenda (C-87. May 6).

TIFFANY PRODUCTIONS

Fascination (May Murray) R-968. April 29).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Ruth Roland is star of "The White Eagle." Charles Hutchison is star of "Go Get 'Em Hutch" Serial.

The Power Within (W. H. Tooker). R-322, Jan. 21; C-75, March 4.
The Isle of Zorda (C-86. May 6).

Releases for Week of April 2

No. 14 of White Eagle (The Pivoted Rock).
The Anvil Chorus (Pollard One-Reel Comedy).
The Lion and the Mouse (2/3 Reel Cartoon Fable).
The Mark of Cain (Irene Castle—Three-Reel Reissue.) (R-553. April 1.)
Beat It (Lloyd One-Reel Reissue.) R-552. April 1.)
The Ballad of Fisher's Boarding House (One-Reel Drama). (R-554. April 1.)
The Opossum (One-Reel Bob and Bill Series).

Releases for Week of April 9

No. 15 of the White Feather (The Golden Pool).
No. 1 of Go Get 'Em Hutch (Chained to the Anchor).
Jump Your Job (Pollard—One-Reel Comedy).
The Rich Cat and the Poor Cat (2/3 Reel Cartoon Fable). (R-766. April 15.)
Next Aisle Over (Lloyd—One-Reel Reissue).
Shadows and Sunshine (Three-Reel Playlet Reissue—Baby Marie Osborne). (C-660. April 8.)

Releases for Week of April 16

No. 2 of Go Get 'Em Hutch (The Falling Wall).
Stand Pat (Parrott—One-Reel Comedy).
The Wolf in Sheep's Clothing (2/3 Reel Cartoon)
An Ozark Romance (Lloyd—One-Reel Reissue).
More Trouble (Pathe Playlet—Three-Reel Reissue). (R-763. April 15.)

Releases for Week of April 23

No. 3 of Go Get 'Em Hutch (The Runaway Car).
Full o' Pep (Pollard—One-Reel Comedy) (R-969. April 29).
The Wicked Cat (2/3 Reel Cartoon Fable) R-878. April 22).
Bride and Gloom (Lloyd Reissue—1 Reel).
The Mysterious Client (Three-Reel Reissued Playlet) (R-879. April 22).

Releases for Week of April 30

No. 4 of Go Get 'Em Hutch (The Tunnel Menace).
Kill the Nerve (One-Reel Pollard Comedy).
The Boy and the Dog (2/3 Reel Cartoon Fable).
Pipe the Whiskers (Lloyd Reissue).
Told at Twilight (Three-Reel Playlet Reissue—Baby Marie Osborne).

Releases for Week of May 7

No. 5 of Go Get 'Em Hutch (Shot Into Space).
Bays of Old (One-Reel Pollard Comedy).
The Eternal Triangle (2/3 Reel Cartoon Fable).
Follow the Crowd (Lloyd Reissue—One Reel).
Vengeance Is Mine (Three-Reel Reissue—Irene Castle).

R-C-PICTURES

Shams of Society (Walsh-Fielding Prod.—Six Parts). R-115, Jan. 7; C-202, Jan. 14.
Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18). (C-544. April 1.)
The Bigamist. (R-661. April 8.) (C-775. April 15.)
Queen o' the Turf (R-969. April 29).
Hy Meyer Travelaughs (One-Reel Each) (R-968. April 29).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES

Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).
Reckless Youth. (R-760. April 15.) (R-760. April 15.)

EUGENE O'BRIEN STAR SERIES

Clay Dollars (R-555, Feb. 4; C-656, Feb. 11)
The Prophet's Paradise (R-297. March 18) (C-86. May 6).

OWEN MOORE STAR SERIES

Reported Missing (C-964. April 29) (R-876. April 22).

CONWAY TEARLE STAR SERIES

Shadows of the Sea (R-205, Jan. 14; C-656. Feb. 11).
A Wide Open Town. (R-297. Mar. 18). (C-399. Mar. 25).
Love's Masquerade ((R-88. May 6).

SHORT SUBJECTS

Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

UNITED ARTISTS

The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.
Fair Lady (Rex Beach Prod.) (C-875. April 22).

UNIVERSAL

JEWELS

The Leather Pushers (Series of Two-Reelers) R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316. Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200, March 11. (C-292. Mar 18)

SPECIAL ATTRACTIONS

Headin' West (Hoot Gibson). R-554, Feb. 4; C-656, Feb. 11.
The Golden Gallows (Miss Du Pont). R-753 Feb. 18; C-858, Feb. 25.
Tracked to Earth (Frank Mayo). R-863, Feb 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.

Note—Refer to page 201 for explanation of reference marks

CURRENT FILM RELEASE DATES

Dangerous Little Demon (Marie Prevost). 4,751 Feet. (R-300. Mar. 18). (C-399. Mar. 25).
The Bear Cat (Hoot Gibson). (R-664. April 8) (C-874. April 22).
The Man Under Cover (Herbert Rawlinson). (R-760, Apr. 15).
A Wonderful Wife (Miss DuPont) (R-879. April 22).
The Man Who Married His Own Wife (Frank Mayo) (R-91. May 6).

SERIALS

With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.
The Adventures of Robinson Crusoe (Harry Myers). (R-552. April 1.) (C-656. April 8.)

WESTERN DRAMAS
(Two Reels Each)

A Treacherous Rival (Laura LaPlante).
The Verdict.
The Big Ranger (Elmo Lincoln).
A Guilty Cause (Tom Santschi).

CENTURY COMEDIES
(Two Reels Each)

A Dark Horse (Sally, a Horse).
The Sleepyhead.
Cheerful Credit (Brownie).
Red Hot Rivals (Lee Moran).

STAR COMEDIES
(One Reel Each)

Beware.
A Gold Insect.
The Minute Man.
Loose Nuts.

VITAGRAPH

SPECIAL PRODUCTIONS

The Flower of the North (R-427, Jan. 28. C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202, Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75, March 4).
The Sheik's Wife. (R-296. Mar. 18). (C-399. Mar. 25).
Too Much Business (C-660. April 8).
Gypsy Passion (French Prod.). (R-663. April 8) (C-86. May 6).
My Wild Irish Rose.

CORRINE GRIFFITH

Single Track.
Island Wives (R-551. April 1) (C-875. April 22).
A Virgin's Sacrifice.

EARLE WILLIAMS

Lucky Carson (R-318, Jan. 21; C-748, Feb. 18)
The Man from Downing Street (R-661. April 1) (C-964. April 29).
Restless Souls.

ANTONIO MORENO PRODUCTIONS

The Secret of the Hills (R-85. Mar. 4.) (R-544. April 1.)
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow (R-555, Feb. 4).
The Matrimonial Web (R-2220; C-289).
The Angel of Crooked Street.

WILLIAM DUNCAN

No Defense (R-425. Jan. 28; C-546. Feb 4)
The Silent Vow (R-760. April 15) (C-964. April 29).

LARRY SEMON COMEDIES

The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663. Feb. 11).

JIMMY AUBREY COMEDIES

The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

WID GUNNING, INC.

White Hands (Hobart Bosworth). 5,654 Ft. R-663. Feb. 11. C-748. Feb. 18.
Bear, Boy and Dog (2,053 Ft.).
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series

Phil Kennedy.
The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers (R-764, April 15).
The Love Nest.
Don't Blame Your Children.
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Rime 'Em Cowboy.

STATE RIGHT RELEASES

ALEXANDER FILM CORP.

Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ARTCLASS PICTURES

After Six Days. (R-553. April 1.)

AYWON FILM CORP.

Across the Border (Big Boy Williams). (R-550. April 1.) (C-656. April 8.)
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage).
Hair Trigger Casey (Frank Borzage).

CLARION PHOTOPLAYS, INC.

Expose of Sawing a Lady in Half. 1,475 Feet.

C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-211. (C-399. Mar. 25).

CANYON PICTURES

The Raiders (Franklyn Farnum) (R-88. May 6).

EQUITY PICTURES

Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.
The Worldly Madonna (Clara K. Young). (R-763, April 15.)

EAST COAST PRODUCTIONS

Ashes. (R-551. April 1.)
Any Night.
The Greater Duty.

EXPORT AND IMPORT

The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.

Star Ranch Westerns (Two reels, bi-monthly).
Life's Greatest Question.
Sunset Comedies (Series of 26 featuring Billy West, Two Reels Each.)
Sunrise Comedies.

DI LORENZO, INC.

Blaze Away (Big Boy William). (R-406. March 25) (C-964. April 29).

PHIL GOLDSTONE

Taking Chances (Dick Talmadge). R-756. Feb. 18.

HOWELL SALES CO.

Intrigue (Pola Negri). (R-298. Mar. 18.)

G. H. HAMILTON

Give Me My Son (R-83, March 4; C-170, March 11).
In Self-Defense (R-92. May 6).
When Knights Were Bold.

J. W. FILM CORP.

Should a Wife Work? R-665. Feb. 11.

HOUDINI

The Man from Beyond (Houdini). (R-759, April 15.)

L. & H. ENTERPRISES

Daughter of the Night. R-114. Jan. 7.

LEE-BRADFORD

Determination (R-319. Jan. 21) (C-656. April 8).
Flesh and Spirit. (R-762, April 15.)
Squirrel Comedies.

BERT LUBIN

Partners of the Sunset (Allene Roy) (R-970. April 29).

McGOVERN AND EGLER

(Shorty Hamilton—Two-Reelers)

Pony Boy.
Grit.

PACIFIC FILM COMPANY

Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).
The Forest King. (R-406. Mar. 25).

EDDIE POLO

Cap'n Kidd (Serial). (R-553. April 1.)

PRODUCERS' SECURITY

The Man Who Paid. (R-404, Mar. 25; C-755, April 15.)
Irving Cummings Series (Two Reels).
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.

RIALTO PRODUCTIONS

False Brands. (R-297. Mar. 18).
Arrest Norma McGregor.
Wolf Pack. (R-763, April 15.)
Judgment.

RUSSELL CLARK

The Man Worth While (Romaine Fielding), 5,164 Ft.
The Love Slave (Lucy Dorraine), 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

SECOND NATIONAL

David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.
The Night Riders (R-878. April 22).

W. M. SMITH

So This Is Arizona (R-878. April 22).

TRUART FILM CORP.

A Wedding Feast Among the Borneo Dyaks.
Perilous Ascent of the Zinal-Rothern.
Pelican Island.

WESTERN PICTURES' EXPLOITATION

Making the Grade (David Butler). R-207. Jan. 14. C-656. Feb. 11.
Blue Blazes (Lester Cuneo). R-320. Jan. 21.
Hell Hounds of the West (Dick Hatton). R-549. April 1.)
The Masked Avenger (Lester Cuneo). (R-664. April 8.)
The Man from Hell's River (R-970. April 29).
Ridin' Wild (Roy Stewart) (R-90. May 6).

SACRED FILMS, INC.

Abraham and Sarah (R-198, March 11).
Abraham and Lot.
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865, Feb.

WARNER BROS.

A Dangerous Adventure (Serial). R-300. Mar. 18.)
Your Best Friend (Vera Gordon.) (R-552. April 1.)
F. O. B. Africa. (R-553. April 1.)

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure (Lady Diana Manners). 7,730 Feet (R-91. May 6).

M. J. BURNSIDE

Yankee Doodle, Jr. (R-299. March 18) (C-875. April 22).

FEDERATED EXCHANGES

Screen Snapshots.

JOE ROCK COMEDIES

Pot Roast (One Reel).
The Whirlwind.
Help Yourself.

HALLROOM COMEDIES
(Two Reels)

From Soup to Nuts.
Beware of Blondes.

CHESTER COMEDIES

Birthday Guests and Jungle Pests
Snooky's Home Run.

D. W. GRIFFITH

Orphans of the Storm. R-1135. Dec. 31. C-312. Jan. 21.

HARRY LEVEY

Around the World with Burton Holmes (R-90. May 6).

WARREN A. NEWCOMBE

The Enchanted City (One Reel). R-752. Feb. 18.

PRIMEX PICTURES CORP.

Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA

Magic Gems.
Away Dull Care.
Seeing the Unseen.
Nippon.

PIONEER FILM CORP.

The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
The Leech (Claire Whitney—Six Reels). (R-663. April 8.)
Beyond the Crossroads (Ora Carew). (R-662. April 8.)
The Crimson Cross (R-90. May 6).

Note—Refer to page 201 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

Open Letter to the I. A.

Note—This letter was read at a regular, largely attended meeting of the American Projection Society, which is a large organization of I. A. men, and numbers in its membership the best projectionists in New York City.

At the close of the reading a motion was made by Cecil Wood, of the Capitol Theatre, New York City, that the letter in its entirety be indorsed. The indorsement was unanimous, the president, Joseph Basson, remarking that the American Projection Society should be proud of being one of the first to use the title Projectionist.

I am only sorry that time prevents its also being presented to the International Projection Association, a similar organization in the Bronx, which I am morally sure would also have indorsed it unanimously. Al Polin, its president, was present at the A. P. S. meeting.

To the I. A.

To the I. A. Membership, the Coming Convention, and to the President who will be elected, Greeting:—Right in the beginning let me say that only the fool refuses to change that which is wrong. The wise man well knows he is not perfect and is anxious and willing to change when it is shown that he is in error.

In the early days of the moving picture industry the man who projected moving pictures was really nothing more than the "operator of a machine." There was no knowledge of any importance either required or available. Projection consisted merely in exactly what the title "operator" implies, viz., operating a machine. Projection, as we know it today, did not exist. It was not even dreamed of. The motion picture, as we know it today, did not exist. What was then called a motion picture was a crude novelty which drew patronage merely because it WAS a novelty and a curiosity. It was crude and the machine with which it was projected was crude and very simple. In the opinion of nine out of ten men in that day the moving picture would live but a short while, and when the public finally tired of the new toy it would drop back into oblivion.

Did Not Die

But the moving picture did NOT die. Instead it lived, and we of today see an almost unbelievable development from so small a beginning. The photoplay now is in itself a complicated affair, often offering an entire evening's entertainment for which the public pays up to as high as two dollars a seat.

The films themselves are accurate down to so infinitesimal a measurement as one-twenty-thousandth of an inch. Theatres have been built and are being built which cost millions of dollars, the entire income from which will be and is dependent upon what comes through the lens of the projector. Projection apparatus has become costly and complicated, and has in its vital parts an accuracy as close as one ten-thousandth of an inch.

THE MAN WHO HANDLES PROJECTION IN OUR THEATRES OF TODAY HAS CEASED TO BE MERELY THE "OPERATOR" OF A MACHINE. I make this statement without reservation, and defy any sane mane to successfully argue against it.

Here are my reasons: The man who projects the pictures of today is recreating or reproducing that which is indeed nothing less than photographic reproduction of absolutely everything the stage has to offer, minus actual speech, but plus many things the stage cannot possibly even attempt to offer. It lies within his power, by the use of high grade skill and a wide range of knowledge to render the photoplay, which in itself high class a thing of wonderful beauty, a thing which will send away enthusiastic audiences

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

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by unintelligent work he may project it as a fuzzy looking, dimly lighted affair, which is unsteady and in which the players move with jerky, jumping-jack action, so that the reproduction becomes a very travesty upon the scene as it was portrayed by the players, even as a poorly rendered piece of music is not a correct reproduction of the original. IS NOT THIS ENTIRELY TRUE? Lives there the man who knows anything at all about the facts who will question, much less deny it?

Necessary Range of Knowledge

To reproduce the modern photoplay well and EFFICIENTLY—in other words, to do really creditable work, the man who projects pictures MUST have a pretty wide range of electrical knowledge, covering dynamos (for dynamos of considerable capacity are placed directly in his charge, the efficiency of which will depend, in large measure, upon the skill and knowledge with which he handles them); motors, for motors of both large and small capacity are placed directly in his charge, the efficiency and the very length of useful live of which will be dependent largely upon his knowledge and skill in handling them. He must know optics, for unless he be well grounded in light action and very well grounded in the optical problems of what has come to be known as "projection optics," there will be inevitable waste of light and something less than high class results upon the screen. He must be at least a fairly good mechanic, because the vital parts of the projector are very high speed, extremely accurate and they work under very heavy strain.

In addition to all this and very much more, he MUST be able to judge of naturalness of action of moving things, because he is called upon to reproduce it upon the screen, and unless he is able to correctly synchronize projection speed with widely varying camera speed, he cannot possibly reproduce the scene on the screen as it was produced by the players.

Taking all these various things into consideration, I defy any man to say the man who projects moving pictures is merely the "operator of a mechanism." He now projects pictures, in all that entails, and his work has very much to do with the drawing power of the box office. He therefore is a

Projectionist.

This title was introduced to the industry several years ago. It has been adopted by all the leading manufacturers of projectors, by many large theatres who officially proclaim their men projectionists, by the trade papers in general and by very many of the advanced men, as well as by quite a few locals of the I. A. itself.

It would be universally adopted very quickly, but for one thing, viz.: the name of the organization of the men itself, which same I shall try to show you ought, just as a matter of plain common sense, to be changed.

It is entirely foolish to refuse to admit that, while "operator" may have been quite correct and quite sufficient in the early days of the industry, today it is neither. It is now a largely meaningless and entirely inadequate title, and clinging to it works great harm to the men and to the organization, as I shall try to show you, asking, however, that you for the moment lay aside all preconceived notions and bias, approaching the matter with an open mind. In other words, consider the matter entirely upon its merits.

Exhibitor Swayed

The exhibitor and theatre manager is but human. He is influenced and swayed by exactly the same thing other men are influenced and swayed by.

Answer me this question: Is it not a fact that the average man looks upon the mere operation of a machine as a thing requiring some practice, plus a very moderate amount of skill? Is it not the fact that the average man is willing to pay only a very moderate amount of money for the services of a man to "operate a machine," because he just naturally visualizes the "operator" as a man with a "trade," which requires practice more than brains? Many exhibitors even believe that a "boy can operate a machine," hence they very naturally fight any attempt to raise wages. They fight it because THEY HONESTLY BELIEVE THAT PROJECTION ENDS WITH "OPERATING A MACHINE," and most any one can do that as well as another.

Another Angle

And now let us examine into the matter from the other angle. Let us forget the "operator," and call him a PROJECTIONIST. Does it make any real difference? What happens anyhow?

Why at first nothing at all happens, except that the manager sneers, the exhibitor laughs and some others give an exhibition of how little they know by trying to poke fun. But wait awhile. The trade papers already use the term. The projector advertisers already use it. The new handbook will use it. Progressive men who project pictures are very generally beginning to use it. Let us assume the name of the organization is changed to include it. The Society of Motion Picture Engineers long ago gave it their unanimous approval. All this has its effect. Soon the manager forgets to sneer.

The exhibitor no longer laughs, and the others, including the manager and exhibitor, have an unconsciously increased respect for the projectionist, because they unconsciously visualize the projectionist as something distinctly higher than the mere operator of a mechanism. INSTEAD OF THINKING MACHINE, THEY NOW THINK PROJECTION, and THERE IS A DIFFERENCE, and a very decided difference too. As well dispute the fact that one and one make two as to question the foregoing, and the sooner the I. A. and the projectionists of this and other countries realize it, the better for them. It is the practical working of psychology, and IT WORKS THAT WAY.

The organization has a continual fight to maintain wages at their present level, because of the fact that the men are, by com-

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A. F. WILLIAMS

166 W. ADAMS ST. CHICAGO

parison with other TRADES, very well paid, taking the year as a whole. But projection is NOT A TRADE, and the projectionist is not merely a machine operator.

There is crying need for really high class men in projection rooms—men capable of earning at least a hundred dollars a week, and THE MOVING PICTURE INDUSTRY WILL NEVER PLACE ITS PRODUCT BEFORE THE PUBLIC AT ITS HIGHEST VALUE IN BOX OFFICE DRAWING POWER UNTIL EITHER THE MEN NOW IN PROJECTION ROOMS MOUNT TO THAT LEVEL, OR OTHERS TAKE THEIR PLACE WHO WILL. The start is to give the men now projecting a distinctive title. He is no more an "operator" than the organist is an operator because he "operates" an organ. Give him something to live up to.

Instead of the present "And Moving Picture Machine Operators" in the organization name, which acts to literally rub the mechanical side of projection under the nose of the manager and exhibitor, change it to "And Moving Picture Projectionists." The name as it now is in itself declares the man to be a cheap man—a machine operator.

Don't Forget

Some will raise the cry that "the name of the organization should not be changed. It is established, etc., etc. This is pure piffle. There is nothing at all in it, and anyhow it is old stuff because the name HAS BEEN CHANGED TWICE ALREADY, once by the Omaha convention and once by another convention.

As I said before, gentlemen, think the matter over carefully. DON'T be small enough to let preconceived ideas interfere with examining the matter STRICTLY ON ITS MERITS. If my argument is sound, then be men, admit it, and change the name. If it is not sound, show me wherein it is unsound and I will cease from troubling.

A One-Lung Theatre

C. C. Klutts, manager, projectionist, owner, janitor, of the Glades Theatre, Moore Haven, Florida, writes us, somewhat amusingly, as follows:

Dear Richardson: Am a subscriber to the World and take great interest in the problems set forth in your department. To my way of thinking you are doing a wonderful work.

Am owner, manager, projectionist, janitor of a one-lung, small-town theatre, giving "clean, wholesome entertainment for the whole family" out here in the Florida Everglades. Am using one Power's 6A projector, but contemplate installing another soon.

I use A. C. at the arc, with White Flame carbons. Recently have noticed difficulty in illuminating bottom portion of screen unless the "spot" be near top of aperture. Where may I obtain book on upkeep and care of Power's projectors?

The small-town theatre, be it "one-lung" or two, is a very splendid institution, in that it gives to those of small towns the amusement they crave, lack of which is sending hordes of young men and girls off to the "bright lights," which but few of them ever really find. I am strong for the small-town man. We need him and need him badly. The better show he is able to put on, the better it is for those hundreds of thousands—yes MILLIONS, who must perforce depend upon him for absolutely all the theatrical amusement they can possibly have, as well as for the visualizing of the news of the day, which otherwise reaches them only in a more or less garbled and very brief form in their local paper.

THE CINEMA

NEWS AND PROPERTY GAZETTE

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THE fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us easily, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get street and number), and you will undoubtedly be able to get proper information, equal to our own, without delay or difficulty.

NEW YORK TUBERCULOSIS ASSOCIATION

I am requesting the Power's Company to send you a booklet they get out, and would earnestly recommend to you that you send six dollars to the MOVING PICTURE WORLD at once, ordering the new handbook, so that you will get one of the first (autographed) copies June first. It will be a 1,000 page book, and one you simply cannot afford to be without.

The trouble you name seems to be due to your optical train being out of line. If you have a handbook, see page 112. Remove all your lenses. Attach a stout thread to your carbon near the crater, pass it through the condenser opening, the aperture and the projection lens opening. Attach it to a light stick with a bit of give, or spring to it, placed across the lens port, and stretch the thread tight.

Now move the lamp and the stick until the thread is EXACTLY in the center of the condenser opening and the projection lens opening. It will be better if you can leave the lens barrel in place, removing the lenses themselves.

Now see if the thread is not out of center in the aperture. I think you will find it is, and whatever causes it must be remedied. The thread must be central in the aperture and the other two openings.

Note: Before doing this be certain that your projection lenses are reasonably snug in their mounts—that they are not loose enough to "tilt" appreciably.

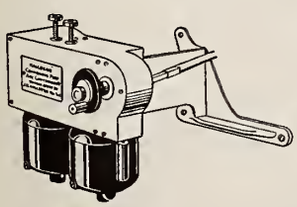
Reel End Alarm

Leonard C. Pagenhardt, projectionist, Westernport, Maryland, is the inventor and patentee of a reel end alarm, patent drawings of which he sends me. The device seems to be practical. We wish him success with it.

The alarm is "set" at any desired distance from end of film by pressing a small "leaf" down across the film roll and winding the film over it.

When the leaf is reached in the process of projection it is released and is impelled out against the side of the magazine, where it engages a lever which operates an electric contact, which gives the signal.

Whether or not Brother Pagenhardt proposes marketing the device I cannot say, but presumably he does. It is simple and practical.



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Better Equipment

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Exploiting Projection in California Proves Profitable and Entertaining

ATTEMPTS have been made in the past to exploit projection by placing machines for a short time in the windows of local stores or in the lobby of a theatre, and occasionally by displaying them on floats paraded through the streets. Particularly progressive press agents have been known to give projection a little publicity by taking a few lines to tell about it in the space so liberally used in the newspapers to inform patrons regarding other matters connected with the showing of films.

Beyond this, the public knows no more about how the picture gets on the screen than most of us understand about the theory of Relativity. Gradually, however, those who make pictures, those who show pictures, and those who spend money to look at them are beginning to realize that projection plays quite an important part in the enjoyment of good films. We say good films advisedly, because good films depend to a considerable extent upon good acting and good photography, and these lose much of their effectiveness without good projection.

Our own F. H. Richardson has done much to develop proper interest in satisfactory projection and up in the little room at the top and rear of the house, we now find capable, conscientious, well-paid men with complete and up-to-date projection equipment getting results on the screen which are almost perfect.

Out On the West Coast

Out on the West Coast, however, where many excellent things originate, the American Theatre, Oakland, California, has managed to secure projection exploitation which is considerably in advance of any that has heretofore been called to our attention. When Rex W. Midgely, vice-president and general manager of the American Theatre, was in New York sometime ago, he saw Powers' G. E. High Intensity Arc Lamps used in the Central Theatre—the Universal Film presentation house on Broadway, and resolved to be the first on the Coast to use this important improvement in projection illumination.

The order for Powers' projectors with the new lamps was placed with the Theatre Equipment Supply Company, San Francisco distributors for Powers, and Mr. Midgely made up his mind to put the new equipment over in a way which would be really effective.

The first step in his plans for the exploitation of the new projection was to arrange with the Theatre Equipment Company for a private showing for the benefit of local theatre owners and managers, projectionists and others connected with the motion picture industry. This private showing, in itself a broadminded idea, was highly successful and much encouraged.

Mr. Midgely proceeded with his exploitation arrangements, which were to give the patrons of the American a convincing and novel demonstration of the merits of the high intensity lamp.

A Well Planned Effort

Of course, "projection" means very little to the average patron of a motion picture house, but Mr. Midgely had the whole thing so planned that even a child could see the difference between the new method and the old.

A lecturer was engaged and a film taken showing the new equipment, and at each performance the audience was told how the General Electric Company had developed this lamp through the research work done during the war to get a better searchlight for the government. Then the lecturer explained how the Nicholas Power Company, manufacturers of the projector, had co-operated with the General Electric Company to adapt this lamp so that it might be used for showing films more effectively, and pictures of the new lamp were shown so that the audience might gain a better idea as to how the improved results were secured. After this, a picture was shown with the lamp generally used and a changeover made showing the picture with the high intensity lamp, so that the audience could plainly see that the new light was much stronger and of a superior quality.

Changes Made Frequently

These changes were made a number of times during the performance, and the patrons of the American expressed enthusiastic and loud-voiced approval. The whole program went over big, and as this demonstration was kept up for sometime, the film fans of Oakland have also become projection experts.

Much of the success of this test was due to the good work of the projectionists and Benjamin F. Gillard and L. S. Gibbs are entitled to honorable mention for the part they played up in the little room sometimes called the "heart of the house." Mr. Midgely has done a fine piece of work for himself and the whole industry by demonstrating the advantages of the Powers G. E. Lamp in this way, but he has won more than mere praise.

The exploitation of projection in this way gained for the American much free publicity, and showed immediate and highly satisfactory results in the box office. Theoretically, exhibitors should install every new and good improvement in projection as soon as it comes on the market, and when times are very good, they do something that approximates this, but just now they must be shown that the change will be a profitable one. It is very apparent that Rex W. Midgely of the American Theatre, Oakland, California, has proved in a practical way that better projection pays.

SELLING GOOD PROJECTION TO THE THEATRE PATRONS

Benjamin F. Gillard and L. S. Gibbs, projectionists of the American Theatre, Oakland, Cal., demonstrating the Power's G-E High Intensity Lamp to the audience

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Means
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The results of the test were so convincing that several orders have been booked from exhibitors who investigated the Playhouse installation critically.

MOV-EZY seating is furnished in any desired style or finish, from a plain veneer or saddle seat to a most elaborate upholstered chair.

See exhibit in Section D, Booth 1, at the Coliseum Building during Washington Exposition of the M. P. T. O. A. or send for descriptive literature.

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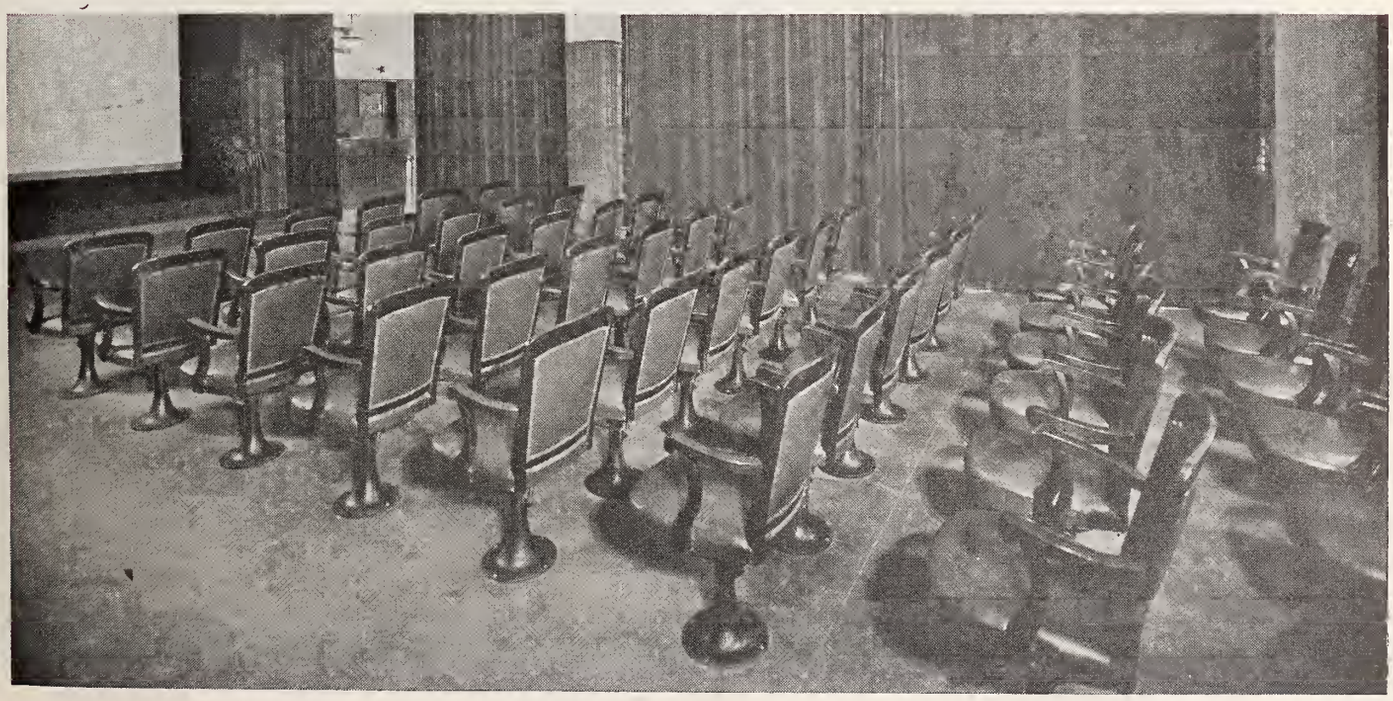

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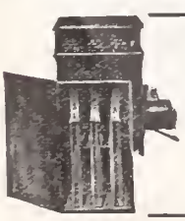

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Loew's New York State Theatre Has A Simplex Equipped Projection Room

THE accompanying illustration shows the projection room of the Loew's State Theatre, New York City. Those who designed the room had in mind the comfort and health of the projectionists who would work there, as the approximate measurements of same are, thirty-five feet in length, thirteen feet in width by twelve feet high.

The equipment installed at the time of the opening consisted of three Simplex projectors equipped with type "S" lamps and lamphouses, 3,000 feet magazines, arc light reflectors, film footage registers, asbestos heat shields, extra long light shields, double speed control handles, double motor switches (both of which permit of the starting, control of motor speed and stopping of same), from any side of the projectors. Robin speed indicators and Kinolite lenses are also part of the equipment.

Other Equipment

In addition to the three Simplex projectors, a Simplex stereopticon and a Simplex spotlight, are installed. All of the above equipment is finished in battleship grey enamel with highly nickeled parts, thus keeping in harmony with the color scheme of the projection room, which too is finished in battleship grey.

Remote control panels are installed on the front wall of the projection room opposite each projector, making it convenient for the projectionists to control the amperage as needed from a battery of multiple rheostats which are located in a separate room adjoining the projection room.

The picture does not show the room in which the rheostats are located, but it does show the new pedestal shoe under the pedestal feet. These shoes are a very recent product of the Precision Machine Co., Inc., and add greatly to the appearance of a projection room. These shoes are used in place of wood blocks or platforms in raising the projector feet from the floor, and permit for cleaning thoroughly around the base.

With the advent of the Simplex Sun-Light high intensity arc lamp, the above type "S" arc lamps were replaced with the Simplex Sunlight arc lamps. While the picture only shows two of these installed, Mr. Michael J. Campbell, supervisor of projection for the entire Loew Circuit of theatres in Greater New York, states that since the picture was taken the third Simplex projector has also been equipped with one of these.

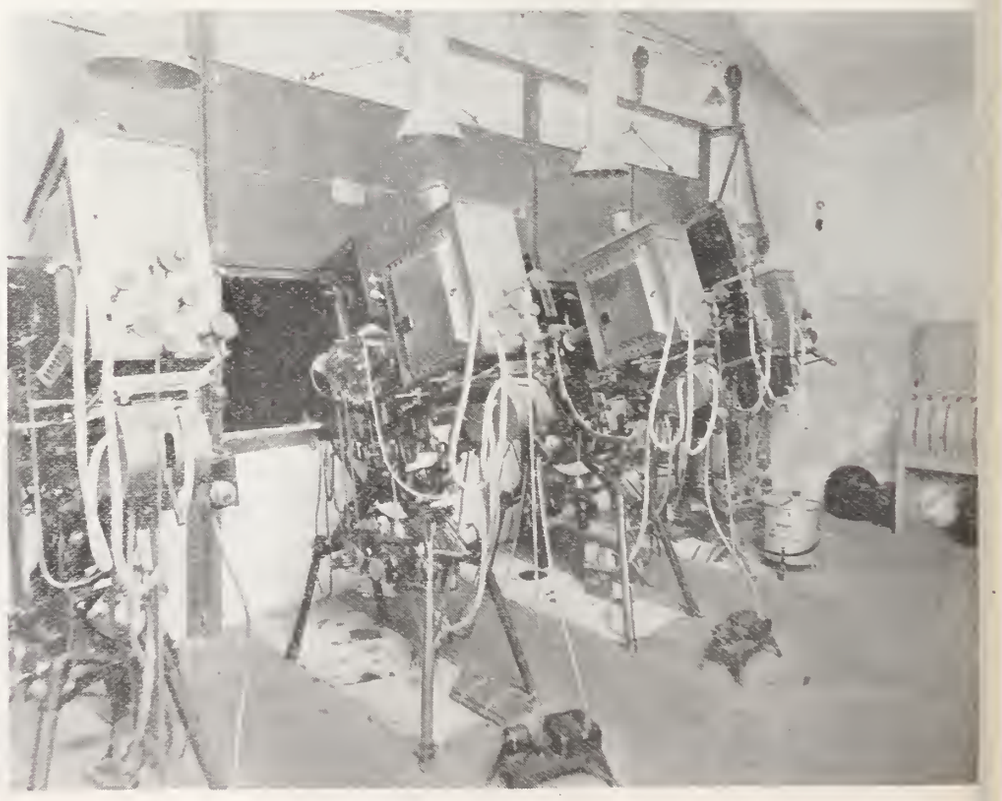
In addition to the State Theatre the following Loew Theatres are equipped with the Simplex Sun-Light high intensity arc lamps. In New York City, the Orpheum, Eighty-third street, Boulevard, Burland, National, Rio Victoria and Greeley Square. In Brooklyn, the Alpine, Brevoort, Metropolitan, Broadway and Gates. In Newark, N. J., Loew's State.

Guerin Junior Indicator Demonstrates Its Value

In our issue of May 6, the Better Equipment Department advocated the use of seat indicating devices as minimizing the work of the ushers and permitting of a smaller staff to produce satisfactory results.

The Guerin Theatre Seating System, Inc., of New Orleans, evidently read the article, as we are just in receipt of a communication from them, backing up our views with information that two of New Orleans' finest theatres have installed Junior indicators, built by the Guerin Company and are now able to seat the largest crowds in a fraction of the time formerly required and with a total elimination of confusion, also that the Merrill Theatre of Milwaukee has also installed the device with the most satisfactory results.

Not only does the Junior seat indicator permit the seating of one hundred patrons in the same time required to seat twenty-five under the old system, but houses using them have



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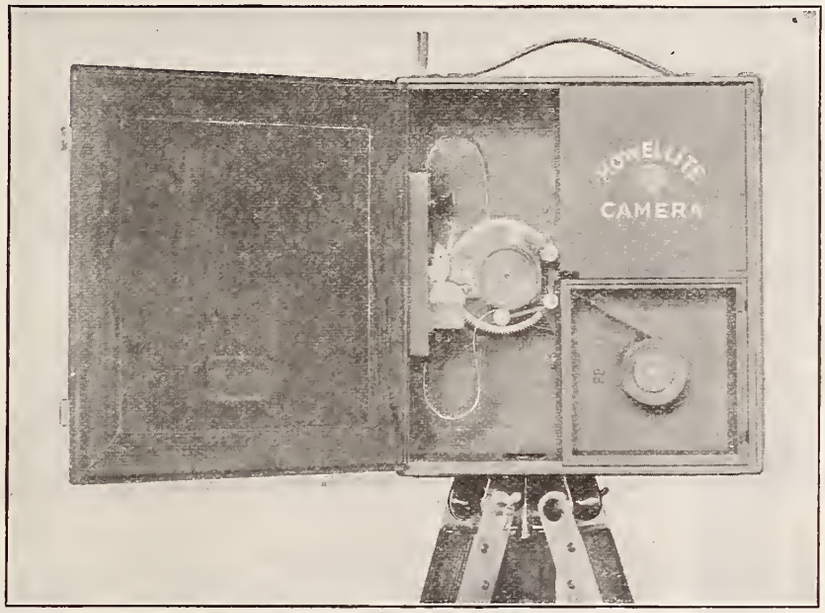

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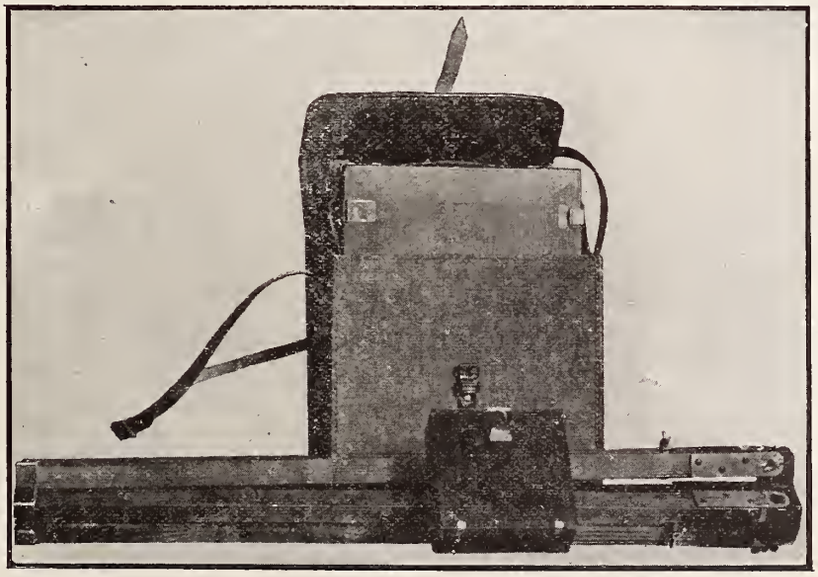

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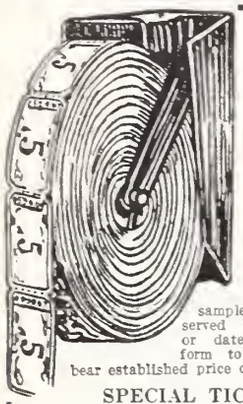
found the indicators a novel advertisement and an added attraction. Many theatres in which they have been installed have noted that hundreds of new patrons have attended the shows, being attracted by the novelty of the device and a desire to see it operate.



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Joe Hornstein, in New Quarters, Offers Big Bargains in Motion Picture Cameras

JOE HORNSTEIN, having outgrown his quarters in the Godfrey building, has hired the entire building at 740 Seventh avenue, corner of Forty-ninth street, New York, where he now occupies two floors, the lower floor being devoted to the purposes of show room and sales department and the upper floor to the offices and store rooms.

In addition to his line of motion picture equipment, the Howells Cine Equipment Company, of which Joe is vice-president and general manager, has, during the past few months developed a tremendous volume of business in the wholesaling of radio equipment.

The Howells Cine Equipment Company is the wholesale sales agent for the Marko Eveready A. and B. storage batteries and dry cells, electrose insulators and dials, Pacent jacks, plugs and multi jacks, Westinghouse telephone equipment, Maganvox amplifiers, Brandes head telephones, Copperweld antennae wire and Ideal transformers.

The Howellite Camera

How the mischief he accomplished it, we don't know, but Joe Hornstein has certainly put one over.

We ran into his new office the other day to congratulate him on his new and amplified quarters and Joe showed us a motion picture camera which he was retailing at $100.00 per.

This camera, by name, "The Howellite," is equipped with a 3.5 anastigmat, with iris diaphragm, a brilliant finder, carrying case, two extra magazines and a tripod.

The entire lay-out weighs in the neighborhood of ten pounds and has a capacity for two hundred feet of standard motion picture film.

The focusing device is simple and convenient, the mechanism strong and sturdy and we rather imagine that the Howells Cine Equipment Company will have the deuce of a job keeping purchasers in line while the cashier is counting over the one hundred dollar bills.

The only drawbacks lies in the fact, which Joe confided to us, that only a limited number can be obtained and the late comers for one of the biggest camera bargains ever known will probably trot back home with the hundred dollar bill still in their pocket and regret in their hearts that they did not get on the job earlier.

Meanwhile, Joe's new ranch at 740 Seventh avenue, is the cameraman's mecca.

Buffalo's New Web Will Cost $80,000

The new Web Theatre, built on the site of the old Kick House by Contractor Robert Bennett and designed by C. M. Borter, has been opened in Niagara Falls, Ont.

The Web is one of the finest theatres in the surrounding vicinity of the Niagara frontier and probably the best equipped for its size, of any motion picture house in the locality. The building is of brick, concrete and steel and as nearly fireproof as possible. The capacity is 1,000 on one floor and balcony. The seats are leather covered with a space of 31 inches for each. The switchboard which is located in the basement has the appearance of a miniature power plant. The heating equipment includes a large steam boiler with an extensive radiator system in operation throughout the building. A large electric fan removes cold air and forces warm air in through a series of flues. The latter process will be reversed in warm weather and warm air will be displaced by cooler air.

Simplexes and Transverter

Two type "S" Simplex machines have been installed in the projection room which is in the rear of the balcony. These are supplied with current through a Hertner Transverter, supplying 75 ampers to each machine at a six volt rate. Latest spotlights with color wheels have been installed by the Perkins Electric Company at Toronto.

The theatre represents an outlay of $80,000 by five men who form the directorate. They are: H. Williams, G. Ellis, C. M. Borter, G. A. Briggs and F. H. Boulter. The first initials of the first three men's names has been adopted as the name of the theatre, the "Web." Mr. Williams is president and Mr. Borter, secretary and treasurer.

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Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

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Mov-Ezy Chairs at the M. P. T. O. A. Convention Exposition at Washington

THE Mov-Ezy theatre chair, of which Josiah Patridge & Sons' Company, Inc., are the manufacturers and general sales agents, will be one of the bright and shining features of the exposition which will be held in connection with the M. P. T. O. A. Convention in Washington, where it will be found in Section D, Booth 1, in the Coliseum Building.

The Mov-Ezy, which its manufacturers claim is the only real improvement that has been made in theatre seating during the past 50 years, possesses the valuable feature of permitting its occupant to swing sideways and thus allow a latecomer to the show to pass in comfort to his or her seat without necessitating the rising of those already seated.

This feature permits rows of seats being placed together as closely as the law will allow and yet give plenty of passage room between them.

The Mov-Ezy automatically returns to its front facing position and no force of attendants is required to go through the house and straighten the chairs after the show.

It is an extremely comfortable, single-pedestal seat, with individual arms, and may be obtained in any type of finish desired.

An installation of Mov-Ezys has been used during the past nine months in the Fabian Enterprise's playhouse, in Passaic, N. J., and not only has the seating given the utmost satisfaction to both the proprietor and patrons of the theatre, but visiting showmen have been impressed by the Mov-Ezy's great and novel advantages that many recent orders have been received by its manufacturers.

Those unable to visit the convention exposition at Washington can inspect the display at the New York show rooms of Josiah Patridge & Sons' Company, or will be furnished illustrated descriptive literature by them on request.

New House for Chicago

Chicago's northwest side will have a new $600,000 motion picture theatre and office building on the site of the famous Excelsio Park.

Architect S. Milton Eichberg bought the property, and will design a 2,500 seat house to be in the rear of a three-story store and office building to cover the entire property.

Fewer Incorporations

Only five companies, with an aggregate capitalization of $67,000, entered the motion picture industry in New York State during the past week, ending April 29, according to the records in the secretray of state's office at Albany.

These companies were all located in the metropolis, and include: The Hudson Productions Co., capitalized at $20,000, with Lee Morrison, H. L. Cort and D. L. Schneer, New York City; The Love Nest, Inc., $10,000, Nicholas Toce, J. H. and Gertrude Markus, New York; Walter Picture Corporation, $35,000, Sam Roseman, Josephine McKenna, Frank Martin, New York; Forum Construction Corporation, $1,000, A. Johnston, I. G. Ornstein, Russell Goldman, New York; Criterion Operating Corporation, $1,000, Samuel Weinberger, Zelda Seidel, H. A. Rosenfeld, New York.

Picture Theatres Projected

LOS ANGELES, CALIF.—C. F. Stewart will erect one-story theatre on Vermont avenue, with seating capacity of 600.

LOS ANGELES, CALIF.—George C. Malloy plans to erect theatre at Queen and Commerce streets, to cost $80,000.

EUSTIS, FLA.—Mattocks-Wheeler Building Company has plans by Allan J. McDonough for theatre, to cost $31,000.

MOULTRIE, GA.—A. Huber will erect moving picture theatre.

WAYCROSS, GA.—Waycross Amusement Company will erect theatre, with seating capacity of 1,500. Address Frank Adams, manager.

CARBONDALE, ILL.—Marlow Brothers, owners of theatres in Herrin, Murphysboro and Carterville, are looking for suitable sites for erection of theatre.

FRANKFORT, IND.—M. C. B. Theatre Company has plans by Rodney Leonard, Peoples Life Building, for new theatre to replace one destroyed by fire.

MUNCIE, IND.—Masonic Temple Building Association has started work on its new building at Main street and Madison avenue, to include theatre.

DES MOINES, IA.—Famous Players-Lasky Corporation has leased site at 1117-19 High street for erection of one-story office and film exchange, 42 by 120 feet.

WHITMAN, MASS.—John Whitney has plans by Woodbury & Stuart, 581 Boylston street, Boston, for two-story wood and stucco, brick front moving picture theatre and store building, 52 by 98 feet, to be erected on Washington street.

BAY CITY, MICH.—People's Theatre Company contemplates the erection of moving picture theatre on Midland avenue, with seating capacity of 750, to cost $35,000.

DETROIT, MICH.—Detroit Motion Picture Corporation, 608 Stroh Building, has acquired site on Vernier road for erection of studio, to cost $50,000. Address Frank L. Talbot, president.

KANSAS CITY, MO.—Henry K. Given plans to erect moving picture theatre, garage and store building on Troost avenue, between Robert Gillham road and Ruth street ,to cost $250,000. Theatre will have seating capacity of 1,750.

BROKEN BOW, NEB.—W. E. Rama and J. B. Hickman have opened Sun Theatre with first-class picture program.

ALBUQUERQUE, N. MEX.—Joseph Barnett has plans by Trost & Trost for five-story theatre and store building to be erected at Central street and Second avenue.

COBLESKILL, N. Y.—J. J. Stacey has plans by L. Rodman Nicols, 125 Broadway, Schenectady, for two-story brick moving picture theatre, 45 by 125 feet ,to be erected on Main street, to cost $45,000.

LONG ISLAND CITY, L. I., N. Y.—Joseph Kneer, 388 Broadway, has plans by Robert D. John, 56 West 45th street, New York, for theatre to cost $100,000.

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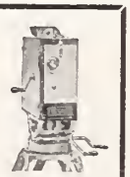
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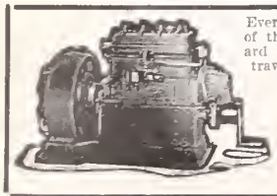
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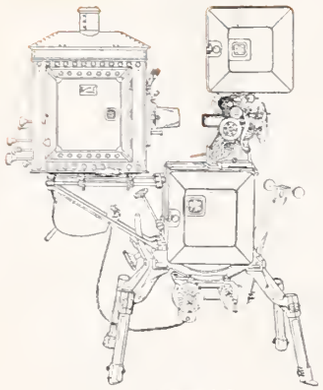

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FOREWORD

THIS booklet, in our opinion, marks a great forward step in the marketing of motion pictures.

It sets before you, as a buyer, the product you are asked to purchase, in a new, novel and more finished form.

It marks a milestone in the making and distributing of pictures, because it gives to you, the exhibitor, for six months ahead, a definite and known source of supply for a definite number of productions—productions which represent, on the average, in our opinion, the very highest quality that has ever been attained by ourselves or any other organization.

The most dangerous position an exhibitor can be in today is to trust to luck that he will secure during the year enough good pictures to make it possible for him to operate safely and at a profit.

More and more it is becoming essential that theatre investments, representing in many cases millions of dollars, be protected by identifying themselves with a *well-known and trusted* source of supply,—a source of supply that will not fail them, no matter how hard conditions may become,—a source of supply that will continue to turn out better pictures than ever before,—a source of supply that will never resort to cheaper negatives in an effort to solve a problem in a market that responds only to better quality than it ever had before.

This Organization has not attempted to meet the problems of the past year by reducing its negative investments. We believe that this is the most precarious experiment that can be made.

The producing end of this business has been put to a severe test during the past twelve months of depressed times. We know now, as you the exhibitor know, that the making of good pictures is not accidental.

Consistently good product can only come from one thing—a *consistently good organization.*

We believe that in the next year the public will respond only to pictures that are better than we have ever had in our history.

We believe that the motto for this coming year will be "*how good is the picture.*"

We believe that the producer who makes it possible for the exhibitor to live and make a profit will be the producer who puts enough brains and money into his productions to make them superior to anything he has ever given the exhibitor and at a price that is mutually fair to both sides.

We believe that the best and only form of professed friendship for the exhibitor that means anything to him is to give him pictures that will allow him to make money no matter how conditions may be.

And we furthermore firmly believe that by submitting this program to exhibitors for six months product beginning August 1st, we are rendering in our humble way the greatest aid to exhibitors of America that can be given by any organization in the motion picture business today.

ADOLPH ZUKOR

A Pledge to American Exhibitors

IF a long and faithful service devoted to the cause of better pictures has won your respect and confidence, as I earnestly hope to be the case, I gladly risk losing your good will and such reputation as I may have achieved, in stating that the productions described on the following pages represent the motion picture art at its zenith and in its hour of triumph!

My pledge to you is that these productions being the result of an expenditure of unlimited money and brain effort on the part of the most brilliant group of directors, authors, scenario writers, stars and supporting artists, art directors and camera men ever gathered together in one organization, all working in harmony and with the utmost enthusiasm, surpass any group of productions so far given to the public in the history of our industry.

In planning this product, we have striven for box office values, highest merit in story, the greatest number of distinguished players possible to cast in one photoplay, perfection in direction, photography and titling and, finally, for clean pictures fit for presentation before the highest type of American audiences.

These pictures will surpass any similar pictures ever released, each picture representing the greatest effort of which we are capable. You can book all of them, feeling you have secured the best product obtainable in the industry.

The combination of values as evidenced in these productions is my prescription for your prosperity.

JESSE L. LASKY
First Vice President
In Charge of Production

RELEASED AUGUST 7, 1922

JESSE L. LASKY ——— PRESENTS

Wallace Reid

IN

"The Dictator"

Supported by Lila Lee

HERE you have a story in the finest vein of the master of romance—Richard Harding Davis—woven into a thrilling picture. Written by the man who gave the world "Soldiers of Fortune," the "Van Bibber" stories, "White Mice," "The Bar Sinister" and a score of others.

Packed with action—fights with bandits—heroic struggles for futile causes—thrilling rescues of beautiful women.

Wallace Reid in one of the most dashing rôles of his career—an American devil-may-care seeking pulsing adventure, not particular as to what it is so long as there is risk and love. Lila Lee is leading woman, and looking more beautiful than she has ever looked.

James Cruze, who made "Is Matrimony a Failure?", in directing, has put punch after punch into the picture. You'll remember what a wonderful success he made of Reid in "The Valley of the Giants." He has more than duplicated it in "The Dictator."

For the correct atmosphere the entire company journeyed many miles away on locations. This has invested the picture with high-powered action.

But above all it is filled with the two most popular appeals in pictures today—melodramatic comedy and real love-romance.

Cast Includes

Brooke Travers	Wallace Reid
Juanita Rivas	Lila Lee
Carlos Rivas	Theodore Kosloff
Chauffeur	Walter Long
Don Juan	Sidney Bracey
General Campos	Kalla Pasha

From the play by Richard Harding Davis. Directed by James Cruze. Scenario by Walter Woods.

Released August 7, 1922

THIS is a superb picturization of the great story which ran serially in *Hearst's Magazine*, and was later published in book form. It was written by Marie Corelli, author of "Vendetta", "The Sorrows of Satan", "Between Two Worlds", and a score of other internationally popular novels.

Miss Davies plays the rôle of a girl who finds the secret of eternal youth, and passes through many strange adventures. The story is weird and strange, yet surprisingly human and dramatic.

One of the greatest casts ever assembled appears in support. Pedro de Cordoba, Forrest Stanley, Maclyn Arbuckle, and Gypsy O'Brien are some of the famous names.

The picture was directed by Albert Capellani, who made that other great Cosmopolitan success, "The Inside of the Cup". Joseph Urban did the settings, and Luther Reed who adapted "Get Rich Quick Wallingford", wrote the scenario.

This is one of the most elaborate, luxurious and spectacular of all the Cosmopolitan productions, and will be a gold mine everywhere.

FAMOUS PLAYERS-LASKY CORP. ——— PRESENTS

Marion Davies

IN "*The Young Diana*"

Created by Cosmopolitan

"If You Believe it, It's So"

THIS story was selected by the late George Loane Tucker to be his next production after "The Miracle Man." He had planned to star Thomas Meighan in it.

Mr. Tucker believed it to be one of the finest stories ever written. It deals with human souls in much the manner of "The Miracle Man," though there is nothing of "faith healing" in it, and tells a gripping tale of regeneration.

It is without question the strongest drama in which Meighan has yet appeared, and the title is full of exceptional advertising possibilities.

Tom Forman, director of "The City of Silent Men" and other Meighan hits, has excelled himself in this one.

See the advance exploitation ideas in this book. The press book will contain more advice on the exceptional exploitation possibilities.

By Perley Poore Sheehan
Directed by Tom Forman
Scenario by Waldemar Young

Chick Harrus.....Thomas Meighan
Alvah Morley.....Pauline Starke
Ezra Wood.....Joseph Dowling
Sky Blue.....Theodore Roberts
Colonel Williams.....Charles Ogle
Tessie Wyngate.....Lura Ansen

ADOLPH ZUKOR ——— PRESENTS

Thomas Meighan

IN

"If You Believe it, It's So"

RELEASED AUGUST 14, 1922

A STORY of shipwreck, the south seas, Honolulu nights and desert islands. Written by the author of "The Man Who Came Back"—a man who knows the seas as no other living writer does.

Miss Compson is in the most varied rôle of her career in this. Starting in San Francisco, switching to Honolulu, and to a lonely South Sea Island, her part calls for the wearing of beautiful gowns and picturesque costumes.

There are two very popular leading men for additional exploitation of this picture, Richard Dix and John Bowers.

The shipwreck, in which the heroine runs the boat against the rocks, is one of the most realistic ever filmed. The scenes in the Honolulu dance-hall are sensational and unusual. And the story's a knockout —a romance in which the girl travels half around the world to rescue the man she loves.

The production was directed by Philip Rosen, who made Wallace Reid's big success, "Across the Continent."

ADOLPH ZUKOR PRESENTS

Betty Compson

IN

"The Bonded Woman"

by John Fleming Wilson directed by Philip Rosen
adapted by Albert Shelby LeVino

based on the Story "The Salvaging of John Sumner" by John Fleming Wilson

JESSE L. LASKY PRESENTS

May McAvoy

IN

"The Top of New York"

HERE'S beautiful May McAvoy in a real picture. A great heart-interest drama of the rooftops of New York. A drama that has its answer in the hearts of all of us.

This picture possesses every attribute that makes a successful picture, being particularly strong in sentiment and wholesomeness, and for this reason it will receive a great deal of word-of-mouth advertising.

May McAvoy plays the rôle of a little dancer who supports a worthless uncle and an invalid brother, and who struggles unaided to happiness and love. She does far finer work in this than in "Sentimental Tommy" and in her star pictures. The little brother is played wonderfully by Mickey Moore.

It was directed by the late William D. Taylor, who made "The Green Temptation," "Huckleberry Finn" and numerous other box-office successes. Sonya Levien, the author, wrote it especially for Miss McAvoy.

The star appears as a doll manikin in some scenes and wears numerous delightful dance gowns. Beautiful settings and photography combine to please the eye. The cast includes Mary Jane Irving, who was seen in "The Cradle," and declared by many to be the best child actress on the screen.

RELEASED AUGUST 21, 1922

HAMILTON THEATRICAL CORP. —— PRESENTS

"The Loves of Pharaoh"

WITH

Emil Jannings – Dagny Servaes – Harry Liedtke

an Ernest Lubitsch production

"THE Loves of Pharaoh," which exceeds all other motion pictures in spectacle and elaborateness of sets, has run all winter long at the Criterion, New York, to crowded houses.

All of the New York papers were unanimous in giving it praise. The New York *Journal* said: "Superlatives cannot do it justice."

Its reputation has reached far out from New York and the public is anxious to see this great love drama.

It contains the biggest sets ever made, and the biggest crowd scenes ever staged.

A marvelous cast enacts this heart-story of the past. Dagny Servaes, one of the most beautiful women in Europe, is leading woman. Others are Paul Wegener, creator of "The Golem," Emil Jannings, the king of "Deception" and "Passion," Harry Liedtke and Lydia Salmanova.

RELEASED AUGUST 28, 1922

This is the master-work of Ernest Lubitsch, director of "Passion," "Deception" and other enormous spectacles. The acting of Emil Jannings as Pharaoh has never been surpassed on the screen.

JESSE L. LASKY——————PRESENTS

Gloria Swanson

IN

"Her Gilded Cage"

A Sam Wood Production

THE story of a dancer who fought and conquered temptation, this picture reveals Miss Swanson in some of the most dramatic situations, and some of the most striking gowns, ever devised.

It is the most elaborate of all Miss Swanson's productions, containing many spectacular cabaret and dance hall scenes, staged with surprising grandeur.

The story takes the audience backstage, into the life of a public favorite, and should be even more popular than "Footlights," which was on the same general theme.

Cast Includes

Suzanne Ornoff.....Gloria Swanson
Arnold Pell.....David Powell
Jacqueline Ornoff.....Anne Cornwall
Gaston Petitfils.....Charles Stevenson
Bud Walton.....Walter Hiers
Lawrence Pell.....Harrison Ford

A Sam Wood Production, by Elmer Harris, suggested by Ann Nichols' play. Scenario by Percy Heath.

It is adapted from the successful play by Ann Nichols, and was produced by Sam Wood, who made "Beyond the Rocks," "The Great Moment" and "Her Husband's Trademark."

There will be a wealth of exploitation aids provided for this luxurious picture.

Don't overlook the names in the great cast —Harrison Ford, David Powell, Walter Hiers and others.

RELEASED SEPTEMBER 4, 1922

ADOLPH ZUKOR ——— PRESENTS A

William deMille production

"Nice People"

with

Wallace Reid, Bebe Daniels and Conrad Nagel

"NICE PEOPLE" was one of the record-breakers of the stage season in New York last year. It probably caused more comment than any play then running. In addition it has run all the present season in Chicago.

It is a frank indictment of the wild habits of the younger generation—a problem that is vital and real in every community in the country. Ministers, teachers and others in your community will highly endorse it. It will make the kind of comment that means big money.

Wallace Reid, Bebe Daniels and Conrad Nagel are the featured players, and the cast, which might be called all-star, includes Julia Faye, Eve Sothern, Claire McDowell, William Boyd and Edward Martindel.

William de Mille, producer of "Bought and Paid For," has made it into an entertainment that carries a real punch in every scene. It is full of spectacular scenes depicting the wild gaieties of the idle rich, and these are staged in a lavish and elaborate manner.

From the play by Rachel Crothers
Scenario by Clara Beranger

RELEASED SEPTEMBER 4, 1922

Juan Gallarda....Rodolph Valentino
Carmen.....Lila Lee
Dona Sol.....Nita Naldi
Plumitas.....Walter Long
Don Joselito.....Charles Belcher
and others.

From the novel by Vicente Blasco Ibanez and the play by Tom Cushman. Scenario by June Mathis.

"Blood and Sand"

THIS is one of the biggest productions of the season. The rôle of the young bull-fighter is ideally suited to Rodolph Valentino, who makes his first starring appearance in Paramount Pictures with this tremendous subject.

"Blood and Sand" is at least as popular as the same author's "The Four Horsemen of the Apocalypse," which, as produced by Rex Ingram, was one of the biggest box-office pictures of the season.

Fred Niblo, who made "The Three Musketeers," is the producer. Lila Lee is leading woman, and Nita Naldi who is well known from her work in "Dr. Jekyll and Mr. Hyde," "Experience," and numerous other pictures, plays the adventuress.

Scenes include some genuine bull-fights, in which the star risks his life to perform spectacular feats. This is one of the most expensively staged productions of the year, and is absolutely sure to rank among the two or three biggest box-office winners.

Written for the screen by June Mathis, who adapted "The Four Horsemen"

A FRED NIBLO PRODUCTION

JESSE L. LASKY ——— PRESENTS

Rodolph Valentino

IN

"Blood and Sand"

Famous Players-Lasky Corporation
presents

"THE VALLEY OF SILENT MEN"

with Alma Rubens

from the story by James Oliver Curwood

directed by Frank Borzage

created by Cosmopolitan

HERE'S a sure winner—a story by James Oliver Curwood, author of "The River's End"! That was one of the big box-office pictures of the season. But this is even better.

For real story value this is unquestionably the greatest property Cosmopolitan has ever had, and when produced with all the lavishness of sets and cast that distinguishes these pictures, it is bound to be an outstanding hit.

The story deals with Sergeant Kent, of the Northwest Mounted, who, when he thinks he is dying, tells a story that brands him as a murderer and lets the guilty man go free. Then—he recovers—and death by hanging stares him in the face!

Over 1,500,000 copies of this book have been sold. No author has a larger or more loyal following than Curwood.

Alma Rubens, leading woman of "Humoresque", "The World and His Wife" and "Find the Woman", plays the lead in this, heading a great cast.

Frank Borzage, director of "Humoresque", has realized all the thrilling possibilities of the story, and turned out another masterpiece.

The whole company spent many weeks in the north amid the most colorful and picturesque scenes in filming this picture!

James Oliver Curwood

RELEASED SEPTEMBER 11, 1922

RELEASED SEPTEMBER 18, 1922

"The Siren Call" is a drama of the northwest which will live long in the history of the screen, for it has every attribute which makes for a great picture.

A GREAT and forceful epic of the great northwest—of the loves and passions of the eternal snows and the dance halls—a picture of fire and thrills and beauty.

Dorothy Dalton brings all of the dash and tempestuousness which characterized her in "The Flame of the Yukon," "Flare Up Sal," Cecil B. DeMille's "Fool's Paradise" and "Moran of the Lady Letty."

An Irvin Willat production signifies that into the picture have gone those elements which made "Behind the Door" one of the greatest masterpieces the screen has ever produced.

The story is an original by J. E. Nash. It sweeps swiftly along to the most astounding and thrilling climax seen in a long time.

Mitchell Lewis, who will be remembered for his splendid work in "At the End of the World," is a prominent member of the cast and David Powell is leading man.

An Irvin Willat Production

ADOLPH ZUKOR——————PRESENTS

"The Siren Call"

WITH

Dorothy Dalton

David Powell and Mitchell Lewis

JESSE L. LASKY —— PRESENTS

a Peter B. Kyne special

Jack Holt

IN

"While Satan Sleeps"

HERE is a real special!

A strong and wholesome story which gives Jack Holt one of the most compelling and highly dramatic rôles ever screened.

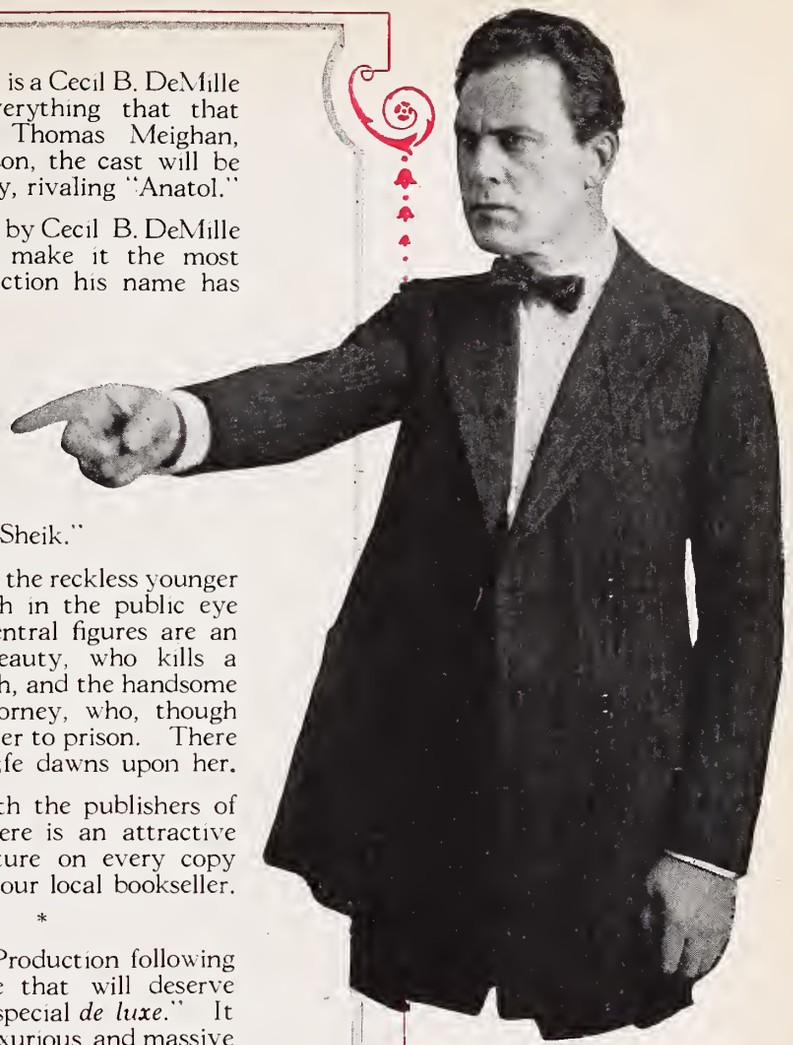
Adapted by Albert Shelby LeVino from the famous *Saturday Evening Post* story by Peter B. Kyne, it contains characters and situations that touch the heart of even the most "hard-boiled" audience.

It contains both comedy and pathos in profusion, and it is enacted by an excellent cast including Fritzi Brunette, Betty Francisco, Herbert Standing, Sylvia Ashton, Fred Huntley and J. P. Lockney.

Joseph Henabery, who made "Brewster's Millions," "The Call of the North," and many other successes, is the director. This is a real picture and your patrons are going to give it high praise beyond any question of doubt.

By Albert Shelby LeVino, based on Peter B. Kyne's story "The Parson of Panamint."
Directed by Joseph Henabery

RELEASED SEPTEMBER 18, 1922



"MANSLAUGHTER" is a Cecil B. DeMille Production in everything that that implies. Besides Thomas Meighan, Leatrice Joy and Lois Wilson, the cast will be one of the greatest in history, rivaling "Anatol."

The story is being produced by Cecil B. DeMille with one idea in mind: to make it the most spectacular box-office attraction his name has ever been connected with.

Alice Duer Miller's sensational story stirred profoundly the 2,500,000 readers of the *Saturday Evening Post* when it ran serially in that magazine. As a novel its sales and popularity rival those of "The Sheik."

The story deals with the reckless younger society set, so much in the public eye at present. The central figures are an arrogant society beauty, who kills a man in a motor crash, and the handsome young District Attorney, who, though he loves her, sends her to prison. There a new outlook on life dawns upon her.

By arrangement with the publishers of "Manslaughter," there is an attractive jacket advertising this picture on every copy of the book. Tie up with your local bookseller.

* * *

The next Cecil B. De Mille Production following "Manslaughter" is a picture that will deserve truly the title "extra super special *de luxe*." It will be not only the most luxurious and massive of all Mr. De Mille's creations but has a story theme of the most gigantic box-office value. Be sure to make arrangements for holding your bookings for this wonder-picture.

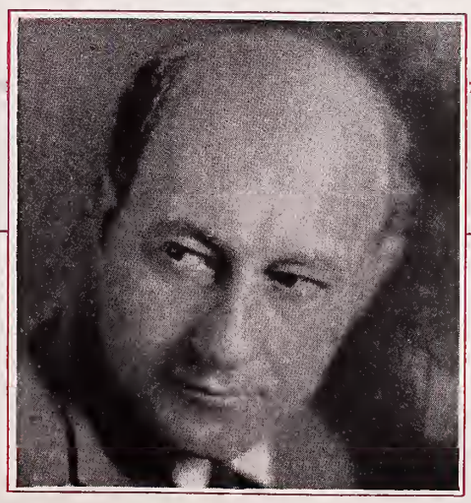
JESSE L. LASKY ——— PRESENTS

Cecil B. DeMille's PRODUCTION

"Manslaughter"

WITH **Thomas Meighan, Leatrice Joy** *and* **Lois Wilson**

Scenario by Jeanie Macpherson



RELEASED SEPTEMBER 25, 1922

RELEASED OCTOBER 2, 1922

HAMILTON THEATRICAL CORPORATION
PRESENTS

"The Mysteries of India"

UFA

A GREAT picture—massive in every detail—scenes, settings and story. Made on a scale of splendor and grandeur to thrill and amaze, and yet allow of fullest entertainment. One year and a half was spent in the making.

To ensure accuracy, a vast army of experts journeyed to India and their researches have resulted in the following:

Replicas of ancient temples built in their exact natural sizes, with all of their delicate ornamentations and centuries old trimmings.

Tremendous idols reproduced precisely as they are in the Land of the Rajahs, towering and awe-inspiring.

Entire streets built exactly as the travelers saw them, flanked with weird buildings and teeming with squalid peoples.

Such are the settings, and woven around them all is a compelling, thrilling story of mystery and intrigue, swift in action and colorful in treatment.

Fights with tigers, elephants and other denizens of India's jungles are mingled with a tale of Indian magic and mystery in an absorbing and fascinating manner.

A notable cast interprets the story, over fifty thousand people taking part.

Here is something different in the line of spectacular melodrama.

RELEASED
OCTOBER 2, 1922

THIS is a Penrhyn Stanlaws production with a particularly brilliant cast headed by Bebe Daniels, a star in her own right; James Kirkwood, featured in "The Man From Home," "The Great Impersonation", and other successes; lovely Anna Q. Nilsson; and Adolphe Menjou who made such a hit as the King in "The Three Musketeers."

The story was adapted to the screen by J. E. Nash and Sonya Levien from the novel by Cynthia Stockley, author of "Poppy."

A powerful domestic drama bristling with tense scenes and crashing climaxes is unfolded in the picture. The setting is the colorful region of the famous Kimberley diamond mines. The heroine—a fascinating young bride with a somewhat flirtatious disposition—allows her love for exquisite jewels to lure her into the clutches of an unscrupulous diamond king. She is rescued by her young husband in the nick of time, after startling adventures.

Penrhyn Stanlaws, the artist-director who has an unbroken line of box-office hits to his credit, never offered film fans such satisfying, appealing, and gorgeously produced entertainment as "Pink Gods."

JESSE L. LASKY ——— PRESENTS

A Penrhyn Stanlaws Production

"Pink Gods"

with Bebe Daniels, James Kirkwood
Anna Q. Nilsson and Adolphe Menjou

JESSE L. LASKY ——— PRESENTS

"The Old Homestead"

with Theodore Roberts

T. Roy Barnes, George Fawcett, Fritzi Ridgeway

Directed by James Cruze

THOUSANDS and thousands of people want to see Theodore Roberts as a star. At last Paramount has been able to acquire a piece that fits this great character actor like a glove. At last we have a truly great special for the "Grand Old Man of the movies." Uncle Josh is a part he was born for.

And at last—a production of America's greatest play that is worthy of its immortal story! For fifty years "The Old Homestead" has held a unique place in the hearts of the people. Now it is put on the screen with all its greatness magnified.

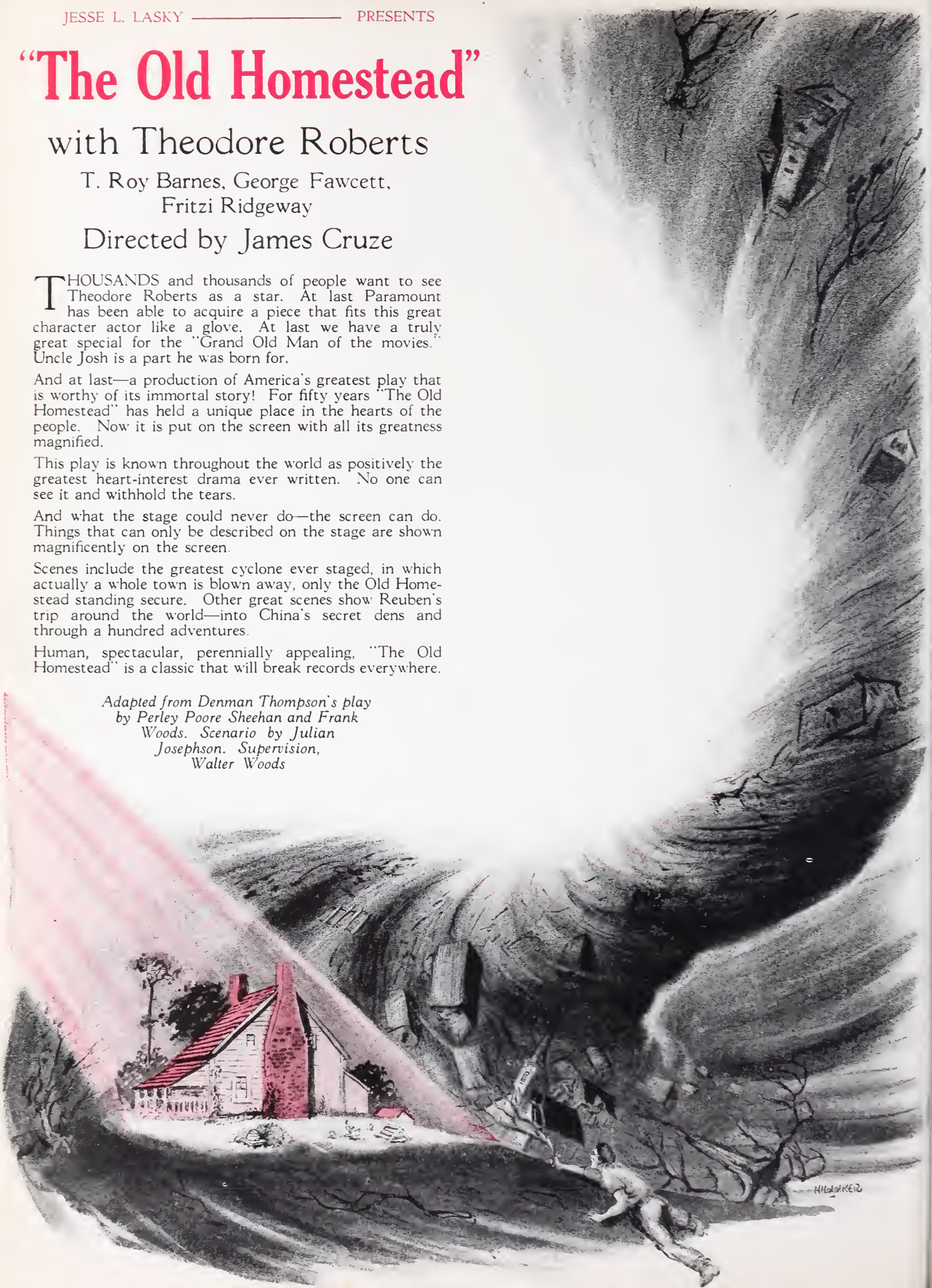
This play is known throughout the world as positively the greatest heart-interest drama ever written. No one can see it and withhold the tears.

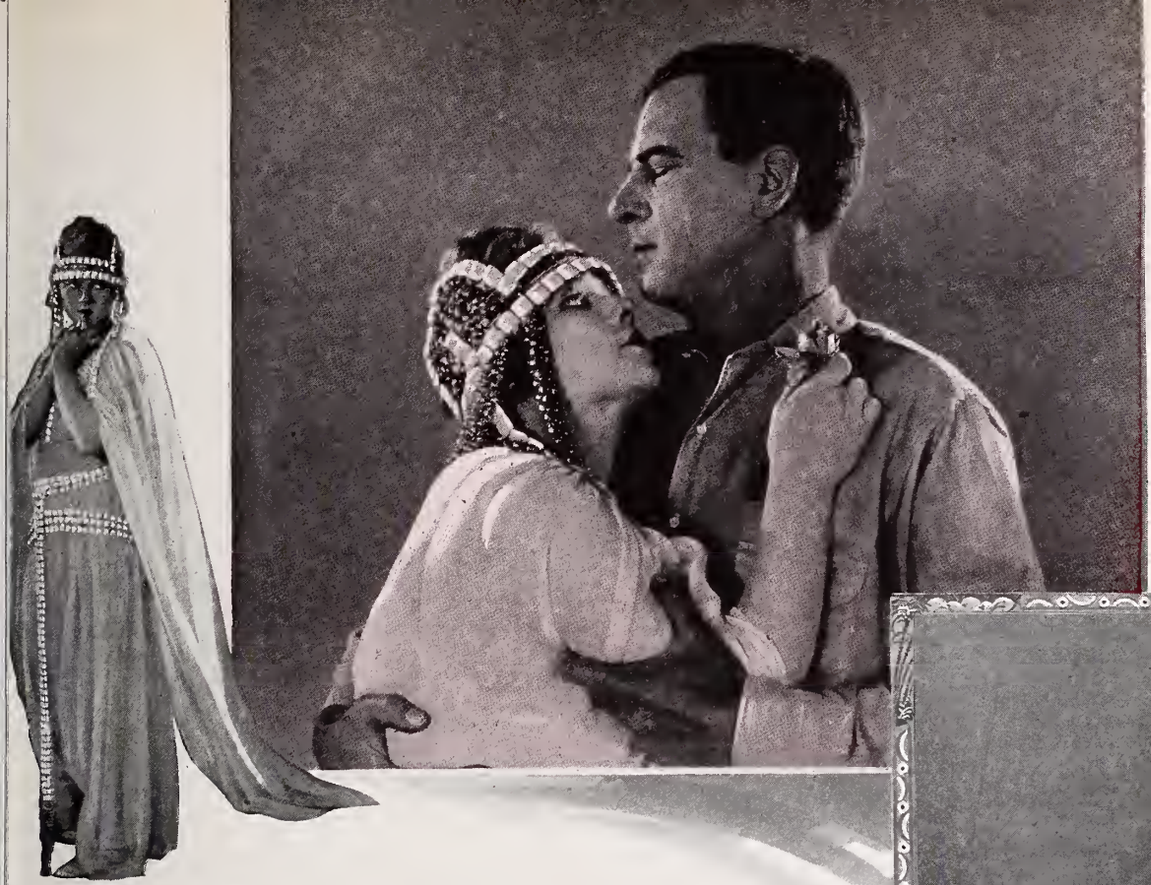
And what the stage could never do—the screen can do. Things that can only be described on the stage are shown magnificently on the screen.

Scenes include the greatest cyclone ever staged, in which actually a whole town is blown away, only the Old Homestead standing secure. Other great scenes show Reuben's trip around the world—into China's secret dens and through a hundred adventures.

Human, spectacular, perennially appealing, "The Old Homestead" is a classic that will break records everywhere.

Adapted from Denman Thompson's play by Perley Poore Sheehan and Frank Woods. Scenario by Julian Josephson. Supervision, Walter Woods





"Burning Sands"

HERE'S the answer to "The Sheik"—a picture as big and sweeping as it's name!

"Burning Sands" will capitalize on the popularity of "The Sheik" without in any way resembling it in story. It presents a new and dramatic viewpoint on love in the desert.

Produced on the same massive scale as "The Sheik," colorful and thrilling from start to finish, it will stand up high in the box-office winners of the season.

George Melford is the man who made "The Sheik," "Moran of the Lady Letty," "The Woman Who Walked Alone," "Behold My Wife!" and many other Paramount specials.

Wanda Hawley, a star in her own right, plays the leading feminine rôle. Milton Sills, well remembered in "Behold My Wife!", "At the End of the World," "Miss Lulu Bett," etc., is leading man. And look at the other names in the cast!

The story is from the successful novel by Arthur Weigall, which has run through edition after edition, and gives promise of being one of the fall season's best sellers. The adaptation is by Olga Printzlau.

A best seller, the answer to "The Sheik," a massive Melford production with Wanda Hawley, Milton Sills and a great cast—here's a chance for a knockout!

JESSE L. LASKY — PRESENTS

George Melford's production

"Burning Sands"

WITH **Wanda Hawley** *and* **Milton Sills**

Cast includes Jacqueline Logan, Robert Cain, Winter Hall and Louise Dresser.

JESSE L. LASKY PRESENTS

Wallace Reid

and

Lila Lee

IN

"The Ghost Breaker"

THIS is a big production of the tremendously successful play of the same name. With two popular stars in it, it promises to duplicate its popularity on the stage.

The story deals with a young American who falls in love with a Spanish princess, and goes to her "haunted" castle to drive the ghosts away. He finds the ghosts are crooks, but not until after many hair-raising adventures.

Wallie Reid will have a part full of action and comedy possibilities, and Lila Lee as the princess has an opportunity to wear some marvelous gowns.

You know how good this star combination is—remember "The Charm School"? You know the fame of this great melodrama.

It is superbly staged, and packed full of excitement.

Read the exploitation hint on this great box-office title.

The director is the man who made Mary Pickford's "Little Lord Fauntleroy," Alfred Green.

The scenario is by Jack Cunningham.

The original play was written by Paul Dickey and Charles Goddard.

directed by
Alfred Green

RELEASED OCTOBER 23, 1922

HERE you have a wonderful combination—Mary Miles Minter, now a Paramount star and Tom Moore, a star in his own right, in support of Miss Minter as leading man, and Clyde Fitch, the author, one of the greatest of American dramatists.

The story is a new angle on the boundless west. The mingling of society with the rugged elemental characters of the plains and hills. It is filled with unusual situations, splendid comedy, great love interest and a dramatic and climatic ending.

Miss Minter plays a rôle vastly different from any previous characters. Tom Moore's attractive personality has splendid opportunity in this and he rises superior to all of his past performances including the support of Betty Compson in "Over the Border."

You have enough to capitalize on in this picture, to fill four regular pictures.

This is one of the great special productions of the year.

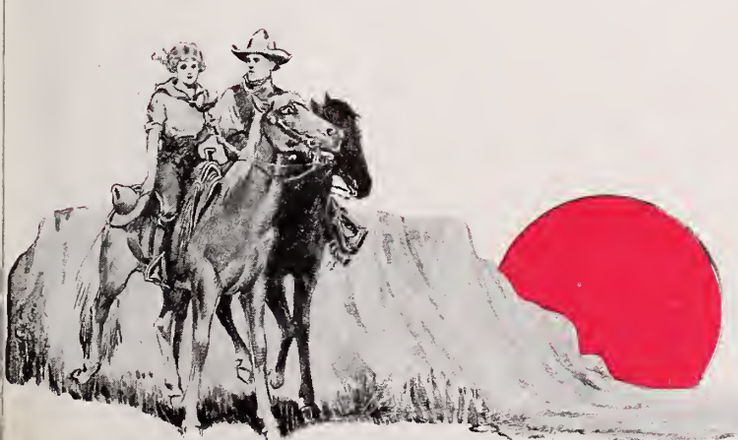
JESSE L. LASKY ——— PRESENTS

"The Cowboy and The Lady"

WITH

Mary Miles Minter

and Tom Moore



RELEASED
OCTOBER 30, 1922

A Great Director
Two Great Stars
A Great Love-Romance
A Superlative Cast
A Magnificent Production

A NOVEL that has enjoyed world-wide popularity for more than twenty-five years—that has been read and re-read in every home in the country.

Essentially a story of adventure and love, it thrills from start to finish.

Betty Compson and Bert Lytell are the stars, and they make a team of unparalleled box-office value. Miss Compson has already established herself in "The Green Temptation," "At the End of the World" and "The Little Minister." Mr. Lytell, appearing for the first time under the Paramount banner, has millions of admirers who remember him for his work in "The Right of Way", "A Trip to Paradise", "Alias Jimmy Valentine" and dozens more.

That George Fitzmaurice is the producer, guarantees that the production will be spectacular, elaborate in sets and full of genuine heart-interest. No one has forgotten his great productions, "Peter Ibbetson", "Three Live Ghosts" and "On With the Dance."

This is one of the genuinely big stories of the year—big in stars, in story and in producer.

The adaptation of the book by Mary Johnston was made by Ouida Bergere. Read the exploitation paragraph on page 51.

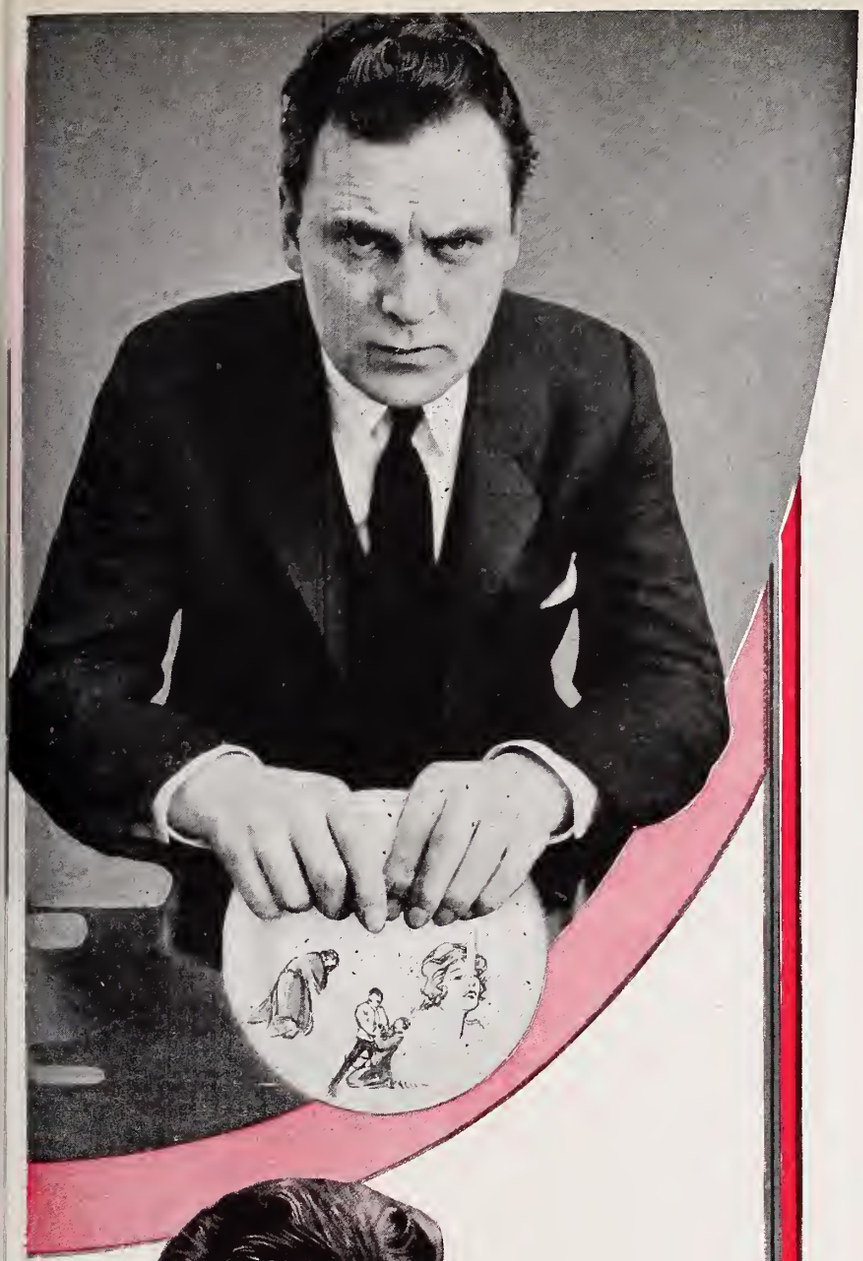
ADOLPH ZUKOR PRESENTS A

George Fitzmaurice production

"To Have and To Hold"

WITH Betty Compson and Bert Lytell

supported by W. J. Ferguson and Theodore Kosloff



THE story of "The Man Who Saw To-morrow" is so unusual and so extraordinary that it is felt unwise to give details here, for fear of plagiarism.

However, it will be the consensus of exhibitor and popular opinion, just as it is at present the opinion of all who have read it, that the screen has seen nothing quite like it.

It is a story rich above all in human interest, and in settings it traverses the globe; delving into the depths of life in the tropics, reaching into society's splendors, revealing, also, profound truths about human nature.

From all indications it will be the most talked-of story of the coming year, and with an elaborate production, a great cast, and a knockout title, it will break box-office records.

Alfred E. Green, who made "The Bachelor Daddy," directed. The story is an original by Perley Poore Sheehan and Frank Condon.

Directed by
Alfred Green

ADOLPH ZUKOR ——— PRESENTS

Thomas Meighan

IN

"The Man Who Saw To-morrow"

RELEASED NOVEMBER 6, 1922

ADOLPH ZUKOR PRESENTS

"On The High Seas"

WITH

Dorothy Dalton and Jack Holt

Supported by Mitchell Lewis

THIS is a mighty epic of what the sea does to the souls of men and women. And yet not a picture entirely of the sea, for life ashore, in the home and in society have gone into its make-up.

But essentially it is a drama of conflicting wills, produced by Irvin Willat, the man who startled the world of fans with "Behind the Door" and "Below the Surface."

The picture abounds in "punch" scenes, the most notable of which is the dramatic struggle for mastery when the three castaways, a woman and two men, reach the deserted schooner in mid-ocean.

Heading a cast of exceptionally popular players are Dorothy Dalton and Jack Holt. In the cast is also Mitchell Lewis. Dorothy Dalton has achieved new popularity in "Fool's Paradise" and "Moran of the Lady Letty" and "The Woman Who Walked Alone." Jack Holt's recent successes, "North of the Rio Grande" and "The Man Unconquerable" are notable. Mitchell Lewis last appeared with Paramount in "At the End of the World."

This is Edward Sheldon's first original screen story. Mr. Sheldon is one of the greatest of American dramatists, some of his successful plays being "Salvation Nell," "The Nigger," "Romance," "The Garden of Paradise" and "The Song of Songs."

An Irvin Willat Production

BIGGER THAN "THE SHEIK" that's what we claim for this one.

And what a title for Valentino—"The Young Rajah"!

You've seen him as the hot-blooded Arabian, as the dashing American, and as the gallant toreador. Now he's even more fascinating as the young East Indian, brought up in America in ignorance of his real parentage.

A powerful story of two continents, strong in contrast.

The novel, "Amos Judd," by the former editor of *Life*, from which it is adapted, was a sensation when it was published a few years ago.

There has never been a picture quite like "The Young Rajah," in plot, in theme or in situation. Valentino's popularity will be increased a hundred-fold in it.

JESSE L. LASKY ——— PRESENTS

Rodolph Valentino

IN

"The Young Rajah"

by John Ames Mitchell

Adapted by June Mathis

THIS is the play in which Miss Brady made her return to the speaking stage, and scored the greatest triumph of her career.

It is the study of a young Syrian girl, ignorant, but anxious to learn. How she rises from her low estate, and, inspired by a great love, becomes a cultured and successful woman, makes one of the greatest dramas of a woman's soul ever written.

On the screen it is even better than it was on the stage, and in it Alice Brady demonstrates as never before her power of characterization and her remarkable grasp of emotions.

Full of stirring contrasts in character and setting, with striking underworld scenes and poignant heart interest, "Anna Ascends" marks Miss Brady's supreme screen achievement.

The play was written by Harry Chapman Ford and directed by Joseph Henabery.

ADOLPH ZUKOR ——————— PRESENTS

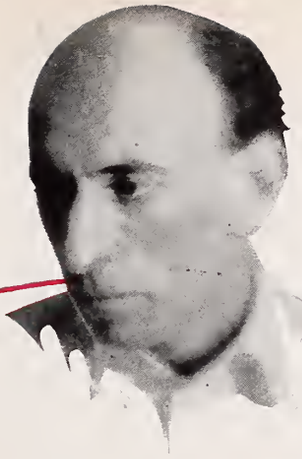
Alice Brady

IN

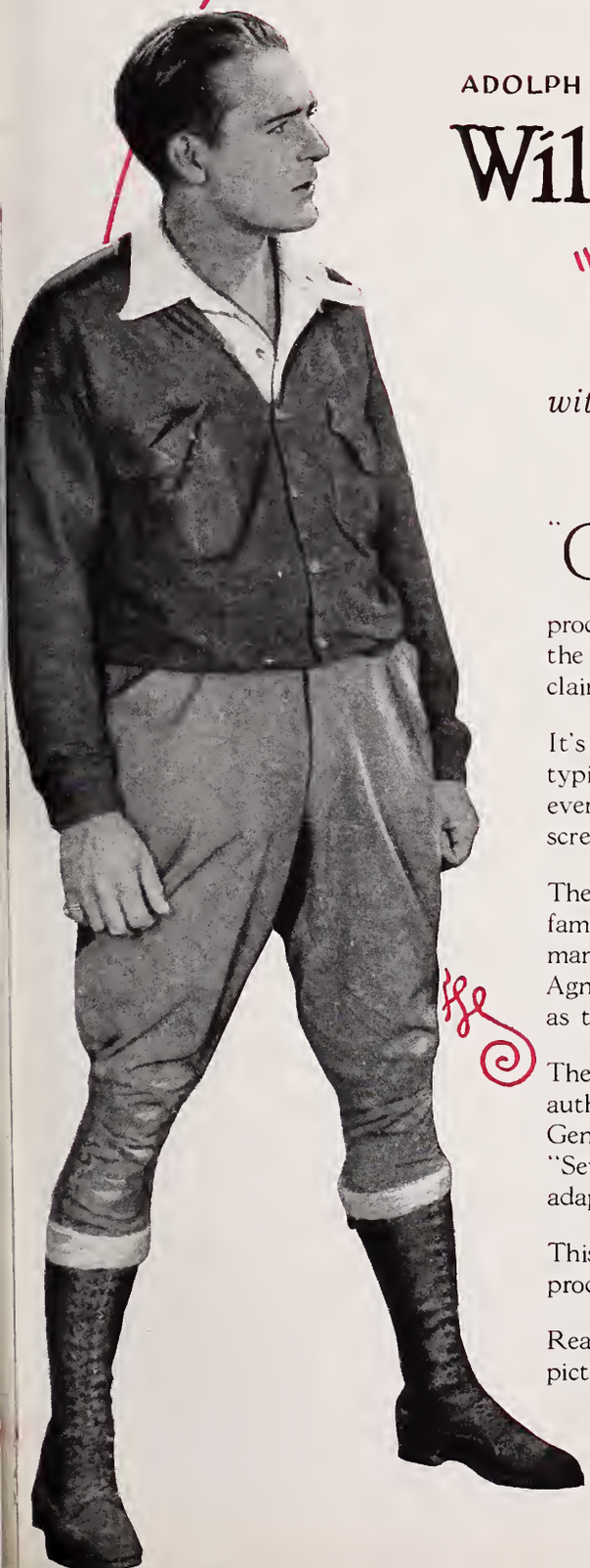
"Anna Ascends"

RELEASED NOVEMBER 20, 1922

Released November 20, 1922



A star director, an all-star cast, a great popular author—a perfect production in the very best American comedy! There's a combination



ADOLPH ZUKOR PRESENTS a

William deMille PRODUCTION "Clarence"

with Wallace Reid, Agnes Ayres *and* May McAvoy

"CLARENCE" is the funniest comedy, without question, ever written for the American stage. When it was produced in New York two years ago, all the critics were unanimous in so proclaiming it.

It's a picture which shows the inside of a typical American family so truthfully that everyone feels he sees his own home on the screen.

The character of Clarence, the world-famed young scientist who works as hired man, is ideally suited to Wallie Reid, and Agnes Ayres and May McAvoy are ideal as the two leading women.

The play was written by Booth Tarkington, author of "The Man From Home," "The Gentleman From Indiana," "Penrod," "Seventeen" and other stories. It was adapted by Clara Beranger.

This is the biggest box-office picture yet produced by William de Mille.

Read the great exploitation stunt on this picture.

HERE is another of those gorgeous love-dramas that have made Gloria Swanson a box-office gold mine everywhere.

Sam Wood, director of "The Great Moment," "Beyond the Rocks," and "Her Gilded Cage," will produce this picture on a far more sumptuous scale than any of his previous efforts.

Miss Swanson's rôle is that of an innocent girl who is caught in the gay swirl of Parisian night life, has her reputation tarnished, and is finally rescued by a great love.

That finished actor, Conrad Nagel, is leading man. The magnificent settings include the Montmartre demi-monde, the "carnival of flowers" at Monte Carlo, and the beautiful Riviera.

Miss Swanson actually went to Paris for new gowns just prior to beginning this picture. Never have Glorious Gloria's regal beauty and emotional fire been given greater scope. Never has she worn such lavish Paris gowns.

P. S. Keep your box-office eye peeled for those dazzling bathing suits!

The story by David Lisle was adapted by Percy Heath.

JESSE L. LASKY ——— PRESENTS

Gloria Swanson

IN

"The Impossible Mrs. Bellew"

A Sam Wood Production

THE greatest South Sea story ever written and Robert Louis Stevenson's last work. Here is a property that is one of the most valuable in all fiction, and ideally suited for motion pictures.

George Melford will put into it all the splendor that characterized his "Sheik". The cast is a complete roster of great names headed by Lila Lee; James Kirkwood, whose work in George Fitzmaurice's "The Man from Home" has established him as a greater favorite than ever; George Fawcett and Raymond Hatton.

The story deals with three men, a drifter, a master mariner and a shady London clerk who land on a mysterious island where they find a white man and his daughter. The three form a conspiracy of villainy but the hero is finally won over from "the ebb tide in man's affairs" by his real love for the beautiful girl.

It is a story of splendid emotional dramatic and romantic value and a real special in every way.

Adaptation by *LORNA MOON*

JESSE L. LASKY ——— PRESENTS A

George Melford production

Robert Louis Stevenson's

"Ebb Tide"

with Lila Lee, James Kirkwood,
Raymond Hatton, George Fawcett

THE greatest stage success of a great actress, when brought to the screen, is bound to be magnificent. And that is what this picture is.

Elsie Ferguson made of "Outcast," on the legitimate stage, her greatest success. This success has been more than duplicated in the picturized version, which in sheer dramatic intensity, action and settings is a veritable triumph, even greater than "Footlights."

Hubert Henry Davies wrote "Outcast" several years ago, and so great a success was it acclaimed that it was soon translated into many languages and has been played in a great number of countries. The story is of a man who goes down into the depths and is reclaimed by a woman whom he seeks to cast off when he becomes rehabilitated, only to find a real love which brings understanding with it.

It will be produced by John S. Robertson, who made "Footlights" and "Dr. Jekyll and Mr. Hyde."

Josephine Lovett wrote the scenario. Her work has retained all the power of the play and has added features to it which have made an even greater production of it.

In every sense "Outcast" is a one hundred percent box-office attraction.

ADOLPH ZUKOR——————PRESENTS

Elsie Ferguson

IN

"Outcast"

A John Robertson Production

RELEASED
DECEMBER 11, 1922

RELEASED
DECEMBER 18, 1922

PENRHYN STANLAWS, who has won distinction as a producer equal to his distinction as an artist, with such pictures as "At the End of the World," and "The Law and the Woman," never has had such an excellent story to work with as "Singed Wings."

It is the tale of a Spanish dancer on San Francisco's waterfront, and it is obvious that this is a part eminently suited to Bebe Daniels. The star excels in her characterization of the girl who fights off men until a great love comes, and then risks all for his welfare.

Rich, picturesque, colorful, in atmosphere and settings, tempestuous and romantic in story, and profound in heart appeal, "Singed Wings" is the greatest picture in which Bebe Daniels has ever appeared.

A notable cast from the great Paramount stock company is in support, headed by Theodore Kosloff, who has a rôle similar to the one he played in "The Green Temptation". In this rôle he will be seen in some of the dances that have made him famous the world over.

Katherine Newlin Burt wrote the story, which appeared in the Cosmopolitan magazine.

ADOLPH ZUKOR ——— PRESENTS·A

Penrhyn Stanlaws production

"Singed Wings"

WITH

Bebe Daniels

ADOLPH ZUKOR PRESENTS

Thomas Meighan

IN

GEORGE ADE'S

"Back Home and Broke"

Directed by Alfred Green

HERE is one that has everything desirable to achieve big success—Star, Author, Story and Director.

Thomas Meighan—the Good Luck Star—has only successes to his credit. His recent efforts in "The Bachelor Daddy," "Our Leading Citizen" are well remembered.

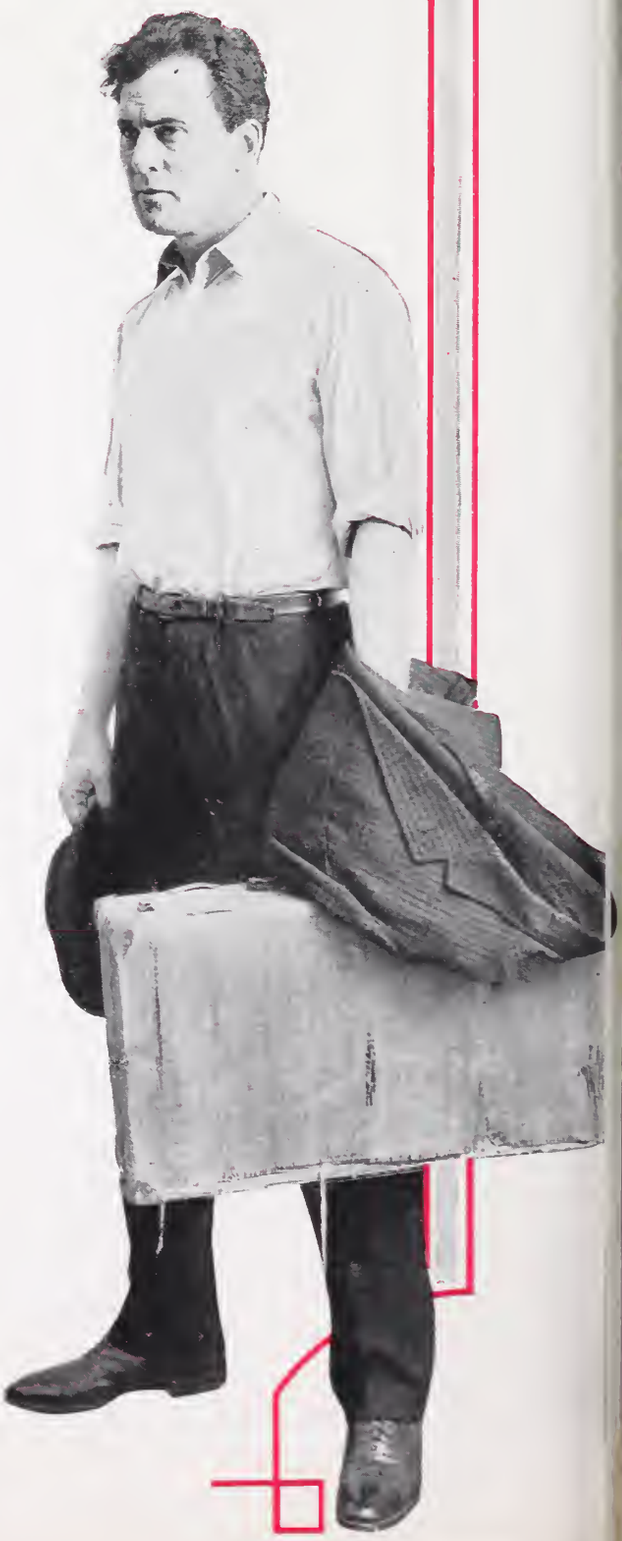
George Ade is America's foremost humorist, and the man who wrote "Our Leading Citizen." His wit is irresistible and the themes of his stories are genuinely laughable.

The story is of a youth who went away to make his fortune and was so modest when he had made it that he preferred to come back and be regarded as a failure until he should be fittingly able to show otherwise.

Alfred Green, the director, is one of the newest of the Paramount directors and has already produced such successes as "The Bachelor Daddy" and "Our Leading Citizen." He also produced Mary Pickford's great picture "Little Lord Fauntleroy" and is the director of "The Ghost Breaker."

Moving with a snap and a sparkle, the picture should prove one of the most wholesome and genuinely entertaining of the season.

With Meighan, Ade and Green you have a sure-fire combination.



RELEASED DECEMBER 25, 1922

NOT since Cecil B. DeMille's "Forbidden Fruit" has Agnes Ayres appeared in a picture so eminently suited to her beauty and talents.

As the pampered product of a millionaire home, who, after many strenuous experiences, discovers that other values than wealth exist in life, she is superb.

As the title implies, the star wears some gorgeous gowns; her wardrobe for this picture is probably the largest ever used in one production. Beautiful and luxurious sets form splendid backgrounds for this great drama of a woman's soul.

Paul Powell will direct. He will be remembered as director of some of Mary Pickford's greatest successes and many successful big Paramount pictures.

ADOLPH ZUKOR ——————— PRESENTS

Agnes Ayres

IN

"A Daughter of Luxury"

By Beulah Marie Dix
Directed by Paul Powell

RELEASED JANUARY 1, 1923

ADOLPH ZUKOR ——— PRESENTS A

George Fitzmaurice

PRODUCTION

"Kick In"

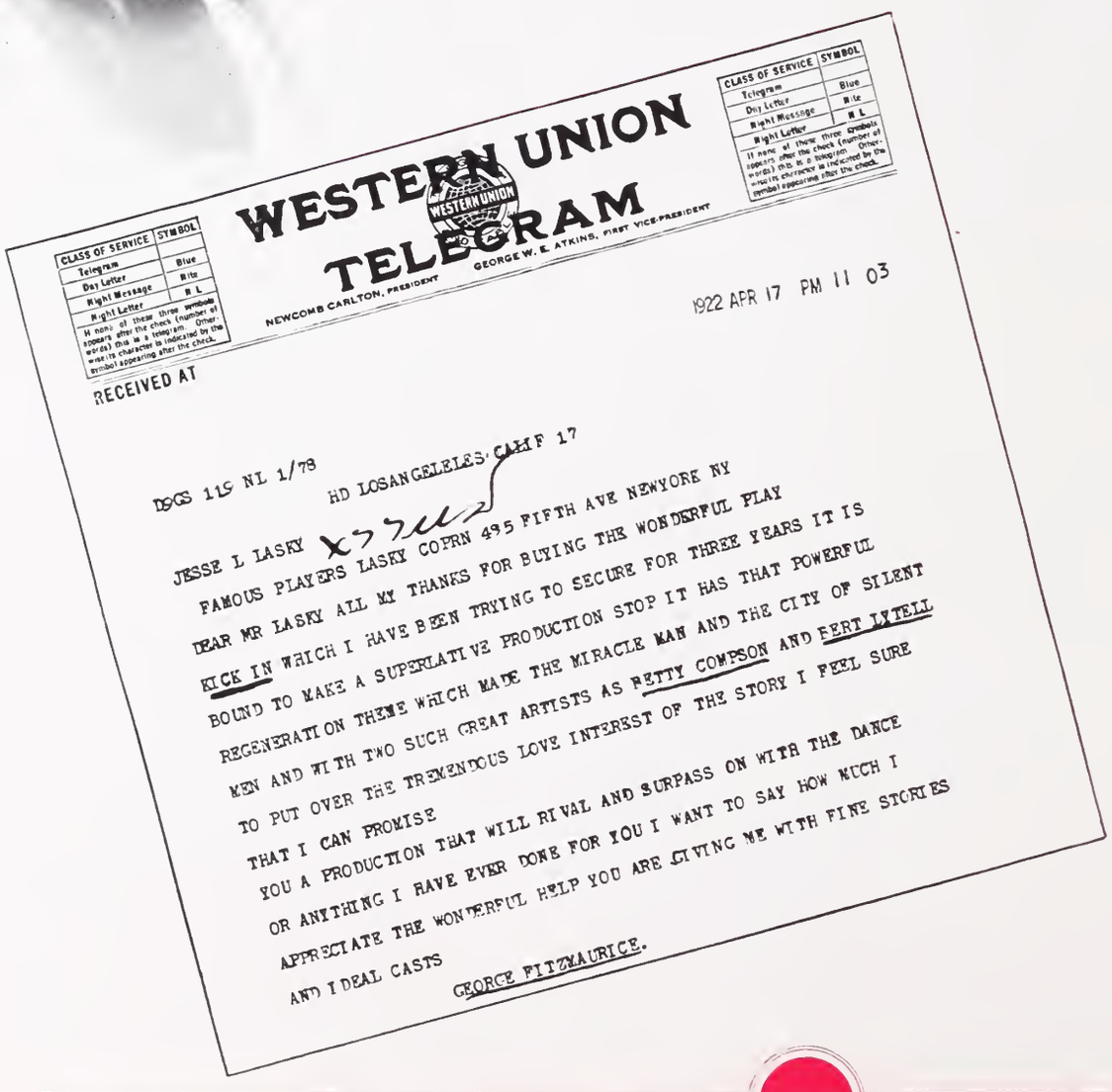
BY WILLARD MACK

WITH

Betty Compson

AND

—Bert Lytell—



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JESSE L LASKY

FAMOUS PLAYERS LASKY COPRN 495 FIFTH AVE NEWYORK NY

DEAR MR LASKY ALL MY THANKS FOR BUYING THE WONDERFUL PLAY KICK IN WHICH I HAVE BEEN TRYING TO SECURE FOR THREE YEARS IT IS BOUND TO MAKE A SUPERLATIVE PRODUCTION STOP IT HAS THAT POWERFUL REGENERATION THEME WHICH MADE THE MIRACLE MAN AND THE CITY OF SILENT MEN AND WITH TWO SUCH GREAT ARTISTS AS BETTY COMPSON AND BERT LYTELL TO PUT OVER THE TREMENDOUS LOVE INTEREST OF THE STORY I FEEL SURE THAT I CAN PROMISE YOU A PRODUCTION THAT WILL RIVAL AND SURPASS ON WITH THE DANCE OR ANYTHING I HAVE EVER DONE FOR YOU I WANT TO SAY HOW MUCH I APPRECIATE THE WONDERFUL HELP YOU ARE GIVING ME WITH FINE STORIES AND IDEAL CASTS

GEORGE FITZMAURICE.

A JOYOUS rip roaring Wallace Reid comedy-drama. A picture built for laughs and thrills, with a perfect cast.

The star more than duplicates his famous successes of "The World's Champion," "The Dictator," "Across the Continent" and other laughter makers. The story is one of sustained merriment and hilarious situations.

James Cruze, who made "One Glorious Day" and "Is Matrimony a Failure," is the director, and the great productions he has made with Wallace Reid as star in the past are re-echoed in this one.

The tale is a farcical one, of a chap whose intentions are always misunderstood and who upon one occasion goes to jail for thirty days in order to escape the consequences of one of his acts.

The picture has ginger, sparkle and pep and moves with a swiftness that piles laugh upon laugh, interspersed with moments of thrill and wonderment.

The authors are A. E. Thomas and Clayton Hamilton, the former of whom collaborated in the writing of "The World's Champion," which starred Wallace Reid with great success.

Directed by James Cruze

JESSE L. LASKY ——— PRESENTS

Wallace Reid

IN

"Thirty Days"

RELEASED JANUARY 8, 1923

What a title for Valentino—
"A Spanish Cavalier!"

ANOTHER unique rôle for the popular new Paramount star—this time as a swashbuckling adventurer, fighting for a lady's honor in a glamorous, romantic love tale.

As everyone knows, it is in romantic, dashing rôles that Valentino has won his success. No one is better suited than he to this great rôle.

"A Spanish Cavalier" has been adapted from the stage classic, "Don Caesar de Bazan," which has been perennially successful. It is full of action, melodrama, and romance, and gives the star greater opportunities than he has ever had.

The story was written by Adolphe D'Enery, author of "Orphans of the Storm," the mighty Griffith spectacle, in collaboration with P. S. T. Dumenier. It has served as a vehicle for some of the greatest actors in history, including Booth, Barrett, and Mansfield.

It will be produced on a lavish, spectacular scale, and the cast will be made up of members of the great Paramount company who have strong box-office appeal.

JESSE L. LASKY—PRESENTS

Rodolph Valentino

IN

"The Spanish Cavalier"

Scenario by June Mathis

EASED JANUARY 22, 1923

A PETER B. KYNE novel with a red-blooded story and title and starring Jack Holt! Such is "Making a Man."

Jack Holt is never more ideally cast than when he has a part which calls for him to fight upward to victory from the position of the under dog.

It is the story of a man who makes a fortune, then goes to New York and loses everything that would identify him. He cannot establish the fact that he has money and is forced to work himself out of the situation.

Peter B. Kyne has endeared himself to Paramount audiences with "The Valley of the Giants", "Cappy Ricks", and "While Satan Sleeps."

Joseph Henabery has made many successful productions with Wallace Reid, Douglas Fairbanks, and other stars.

Here you have a picture with everything to commend it!

JESSE L. LASKY —— PRESENTS

a Peter B. Kyne special

Jack Holt

IN

"Making a Man"

Directed by Joseph Henabery

Scenario
by
Albert Shelby LeVino

ADOLPH ZUKOR ——— PRESENTS

Alice Brady

IN

"Missing Millions"

THE public loves a good crook story—and here's the Big Ace of them all.

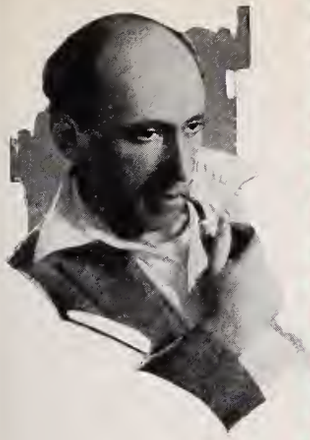
Jack Boyle wrote it. He's the author of "The Poppy Girl's Husband," in which Bill Hart scored one of his greatest successes, and "The Face in the Fog."

"Missing Millions" ran in *Red Book Magazine*, which has a circulation of 750,000 readers. The story centers around the two most beloved underworld characters in fiction—"Boston Blackie" and his pretty, peppy pal, "Mary." This pair has appeared in every big magazine in America and between the covers of a score of popular books. Everybody knows them.

In this picture, "Boston Blackie" and "Mary," to revenge themselves upon the man who wronged "Mary's" father, defy death and America's best detectives in order to steal $2,000,000 in gold nuggets from a steamer bound from Alaska. Then, because an innocent person is accused of the deed, they return the money.

The picture is literally crammed with excitement and rapid-fire thrills. Alice Brady is right in her element. Beautiful, daring, and vivacious, she will be a dazzling revelation to picture audiences.

RELEASED JANUARY 22, 1923



A COMBINATION of producer, star and author that means a sure-fire success.

William de Mille is in his element in this story of a young girl whose head is turned in the struggle for fame, but who finds love and happiness in the end.

Bebe Daniels in the leading rôle, wears striking and daring costumes, and appears in the most varied characterization of her entire career. All her past successes, including even "Anatol", "Why Change Your Wife?" and "Male and Female", are eclipsed by "Notoriety".

Clara Beranger, who wrote the story especially for Mr. de Mille and Miss Daniels, under the producer's personal supervision, will be remembered as the author of Mae Murray's biggest success, "The Gilded Lily", and of Gloria Swanson's "Her Husband's Trademark". She also adapted "Dr. Jekyll and Mr. Hyde" and many other Paramount Pictures.

A cast selected from the great artists which you can see on pages 6 and 7 of this book assures you great box-office drawing power.

ADOLPH ZUKOR ——— PRESENTS A

William deMille production

"Notoriety"

with Bebe Daniels

by Clara Beranger

More Valuable Than the Kohinoor Diamond

This trademark cost Fifteen Million Dollars—

But it's worth more than that to you!

Since it was first devised, fifteen million dollars have been spent to make it known to every man, woman and child in the world—

To make it known as the symbol of the best pictures that can be made—

To make it known as a guarantee of perfect entertainment.

So when you show Paramount Pictures you are tying up with an advertising campaign that has reached every part of the world continually, for ten years.

When the people of your town see that trademark in your ads, in your lobby, they know they will see a picture with a great story, the finest directorial skill, perfect photography, and a cast of supreme excellence.

If you think advertising is worth a nickel, you *know* this trademark is worth a fortune!

What *Goldwyn* has done in the last *Thirty Days*

IF you have been watching the news you know that the Goldwyn Company has signed up and lined up Big Directors—names that have been connected with big money successes.

All this in one month!

This isn't all!

Goldwyn means ONLY big pictures!

Marshall Neilan

will make his future productions for the Goldwyn organization.

Allen Holubar

will produce for Goldwyn. He will make "Broken Chains," the Chicago Daily News $10,000 prize picture story.

Maurice Tourneur

is now in England making initial scenes on Goldwyn's "The Christian."

R. A. Walsh

has been signed by Goldwyn and will start immediately on the first of his special productions at the Goldwyn Studios.

Rupert Hughes

under his new Goldwyn contract will write, edit and direct big Goldwyn productions with featured players.

There's more coming!

Wait!

Neilan
Walsh
Tourneur
Holubar
Hughes
+ ?

A CONDITION on which the Goldwyn Company was able to secure these 5 giants in the industry was that they be allowed to select great big smashing stories without limit to cost.

Goldwyn Pictures Corporation

Judge

"THE CURSE OF DRINK"

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Twelve Millions Of Women!

are a lot—of women. That's the number, however, that Educational has added to its list of readers, making a total of TWENTY-FOUR MILLIONS of people who are being told *constantly* about Educational's products, and about the progressive showmen who are presenting them in their theatres.

These additional twelve millions of readers—all women—were secured by adding THE LADIES' HOME JOURNAL to our list of national publications, which also includes THE SATURDAY EVENING POST.

All our advertising to the public emphasizes the fact that Educational Pictures on *your* programs indicate that you give as careful thought to your Short Subjects as you do to features, and that you are a progressive showman who is honestly striving to give the greatest entertainment value for the box-office admission.

Educational Pictures are SOLD before you book them. The public recognizes that products identified by our sign of guaranteed entertainment quality are deserving of its patronage.

Progressive Showmen are Selecting Short Subjects From This Nationally Advertised List:

CHRISTIE COMEDIES
TORCHY COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
TOONERVILLE COMEDIES
By Fontaine Fox
SHORT-REEL FEATURES
By Selig-Rork
WILDERNESS TALES
By Robert C. Bruce
SKETCHOGRAFS-CARTOONS
By Julian Ollendorff
FIRST NATIONAL KINOGRAMS
The Visual News of All the World
and specials like
THE BATTLE OF JUTLAND and
HOW TO GROW THIN

Educational Pictures
"THE SPICE OF THE PROGRAM"

REG. U. S. PAT. OFF.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

R-C
PICTURES
PRESENT

THE STAR WITH
A MILLION FOLLOWERS

MILDRED HARRIS

IN

Fresh from her triumphs in "Fool's Paradise," beautiful Mildred Harris delivers another high-power hit loaded with thrills and laughs——

A mystery love-story with the threads marvelously tangled—— Set amid the glitter and glamour of life in the Broadway show set——

"The FIRST WOMAN"

THE PICTURE WITH THE BIG SURPRISE ENDING

BOOK THRU YOUR NEAREST R-C EXCHANGE

BOOKED

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Crandall's Metropolitan, Washington, D. C.—May 21st
Rialto Theatre, Denver, Colo.—May 21st
Imperial Theatre, San Francisco, Cal.—June 18th
Franklin Theatre, Oakland, Cal.—June 18th
First Run Theatres, Minneapolis and St. Paul—May 14th
State Theatre, Pittsburgh, Pa.
Circle Theatre, Indianapolis, Ind.
Jefferson Theatre, Ft. Wayne, Ind.

and last but by no means least at the

MARK STRAND

"A NATIONAL INSTITUTION"
BROADWAY at 47th ST.
NEW YORK CITY

MOE MARK — **PRESIDENT & GEN'L M'G'R**

JUNE 4

This big special is not only booking fast in the best theatres, but the territories are selling fast—the reason is plain to those who have seen the picture. Phone, wire or write today for

Edwin Carewe's Production

"I AM THE LAW"

"A Nationally Advertised Picture"

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PICTURES CORPORATION
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WILLIAM FOX
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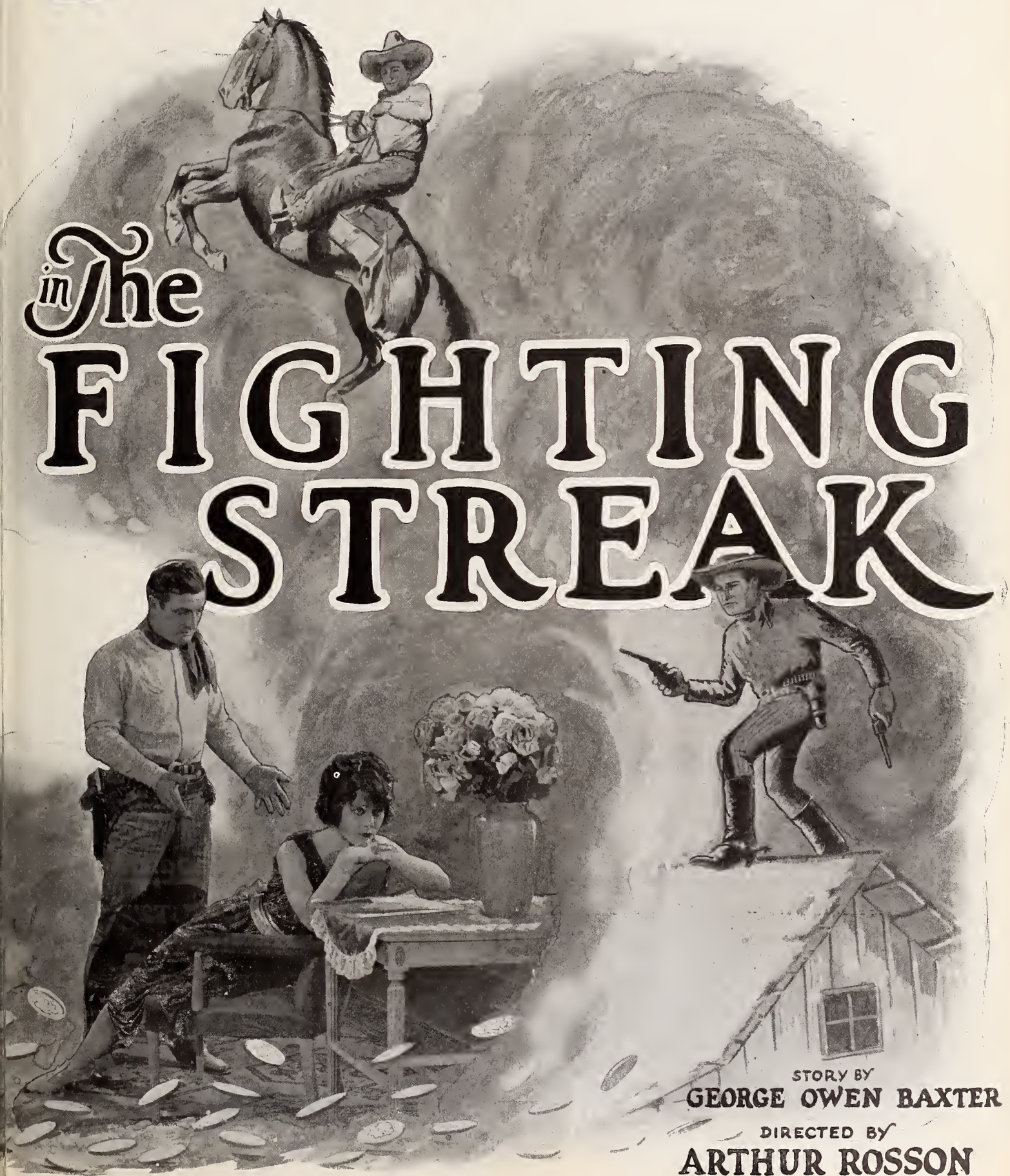
Tom Mix

He always has a bag of money for you

He never made a bad one!

Book The Fighting Streak Now

Tom Mix Picture



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A REEL COMEDIAN

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FUN FOR ALL

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"THE BOOKLEGGER"
"THE GARDENER"

In Preparation

"MIXED NUTS"
"THE MINER"
"MAKE IT SNAPPY"

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"REPORTED MISSING"
Bonte

SELZNICK
REG. U.S. PAT. OFF.
PICTURES
Distributed by Select

LEWIS J. SELZNICK
presents

"REPORTED MISSING"

Starring

OWEN MOORE

Directed by Henry Lehrman

DEFINITELY ESTABLISHED IN THE MILLION DOLLAR CLASS. ALREADY BOOKED BY ——

Criterion, New York.
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Gutterson's New Broadway, Los Angeles.
Randolph, Chicago.
Grand, Pittsburgh.
Howard, Atlanta.
Des Moines, Des Moines.
Valentine, Toledo.
Loew Theatres, New York.
Walnut, Cincinnati.
Liberty, Kansas City.
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State, Cleveland.
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Garrick, Wilmington.
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The title alone
is enough:—

Don't Doubt Your Wife

with Leah Baird and a Special Cast

A Startling Drama of the Mishaps of Marriage

A LEAH BAIRD PRODUCTION
DISTRIBUTED BY
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GEORGE ELIOT'S FAMOUS NOVEL

HERE is the perfect screen edition of a masterpiece of fiction, startling in its fidelity to the story and wonderfully well suited to your box office.

Presented and Distributed by
ASSOCIATED EXHIBITORS
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It's Big! It's Spectacular! It's Amazing!

The settings are marvellous. The cast is admirable:

Craufurd Kent

Bradley Barker	Nona Marden
Robert Kenyon	Marguerite Courtot
George Fawcett	Marie Edith Wells
Austin Huhn	Jean Girardin
John Randall	Ricca Allen

PRODUCED BY
FRANK DONOVAN

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INC.

James Oliver CURWOOD'S

Drama of the Hudson Bay Country

JAN OF THE BIG SNOWS

Directed by Charles M. Seay

All the force of Curwood is dramatically revealed in this "snow picture" of the lonely wastes; a band of strong men protecting a beautiful girl from the tempter from the city. Blizzard-swept settlements; troopers and traders; a woman hovering on the brink of eternity; a husband lost among snows, with a single grave amid the frozen plains.

The well-beloved Curwood stuff; told with power and filled with woesome passion. Ably directed and with a cast that includes Louise Prussing, Warner Richmond, and Richard Neill.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

"One of the Best Pictures Seen in Town in Several Seasons," says the New York American

PYRAMID PICTURES INC.

presents

Betty Blythe

in

HIS WIFE'S HUSBAND

From Anna Katherine Green's Great Society Drama *"The Mayor's Wife"*

Directed by KENNETH WEBB

THE AMERICAN further says: "You can't leave the theatre till the story is ended. Betty Blythe has never done a better picture; its gripping."

NEW YORK WORLD: "'His Wife's Husband' certainly gets your brain all on edge. Betty Blythe never looked more bewitching in her life."

NEW YORK HERALD: "A play that will stand up well in the list of mystery dramas proving so popular this season."

NEW YORK TRIBUNE: "Miss Blythe gives a splendid performance and she holds your attention every moment."

EVENING TELEGRAM: "Fascinating and captivating. Right to the finale the audience was kept on pins and needles. Compares favorably with the spoken dramas, 'The Bat' and 'The Cat and the Canary'. If you like this picture tell your friends, but please don't tell them how it ends."

(Note: 'The Bat', referred to above, has been playing for two years on Broadway, N.Y.)

DAILY VARIETY: "'His Wife's Husband' will hold its own with the rank and file of the big pictures now being offered to the first run houses everywhere; it shows a lot of money has been spent on it. Splendid emotional work by Betty Blythe, and the story holds interest everywhere."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

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thrown on a lighted white screen at the rate of seven a second or more, produce what we call "motion pictures" or "movies." The perfection of motion pictures depends upon making the rapid succession of

SHADOWS

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on terms allowing exhibitors their fair share of the box office returns.

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exhibitors and patrons of motion pictures are turning more and more to the product offered by Second National.

"BROKEN SHADOWS," a strong human interest story in pictures;
"THE NIGHT RIDERS," a red-blooded romance of the Northwest;
"HER STORY," tense and thrilling, and "DAVID AND JONATHAN," stirring photoplay of adventure afloat and ashore, are sure fire box office winners because of their potent appeal to all lovers of the best in motion picture entertainment.

WHY

take chances when you are offered a sure thing?

WHY?

Second National Pictures Corporation

140 West 42nd Street, New York

Second National Pictures Corporation

was organized to provide the best motion pictures produced by independent concerns, and on terms which will insure a large share of the gross returns to producer and exhibitor. This is being accomplished by cutting down the enormous expense of distribution resulting from the cumbersome and unorganized condition of the industry in the past.

This is the Secret

of

Second National Success

The most efficient established exchangemen in the country, enlisted in co-operation with Second National, are enthusiastic over the pictures provided — twelve notable productions adapted from famous books and speaking stage plays—"Her Story," featuring Madge Titheradge; "The Night Riders," Northwestern adventure story with Maudie Dunham, Albert Ray and Andre Beaulieu; "Broken Shadows," with Isobel Elsom and Ivan Sampson; "David and Jonathan," with Madge Titheradge; "Mr. Pim Passes By," with Peggy Hyland, Maudie Dunham, Campbell Gullan and Hubert Harben, and seven other extraordinary program and feature offerings.

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A supreme combination!

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MARJORIE DAW

WALLACE BEERY

JOHNNY WALKER

Written by
H.H.VAN LOAN
Author of
"Virgin of Stamboul"

Directed by
ROBERT T. THORNBY
Director of "The Fox"

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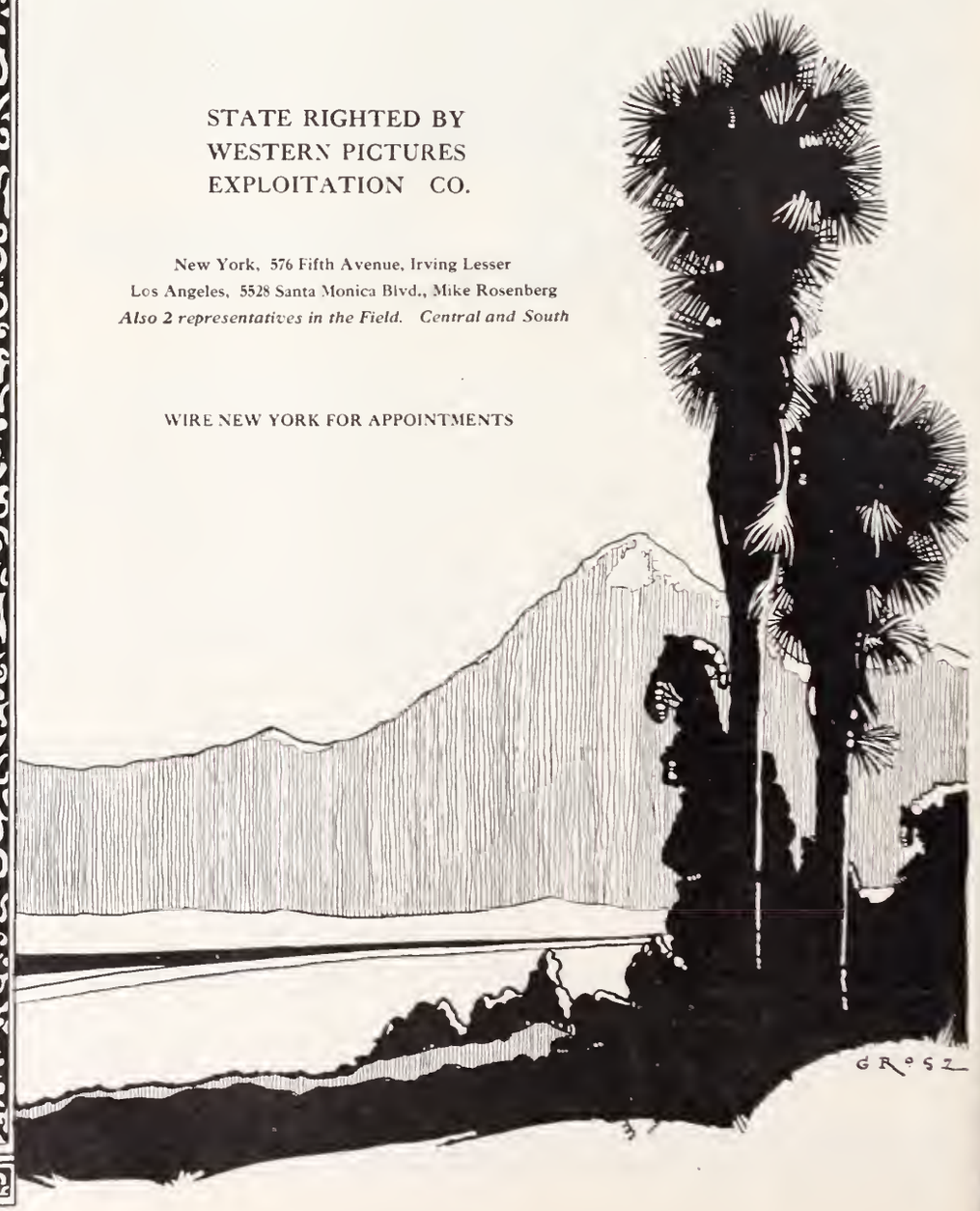

GEOGRAPHIC FILM COMPANY, Inc.

Presents

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Directed and Arranged by
J. E. HOLLEY

Richly titled in Prizma by
PALEOLOGUE

Direct from a week's pre-release run at the CAPITOL THEATRE, New York, and unanimously selected by the MOTION PICTURE THEATRE OWNERS OF AMERICA for presentation at the organization's official banquet held at the Hotel Washington, Washington, D. C., Friday evening, May 12, 1922.

One of **The Voice of The Land** series of 52 exquisite single reel features, bringing the Bible Land to the screen, especially prepared for theatrical release.

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Director of Distribution

Geographic Film Company, Inc.

PENNSYLVANIA HOTEL, NEW YORK

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". . . glamourous and mystic scenes of the Holy Land . . . without allegory or the aid of human figures."—ALLISON SMITH in *The New York Globe.*

". . . starts a new era in Biblical pictures suitable for exhibition in the theatres."—ARTHUR JAMES in *Moving Picture World.*

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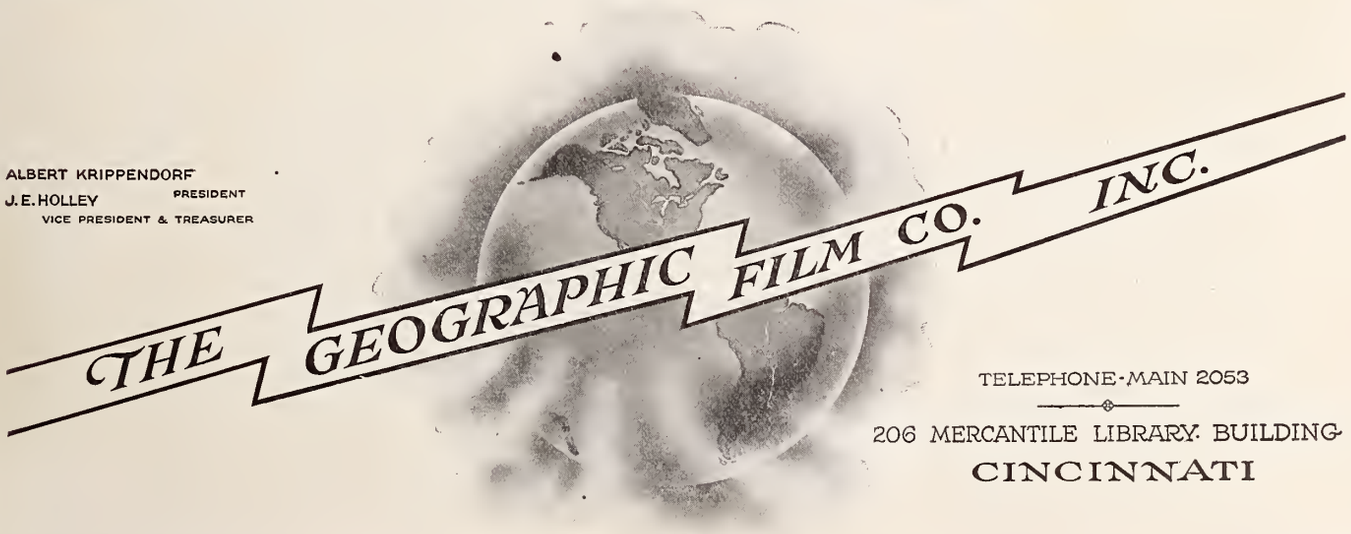

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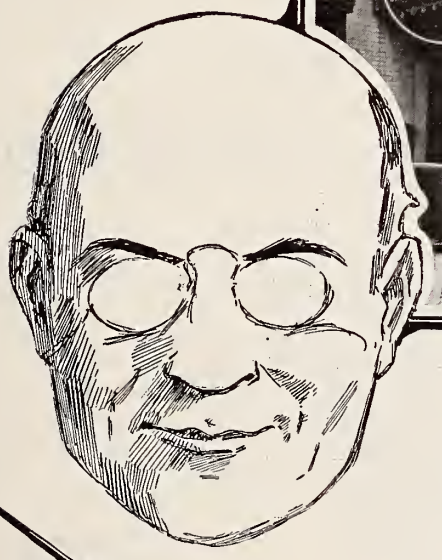


Hy Mayer with His "Travelaughs" Gives Us Genuine Novelty

Hy Mayer in his *Travelaughs* gives us a genuine novelty. Exceedingly clever they are, but that expression does not adequately describe them. They are artistic and they are entertaining; and they are instructive as well. They are character drawings of representative types of the immediate locality under the survey of the artist. There is a blending of the pencil and the motion picture camera; the outlines of the drawn figures fade out and in their exact positions appear the forms of the humans the artist desires to call to our attention.

Mr. Mayer shows us life in many phases. The drawing may be that of a charming girl, but the face that fades into its place may be that of an apple-woman seated behind her wares. The single reels are filled with amusing surprises.

Unquestionably there will be a distinct niche for these novel subjects. G. B.

The World's Largest and Finest Theatre Uses HY MAYER'S "TRAVELAUGHS"

How About Your House?

WHEN a brilliant showman like "Roxy" Rothafel features Hy Mayer's Travelaughs in blazing electric lights on the marquee of New York's world-famous Capitol Theatre you know there's a mighty good reason.

Mr. Rothafel KNOWS what motion picture audiences WANT. It's NOT GUESS WORK with "Roxy." He has made a practice of giving real entertainment to millions—the most exacting audiences in the world. He is ever on the look-out for material that BUILDS PATRONAGE.

That's why Mr. Rothafel uses Hy Mayer's Travelaughs as a unit for his program—REGULARLY!

That's why Hy Mayer's name blazes forth from the marquee of the Capitol. That's why you should get busy RIGHT NOW AND BOOK THE TRAVELAUGHS YOURSELF.

IF YOU'RE WIDE-AWAKE, YOU'LL FOLLOW "ROXY'S" DOPE!

BOOK 'EM See your nearest R-C Exchange **BOOST 'EM**

A Neilan Picture Is Always a BOX OFFICE SUCCESS!

When Joseph Plunkett, managing director of the New York Strand, heard of a new Neilan picture he grabbed it quick for his big Broadway house. Don't let any grass grow under *your* feet in booking this box-office money maker.

Strangest Triangle on Record!

Ever hear of a philanthropic spider weaving a web to catch a crook in order to reform him?

Ever hear of a girl who urged her sweetheart to steal to make him go straight?

Ever hear of a crook who passed up a fortune—for love?

MYSTERY WITH A BIG SURPRISE

Enacted by

Claire Windsor—Richard Dix

and Claude Gillingwater

Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post that has thrilled millions. Photographed by David Kesson and Karl Straus.

MARSHALL NEILAN PRODUCTIONS

FIRST NATIONAL PICTURES

A First National Attraction

Marshall Neilan's

Here's "Our Dick" in Another Big One

Comes Richard Barthelmess again in a new picture that'll make the box office till jingle!
It's got the Big punch!
It's got the heart interest!
It's got "Dick" at his best!
It's got the same fine director!
It's got a big story from a big Broadway success—everything to make a big box office attraction!

We've seen it! Let's Go!

They all accepted him as "Sonny"—but the dog knew better.

RICHARD BARTHELMESS

IN

"SONNY"

Presented by Inspiration Pictures, Inc., Charles H. Duell, president. From the play by George V. Hobart; Directed by Henry King; Screen adaptation by Frances Marion and Henry King.

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

Play up 'Dick'! There Are More Big Ones on the Way!

There'll be a Franchise everywhere

Conan Doyle Enjoys "Smilin' Through"

Famous author and creator of "Sherlock Holmes," who is now causing a veritable sensation in New York by his lectures on Spiritualism, attended a showing of "Smilin' Through" with Lady Doyle and was enthusiastic in his praise.

Sir Arthur said:

"We greatly enjoyed the beautiful Film. It is true to life—and to death."

Joseph M. Schenck

Presents

NORMA TALMADGE

In Her Most Beautiful Picture

"Smilin' Through"

Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's play. Directed by Sidney A. Franklin; photographed by Roy Hunt and Charles Rosher; technical directors, Willard M. Reineck and Lawrence Hitt.

A First National Attraction

8 Reels of Storm and Sunshine

There'll be a Franchise everywhere

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

MAY 20
1922

Getting Ready

THIS is the season when plans are made, programs are arranged and picture schedules are prepared. It is the time when the producers, great and small, organize for the season that is to come and outline policies of selling the product they have decided to issue to the trade. In former years, last year being a conspicuous exception, the trade was made acquainted in full measure with the plans and the pictures. Last year a zero temperature was discernible around the feet of the producers and distributors, and they made the mistake of regarding advertising direct to their customers as a luxury that could be dispensed with. In a season of depression no more serious error could have been made.

Instead of heartening the exhibitors of the country by stepping forward with confidence they held back, retrenched, used pea shooter advertising to sell big goods, and everybody lost money by it. The exhibitor naturally felt that if the producer and distributor didn't regard his product as worth talking about it couldn't be a very important product after all, and nobody could blame him for this common sense view.

In a show business, where large space is used in a large way to advertise large things, they found four or five pictures, costing thousands of dollars apiece, crowded into one page, and then they were supposed to be so filled with enthusiasm about the product that they would buy it at fancy prices and feel happy.

This year the change back to normal is beginning. Advertising has started toward its proper proportions and the lead set by the independent distributors and producers is being followed by the larger companies to the benefit of all. The exhibitors want to know what they may expect and count upon. They are looking ahead and are ready to receive good pictures.

Their attention can be attracted only by a proper enthusiasm in the presentation of the story of these pictures, and we indulge the hope that the advertising will not stop at announcements, but that real help will be given the exhibitor in sane, progressive and enthusiastic exploitation copy that will aid in the selling of the goods to the public. This type of advertising originated with this publication, and we are glad to see others following in the way.

Our business depression is about over and we have only the normal falling off in the Summer business to bother about before we begin a season ripe with promise, bright with hope and with profits in plenty for all who will present a good product and put salesmanship behind it.

If you have a poor picture don't try to put it over with advertising. If you have a really good picture don't be afraid to recognize that advertising makes the difference between a partial and a real success.

Big space for big pictures—there's a slogan that will help the timid business man over his troubles.

Arthur James

Elimination of Distributor Impends, with to Exhibitors, Cohen Re-elected

Seven Propositions of Direct Distribution Service Include Those by Hodkinson, Vitagraph and the Motion Picture Directors Association—Special Committee to Consider Offers—Directors Will Make Decision

By ROGER FERRI

WASHINGTON, D. C., May 11.—The exhibitors of the country are determined on one thing—the elimination of the present distribution system and the establishment of some sort of arrangement with the producer whereby the pictures will be distributed direct to the exhibitor.

This was the outstanding feature of the Third Annual Convention of the Motion Picture Theatre Owners—a convention that will go down into history as one of the greatest, though most boisterous, ever held. The determination of the exhibitors to establish a direct connection with the producers—a proposition first submitted at the Minneapolis convention of last year, although not seriously taken up until this week—furnishes the climax for the insistent demands of the theatre owners of a decided cut in film rentals. The establishment of such an arrangement was characterized and is accepted by the theatre owners as the only solution for the problem of high rentals.

This convention had before it at least seven propositions of direct distribution service from not only various delegates but also from W. W. Hodkinson, Vitagraph, The Motion Picture Directors' Association and others. These propositions will all be given due consideration and a special committee appointed for the purpose of reaching some sort of understanding of this issue. The board of directors will be empowered to accept the best proposition.

Aside from the expression of determination to eliminate what was characterized as "the unnecessary middleman and a dangerous menace," the delegates also decided to establish a music department to co-operate with independent authors, composers and publishers for the purpose of eliminating the tax. This department would co-operate with the publishers and not only encourage the introduction of compositions of independent authors, but also to directly participate in the distribution of the music.

The plan in brief is as follows: To establish a music department in charge of experts, but affiliated with the M. P. T. O. A. to introduce independent compositions in theatres and to locally effect connections for the distribution of these numbers in department, five- and ten-cent stores and music stores. The purpose of this move is to combat the so-called "Music Trust," as it was described by exhibitors.

Despite the fact that the hearing on the Lambert Bill, touching on the music tax situation, is slated to be held Monday, May 15, here, the exhibitors have decided to wage a fight against the Authors' and Composers' Association, and have expressed their intention of taking the matter to court. It is planned to make a test case of the problem, the statement having been made at the convention that the last ruling of the United States Supreme Court was not rendered with the motion picture phase of the situation in the minds of the justices.

As was expected by everybody excepting New Yorkers and the Empire State exhibitor organization, and as was exclusively predicted in Moving Picture World on April 21, Sydney S. Cohen was re-elected president of the organization. There was no other candidate nominated. A noisy demonstration that lasted for several minutes greeted the election, which resulted after the bitterest contest ever staged within the ranks of the exhibitor body.

The Motion Picture Theatre Owners of New York State protested against not only the re-election of Cohen, but also against the election of all officers and against the proceedings, which that delegation charged as "illegal and utilized for the expressed purpose of steamrolling and gagging the New York delegates."

Formal notice that the body would take legal steps to adjust that matter was served on the convention by Charles L. O'Reilly, president.

While the elections were marred by a demonstration, that was exactly what this writer had predicted when he forecast it would be as quiet as a boiler factory. Steamroller tactics of a most disappointing and threatening nature ruled the entire Wednesday's session when the elections were

Producers Releasing Directly While New Yorkers Protest Steamroller

Cohen-Walker Controversy Ended by Resolution Voting Confidence in Both Men, Though Each in Addresses Passed the Lie to the Other—Walker "Through" Though Effort Will Be Made to Placate Him

held. That it did not develop into a battle royal was remarkable, for threats flew back and forth among the exhibitors in record fashion.

Later in the day the New York delegation issued a statement in which it explained its stand and attacked the procedure, its legality and the status of "those who made it impossible for us to express ourselves." This statement is published elsewhere in its entirety. So far as Senator James J. Walker's controversy with President Cohen and others is concerned, in the eyes of the M. P. T. O. A., it is a closed issue. The convention, after hearing both the senator and Cohen, passed a resolution giving each a vote of confidence.

This resolution furnished the outstanding laugh of the convention, for the reason that while the delegates differed as to who was telling the truth, all participated and voted its adoption. The New York delegation voted with the others on this resolution, which also extended similar confidence in the executive committee.

Anent the Walker-Cohen controversy it developed that the executive committee of the organization had voted to dispense with the services of the senator on April 15, but at the "urgent request of Mr. Cohen," the matter was dropped and Walker allowed to continue as counsel. This statement was made by the president on Tuesday.

Despite the bitter attack made on Walker by Cohen and his supporters, the president suggested that every effort be made to bring him back into the fold as counsel. At press time, with the convention still in session, it was indicated that a special committee would be appointed to wait on the senator and utilize its good graces in an attempt to again retain his services.

Senator Walker, when told of this move, made it plain that he would under no conditions return to the organization and added the statement that he was "through with the business and that his interest in pictures would be as a fan, and that they would begin and end there." He stated that he will in the future concentrate all efforts on his law and political careers, the general belief prevailing here that he will be a candidate for either governor or re-election to the New York Senate. While the exhibitor organization has taken it for granted that what differences existed with Walker have been satisfactorily adjusted, the senator has made it known that he has only just begun to fight and intends to carry his battle into the New York courts. Whether or not he will do this, however, remains to be seen.

The gulf that has developed between the national and New York organization is a dangerous one, and a movement already has been started by certain members of the latter to establish an independent body in that state. However, it is not believed that this will in any way mar the status of the New York organization in so far as the M. P. T. O. A. is concerned.

Following the Wednesday session the New York delegation took little part in the proceedings, the attack on that state by other delegates clearly indicated hostile feeling on the part of the other delegations. Just what situation this ill feeling will bring about time alone will decide.

That the organization, however, has not been strengthened as a consequence of the differences that arose here, is something generally conceded to be a fact. The fight has split a number of states. However, the convention, although tardy in getting down to actual business, most of the important issues being decided by the executive committee behind closed doors, did develop many important points. That the general counsel will be selected within the next few weeks is certain. Just who will represent the organization at the music tax hearing has not been determined.

The address of Senator Walker, in defense of charges made against him, was not the determined one that he made before the New York Theatre Owners' Chamber of Commerce. The senator complained of a sore throat. His address was disappointing to most of those who had heard him before. He made charges, but substantiated only a few. He did say that he had ample evidence to prove most of the charges he hurled at Cohen and members of the executive committee, but he did not submit it.

It had been expected and rumored that the New York delegation held "an ace in the hole" for the Tuesday session, but this did not materialize. Considerable commotion resulted after Cohen had replied to Walker's charges, the New York delegation succeeding in getting certain amendments through, but it was evident after these amendments were adopted that Cohen would be re-elected in spite of the opposition of delegates from his own state.

William Brandt of New York was the most active Walker worker. Charles L. O'Reilly fought determinedly, but Sam Berman had nothing to say. That Willard Patterson had allied himself with the New York delegation was apparent as a consequence of deliberations during the Wednesday session. With Julian Brylawski of Washington in the chair during the elections, Patterson demanded the right to explain a situation that had developed among the Georgia delegates, but the chairman refused to recognize him, saying that "we are finished with the State of Georgia."

"Yes, you are right, Mr. Chairman, you are finished with the State of Georgia." replied the Atlantan.

But Georgia was not the only state that split as a result of the New York fight, for disagreements also arose among the Missouri and Western Pennsylvania delegations, although the latter voted unanimously for Cohen. Chairman Brylawski was attacked by both factions. Even the most loyal supporters of the organization charged that the "steam-roller tactics" were the most disgraceful ever witnessed. The executive committee also was charged with breaking facts and acting unconstitutionally, but to these charges the chairman, under prompting of Parliamentarian Clarence Cannon, of the House of Representatives, and M. J. O'Toole, of Scranton, Pa., ruled that the proceedings were legal and in compliance with the rules previously drawn up by the rules committee and adopted by the convention.

As to the constitutionality of the proceedings, Mr. Brylawski ruled that inasmuch as a constitution had been adopted by the executive committee on Sunday, May 7, the proceedings were proper and consistent with provisions contained in that document. But the point was made that the delegates had not been given the opportunity to discuss the merits of the constitution. The chairman replied that the executive committee had passed on the instrument and that "was sufficient." A demonstration of riot-size proportions broke loose, but it was even for the reason that the opposition lost out and the elections resulted.

Among the other important issues that came up for discussion during the convention were the following:

The elimination of non-theatrical competition.

The elimination of the road-showing of pictures which was characterized as "unfair competition that is driving the exhibitor against the wall and making it impossible for him to properly cater to his public."

The establishment of service stations in each exchange center throughout the country, with a special representative in charge under the supervision of the national headquarters.

The elimination of deposits on pictures.

The inauguration of a nation-wide campaign against legitimate stock sellers and the affiliation with other organizations in putting an end to this practice. A special department with local representatives will be established for this purpose.

Fight against "trustification."

Investigation into the cost of accessories and a demand for a big decrease in their prices. This investigation will be conducted by a special committee and it is intended to effect some sort of arrangement with producers whereby the accessories will be given at virtually cost price.

Protest against the exhibition of any picture or pictures showing Peggy Joyce, the ex-chorus girl, one of whose admirers recently committed suicide in Paris. It was stated that a persistent rumor was afloat that she was shortly to be starred in pictures. The exhibitors passed a resolution condemning the making of any such pictures and pledged their influence in bringing about the defeat of any such intention of any producer by closing their houses against the exhibition of such films.

Further use for the screens of the country by civic organizations for the advancement of civic life.

Co-operation with Women's Clubs of America and joining with them in movements purposed to better conditions in this country.

Nation-wide fight against censorship with every effort concentrated on its repeal in states where it is in force. This work will be in charge of a special committee.

While much bitter feeling did exist among certain delegates, they did not permit these differences to interfere with their duties as American citizens and they not only offered the government use of the screens for whatever purpose required to promote the general welfare of the nation, but also remembered the brave lads who crossed the seas in the World War. The soldiers were paid a splendid tribute in more ways than one. But the most significant and impressive of all was the placing of a wreath on the grave of the Unknown Soldier at Arlington Cemetery in Arlington, Va., on Friday morning by delegates and their ladies, led by Mrs. A. R. Pramer, head of the ladies' committee.

Another memorable feature was the meeting of the President and Mrs. Harding at the White House by the delegates. It had been intended that the President would address the delegates, but previous engagements prevented him from doing so.

Will Hays, president of the Motion Picture Producers and Distributors Association, officially addressed the M. P. T. O. A. at the banquet held in the Salon Des Nations, Washington Hotel, on Wednesday night. Mr. Hays made a splendid impression and there was little doubt among the exhibitors but that he was the right man in the right place and it was decided that his and the exhibitor organization co-operate on mat-newly-elected president was completely

Hays paid a fine tribute to the national exhibitors' organization. The keynote of his address was "confidence and co-operation." Other distinguished speakers at the banquet were M. J. O'Toole, who acted as toastmaster and chairman of the M. P. T. O. A. Public Service Department; Judge Murphy, counsel of the Michigan M. P. T. O.; Assistant Secretary of Labor Henning, Dr. Francis Holley of Washington and an active worker of the M. P. T. O. A. Public Service Department; Secretary of the Navy Denby, Governor J. O. Prenus of Minnesota, Adolph Zukor of New York, President Cohen of New York, W. W. Hodkinson of New York, and Marcus Loew of New York.

Following Cohen's spirited address, Morris Needles of New York presented the president with a gold watch. The newly-elected president was completely surprised and the presentation furnished a dramatic climax to a most trying day in which Cohen had been made a target of verbal attack by some of the New York delegates. However, he was given an ovation and responded eloquently.

Important among the many interesting statements made at the banquet, which is reported elsewhere in this section, was that of Mr. Zukor in which he expressed the hope that the next convention would be one not only "of the Motion Picture Theatre Owners, but also a convention of the Motion Picture Theatre Owners together with the whole motion picture industry."

Because of the Walker controversy time was wasted. The controversy held the attention of the delegates for two full days. On the third day the elections were held, but because of the banquet in the evening it was necessary to adjourn early. On Thursday the first real business of the convention was transacted, but again an early adjournment was necessary and indications at midnight on Thursday were that the convention would not adjourn until late Friday night.

Many of the delegates began leaving Washington on Wednesday night and quite a few left Thursday. However, the convention was the largest attended and historically the most important ever held since the inception of the organization.

Chicago was selected as the next convention city. San Francisco, too, sought the convention of 1923, but withdrew its application when it was evident that the Windy City was the inevitable selection.

Steamroller Tactics Bar New Yorkers from Chance to Address Convention

MUCH to the surprise of delegates to the convention, President Cohen, at Monday's session, invited Senators Walker, O'Reilly and Berman and others who had figured prominently in the anti-Cohen movement to appear before the convention Tuesday afternoon at 1 o'clock and submit their charges.

The invitation was received in noisy fashion, delegates and their guests applauding Cohen loudly. The demonstration bordered on a panic when members of the Walker faction attempted to speak. Filibuster tactics were resorted to unsuccessfully, the Cohen crowd insisting that a motion extending the invitation be put to a vote. O'Reilly made several vain efforts to talk, but was not recognized by the chairman. William Brandt, former chairman of the Theatre Owners Chamber of Commerce of New York, finally was recognized by the chair. He made a vain effort to talk, his remarks being drowned by the cries of the delegates who were insistent that the invitation motion be put to a vote.

Dictation Charge Made

Cries of "Hurray for Cohen" and "Let's call it a day and start off tomorrow" filled the noisy Hall of Nations of the Hotel Washington. Usually cool exhibitors jumped out of their seats when members of the New York delegation vainly protested against the "steamroller" tactics which were resorted to. The New York delegation tried to combat the charge made on the convention floor earlier in the day that "New York was trying to dictate to the rest of the country." Mr. Brandt answered the charge with the declaration that a "look at the books of the M. P. T. O. A. shows that no organization but that in New York seems to any way contribute to the national treasury." To this remark the delegates seemed to take exception and Brandt was forced to quit because of the noise resultant from the wholesale yelling, "Put the motion to a vote."

Leo Brecker, another New York exhibitor, succeeded in forcing his way down the centre aisle, crowded with excited exhibitors seeking to force the motion to a vote. He rushed onto the platform and expressed "surprise that the president should malign men who had not even been heard."

Edelhertz Asks Fair Play

General Bernard Edelhertz, also of New York, rushed onto the platform after five minutes of earnest effort to gain recognition by the chairman, who was trying to restore order.

"Gentlemen, gentlemen!" shouted Mr. Edelhertz, "this is the most disgraceful demonstration I have ever witnessed. Where is your sense of fair play? Are you not men? If you are, then, by God, act like men. Where is your sense of fair play and good judgment? You have heard charges made against certain men, particularly against Senator Walker. He isn't here and——"

Here a group of exhibitors in the rear of the room yelled demands that the speaker "be seated." But the chair ignored them.

"Gentlemen, I am sorry for you," resumed the interrupted speaker. "You must reserve judgment until you hear all sides. You are extending an invitation to men who will be heard tomorrow and yet by your actions here now you convict them before they have been given a chance to speak. Wait until tomorrow. I am pleading for fair play——"

Here again a noisy interruption prompted the speaker to glare threateningly at a group of exhibitors in one corner of the hall, who were loudly talking and heckling him.

Then Mr. Edelhertz resumed:

"I'm just appealing for fair play. If we can't get that at least, why there is no use in continuing."

SYDNEY S. COHEN
Who was re-elected for a third term as President of the M. P. T. O. A.

GLENN HARPER
First Vice-President

And he stepped down from the platform.

No Chance for O'Reilly

Mr. Cohen called then on Mr. O'Reilly, who had been calling for the chance to speak. But when Mr. O'Reilly started, the demonstration again attained a noisy aspect.

"Gentlemen, gentlemen," shouted Cohen, trying to quiet the crowd.

"Mr. Chairman, I want——"

But before Mr. O'Reilly could complete the sentence, the excitement became so intense that he sat down, realizing the futility of trying to address the convention.

The invitation motion was then put to a vote and passed.

Until Cohen explained his side of the controversy the convention was quiet and peaceful. The delegates listened attentively to every speaker and demonstrated remarkable patience during the reading of the 13,000-word report of President Cohen. Many important suggestions were embodied in the report and these suggestions were slated for consideration by the delegates in future sessions of the convention.

All Seats Occupied

Every seat in the convention hall was occupied at 12:45 o'clock by delegates, their wives, sweethearts, families and friends and film men. While hundreds of exhibitors had arrived at the various hotels by Sunday night, it was not until early Monday morning that the railroads dumped their heaviest load of humanity into this city. Fully 2,000 people were crowded into the hall. By 1 o'clock, the time set for the opening of the convention, all was in readiness for the firing of the opening gun.

The famous orchestra from the Metropolitan Theatre here entertained from noon until ten minutes of two when President Cohen, together with other officials of the national organizations and members of the committees which made preparations for the convention, marched down the centre aisle amid applause that lasted for several minutes. The New York delegation took no part in this rousing reception to Cohen, however.

At 1:54 President Cohen pounded the gavel that marked the opening of the third annual convention of the Motion Picture Theatre Owners of America. Invocation was pronounced by the Rev. James Shera Montgomery, chaiplain of the House of Representatives, who urged harmony, unity and co-operation among the exhibitors.

Brylawski Welcomes

A. Julian Brylawski, a member of the national executive committee from Washington, and chairman of the committee in charge of the preliminary work for the convention, was introduced. He welcomed the delegates, their womenfolk and guests to Washington, "not as strangers but as neighbors," calling attention to the fact that every citizen in the United States has an interest in the Capital and should consider it as his other home.

JOSEPH MOGLER
Second Vice-President

Mr. Brylawski made a strong plea for peace and harmony among the exhibitors, pointing out the necessity of co-operation.

"We Washington exhibitors," said Mr. Brylawski, "cannot offer you the key to the city, but we can offer you the hearts of the theatre owners of the District of Columbia. Our aims are one. Peace and freedom we must find. And it is in peace that we, your neighbors in Washington, bid you welcome here and in peace also we bid you stay."

In turn he introduced the following local exhibitors who had worked on the plans preliminary to the convention: Sidney Lust, S. M. Boyd, Nelson B. Bell, Thomas Grant, Harry M. Crandall, Lawrence Beatus, M. David, Maurice Davis, Mark Gates, W. C. Murphy, Fritz Hoffman and Earl Dorsey. All were enthusiastically received.

Sidney Lust read the program outlining the arrangements that had been made for the entertainment of the exhibitors and women. He called attention to the national accessories exhibit in the Coliseum, inviting all to visit it.

Hays Gets First Laugh

Theodore L. Hays of Minneapolis was recognized by the chair and he extended the thanks of the exhibitors to Mr. Brylawski and the local committees for their efficient work, stating that the Minnesota delegation could realize from their experience of last year just what hard work the committee had to contend with. He thanked the committee "particularly for the ideal weather it had provided" and apologized for the hot weather that greeted them in Minneapolis. The first laugh of the convention came with his apologetically humorous remark disclaiming all "responsibility for the intense heat."

Ed H. Bingham of Indianapolis, a member of the executive committee, read a letter from President Harding. Mr. Bingham explained that it had been intended that George F. Christian, Mr. Harding's secretary, deliver the address of welcome, but the latter was not able to attend.

The President expressed his "conviction that your organization in seeking to open lines of public service is moving precisely in the right direction. Just as the press, though of necessity a business enterprise first, is always a potent force in behalf of the public interest, so I am very sure that the screen will most securely establish itself as an accepted and useful factor in national life in proportion as it shall recognize its duty in behalf of the widest concerns of the community. It possesses potentialities of vast service, civic, educational, moral. . . . . Because of your strong beliefs in this direction, I am much gratified to know of the plans for your department of public service."

C. A. LICK
Third Vice-President

United States Senator Robert L. Owen of Oklahoma was then introduced as one of "the best friends of the exhibitor" and "father" of the Federal Reserve Bank. He stated that it was a good thing to hold the convention in Washington so that Congress might better become acquainted with the activities of the picture theatre owners and their possibilities and potentialities as a great force, adding that it gave him pleasure to present in the Senate the resolution opening the theatres for the showing of vocational training and other instructive films.

"You have need for co-operation," said the senator, "for the co-operation of the government, and are able to serve the government."

He called attention to the evils that come through ignorance and to the fact that on examining youths of the country for military service 20 per cent were found to be unable to read or write. He emphasized the point that the motion picture would reach even these, stating, "you have the opportunity to instruct even those who cannot read or write and impress upon them the lessons of patriotism, liberty and justice, and possess the power of rendering greater service to the country than any other force, bar none."

This statement was received with hearty applause.

Public Service Work

Senator Owen maintained that the theatre owners deserved and were entitled to the co-operation of the government and that their (exhibitors') demands should be given every consideration. At the conclusion of his speech he was greeted with three cheers and escorted from the platform by a committee of three, Gus Schmidt of Indianapolis, Paul Jones and Hassinger of Pittsburgh.

M. J. O'Toole, of Scranton, Pa., chairman of the Public Service Committee, responded to Senator Owens' address of welcome on behalf of the exhibitor organization.

Mr. O'Toole told of the work of the public service department of the organization. He said that his committee has in preparation a booklet to help in making the screen of greater value to the government and to the people. He called attention to the fact that the United States Senate is the greatest lawmaking body today in the world, referring praisingly to Oklahoma. He called attention to his twenty years' experience as newspaper editor and predicted the extension of freedom of the press to eventually include the screen, stating that the screen is in reality a press and that the "screen press" should also be like the newspaper press, free from censorship.

President's Report

President Cohen then delivered his annual report, which follows, in part:

"In any attempt to cover the manifold elements associated with the work of the Motion Picture Theatre Owners of America, we find that so many subjects intrude that the task becomes at once a very difficult one. But we can, however, in as brief a way as circumstances will permit, cover a considerable portion of this work and review some, at least, of the activities of the past year. Our thoughts, of course, are more on the future, but in order that we may know what to do in the time to come, we must have a very comprehensive idea of what we have already done, so as to profit both on the successes we have attained and the mistakes we might have made.

"The Motion Picture Theatre Owners of America have advanced in the public estimation to the very first position in this great industry, especially in the point of public service. The position of the Motion Picture Theatre Owners in their direct contact with the people, catering to millions of Americans daily along amusement, educational and other lines, gives us that added influence and prestige and places us in this conspicuous position in the foreground of our business.

"During the past year, the Motion Picture Theatre Owners of America have made many substantial advances aside from the fact that our organization has increased in numbers and general influence. Many state units have been established, and we have now a membership in almost every state in the Union and in each case an operating executive body.

Tax Repeal

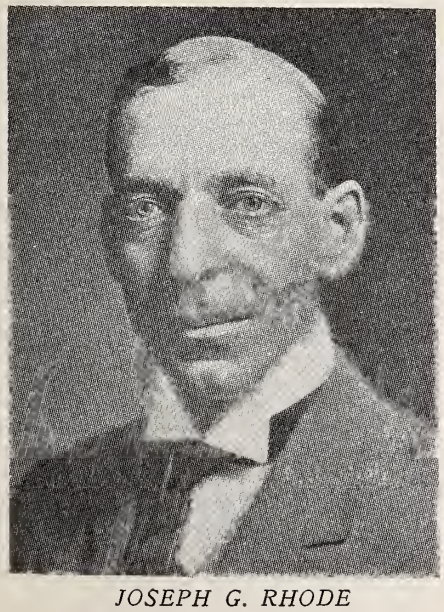
"Our organization, during the special session of Congress, concentrated its efforts upon the repeal of the 5 per cent. film tax. Many letters, or the copies of the Exhibitors Bulletin which have been often sent to you, have made you entirely familiar with that phase of our work. It required many extraordinary moves to accomplish this but through the wonderful co-operation given us by the individual theatre owner in all parts of the country, we were able to bring this situation in such a favorable way to the attention of Congress as to cause those in charge of the revenue bills in the United States Senate especially, to see the virtue of our request and aid us in bringing about the repeal of this tax. It is estimated that this repeal saves the Motion Picture Theatre Owners of the United States between $6,000,000 and $7,000,000 annually. This repeal went into effect January 1, 1922. Since that time no film tax has been paid and theatre owners have been saved this amount.

"Continuing the work started previous to the Minneapolis convention of June, 1921, your organization has succeeded in effecting a number of substantial adjustments with various film companies and especially with the Famous Players-Lasky Corporation and First National. We had a number of meetings with President Adolph Zukor of the Famous Players Lasky Corporation, and the result of this, together with matters affecting Associated First National Pictures, Inc., will be made the subject of special reports to be submitted to you by committees of the organization.

Movie Chats

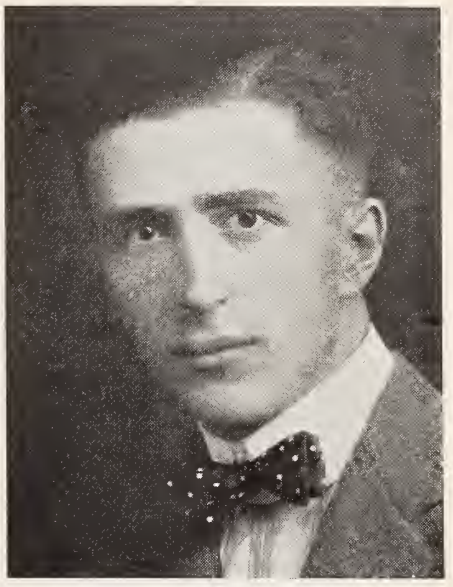
"Since our last convention we have extended our efforts substantially in the direction of a screen press. Arrangements have been made with the Kineto Company of America to produce the Official Urban Movie Chats, a one reel weekly feature which is the screen organ of the Motion Picture Theatre Owners of America. The success which has attended this departure is so extraordinary as to be really phenomenal. We have gone beyond our most sanguine expectations in the matter of booking this reel and it now has almost as wide a circulation as any other weekly feature in the United States. This is especially gratifying in view of the fact that we have only been engaged in this work for about three months. A complete and comprehensive report of Official Urban Movie Chats will be made to this convention.

"An effort has been made during the year to effect some advances in the direction of a



JOSEPH G. RHODE
Fourth Vice-President

JOHN T. COLLINS
Treasurer



M. VAN PRAAG
Recording Secretary

Moving Picture World Special Photograph of M. P. T. O. A. National

national censorship. One phase of this has been the introduction of a resolution in Congress by United States Senator Myer of Montana, proposing an investigation of the motion picture business. At the hearings before a special Senate committee on this resolution, representatives of reform organizations sought to establish as a fact the necessity for such regulation. This effort of theirs was not attended by much success, and while representatives of the motion picture business were ready to offer many more arguments than were introduced to set aside this contention, it remained, however, for Senator Ashurst of Arizona and Senator Shortridge of California to completely refute the contentions of advocates of the Myer resolution.

"The imposition of a music tax on theatre owners for having certain musical compositions played in their theatres, has become an evil which will require drastic action. A certain combination of publishers of music, operating with a few selected composers, essays to control the music situation in the country and impose such levies as may be agreeable to them upon those who use any part of the music they claim is copyrighted. Music and song have always been among a nation's freest elements. It was not until recently that any attempt was made to place an embargo on this vitalizing phase of national life. Nothing so stimulates and nerves men and women into lines of patriotic activity as does music and song.

"Francis Scott Key wrote 'The Star Spangled Banner' and gave it to the nation. No music tax was ever charged for the privilege of rendering its inspiring notes. Others in like form have added to the store of our nation's music without permitting some combination of publishers, who have no musical genius themselves but simply coin that of others into dollars, to tax the people of the nation for the privilege of singing or playing it.

"The dollar alone marks the time for the music trust. Merit in composition from the standpoint of helpful stimulation mentally and morally has no place with this trust. Because its processes strangled lofty effort, it has held American musical talent to the lower levels and gave us many compositions which tend more to debase than elevate, to demoralize rather than uplift and edify. This group has placed the nation on a jazz basis because of its throttling influence along the whole range of musical effort. To what extent this baneful process has effected national morals is a question the people generally must consider.

Before Congress

"The Motion Picture Theatre Owners of America have brought these facts before Congress, and Congressman Florian A. Lampert of Wisconsin, chairman of the patents committee of the House of Representatives, has a bill now before Congress effecting certain modifications in the copyright laws which will prevent the imposition of this music tax on theatres and also, to a certain extent, loosen the grip of this music trust on American genius.

"A hearing will be held in Washington on the Lampert bill this month. I strongly urge every theatre owner to see the senators from his state and the members of Congress from his district and urge them to vote for the Lampert bill. It draws the fangs of the music trust to some extent and its passage

Convention Taken by a World Photographer at the Opening Session

will exert a favorable influence on music composing throughout the country.

"We have 15,000 motion picture theatres in the United States subject to the exactions of the music trust. All other theatres, hotels, musical organizations and even radiograph users are also being made the victims of this trust.

Clearing House

"We can through the Motion Picture Theatre Owners of America, establish what might be termed a clearing house for musical compositions. Let us invite all composers in the nation to use our organization as a means of getting their compositions to the public. We can guarantee them an outlet which will be nation-wide in character. Establish a music department in connection with the Motion Picture Theatre Owners of America. Develop this so that definite connection will be had with printers who can handle musical compositions, and any competent printer can do this. Then arrange with the music stores to sell these compositions and also sell the same to our members. We can advertise the compositions in our theatres, giving it the widest possible kind of publicity in this relation and bring these musical selections to the personal attention, in demonstrated form of millions of people daily.

"Let the music trust keep all the music it has and all it can get from its favorite composers will have an outlet for their pieces, national in character. No theatre owner will use one line of a music trust composition because we will have an abundance of better music of our own. Let us give this music to the American public free of all levies—tax or bounty—just charging for the composition the ordinary music store price.

In this way we can crush the music trust, give a nation-wide stimulation to independent composers' efforts and revive good, inspiring music in the United States in a manner hitherto unheard of. We will exalt and dignify American music.

Asks for Committee

"We have the outlet, the avenues for advertising and demonstration, the direct contact with millions of people. We can secure the services of the composer as we can arrange with all on a royalty basis or other satisfactory way, and we can easily publish selected compositions and get all out to the trade. The American public will welcome this relief from music trust exactions and stand by us in this matter.

"I recommend that this convention appoint a committee to deal with this music tax proposition and to take into account all of its elements. This committee should work out all details associated with the establishment of an independent publishing and distributing music department connected with the Motion Picture Theatre Owners of America, and report to this convention later in the week.

"We must keep in mind the fact that as theatre owners we constitute the point of contact with the public and that anything affecting the industry which becomes a matter for public notoriety, of necessity involves our position in the public minds because the people generally know no other factors in our industry. They meet with an associate with the theatre owner daily. To them the producer is a vague personage, while that which is called

the distributor is entirely intangible to the general public. Not one person in every hundred, outside of our own business, could give anything like an intelligent explanation of what these different elements in our industry mean, and the same thing in a general way would apply to any other large business having different departments.

Educate the Public

"It is, however, our duty to so present this situation to the American people so that they will know definitely that the theatre owner with whom they come in contact daily, and the only factor in the business with which they have any direct affiliation, is in no sense directly or indirectly responsible for any of these conditions. The necessity, however, for cleaning up this business at its source confronts us. The task is not what might be called an overwhelming one, as it admits of practical performance if we, as theatre owners, take hold of the situation in the proper way.

"We are business men and women, understanding the various elements of our daily routine, knowing with whom we are dealing on the one hand for pictures and how these deals are consummated, and having all of this knowledge and understanding of the various divisions of our business, we should be, and we are, in a position to adjust anything of an objectionable or improper nature that may exist within the industry.

Reference Library

"During the past year the necessity for a reference library has been very apparent at the headquarters of the Motion Picture Theatre Owners of America. As I indicate in another section, we are actually cramped for room and must extend our physical quarters in order that we may take into account every necessary phase of this rapidly multiplying work. Occasions come to the front daily at headquarters where the necessity for some definite information which could be encompassed within the sphere of a reference library, confronts us and we are obliged to seek this information at other quarters, occasioning painful delays, where if we had such a library we could attend to it right on the spot.

"In this library, we would maintain statistics with reference to national, state and local legislative service. We would be able to at all times answer any questions affecting laws or regulations of any description that might tend to affect our business in any part of the United States. Using the national headquarters in this relation as a clearing house, it is easy to see how rapidly we could bring about favorable conditions in different sections where we are now entirely at a loss with respect to our action because of lack of definite information.

"Everything connected with the organization, in the nation, the forty-eight states, and in the many cities of these states, could be classified, indexed and placed in the different divisions so that we would at any time be able to secure the information we might desire, and at the same time, be able to supply it readily to any part of the country.

"It will be necessary during the coming year for your national organization to take a decisive line of action with respect to censorship and other moves in different states, and in this relation we should have the necessary lines of information. More time is lost at times looking for the things we need than it takes to perform the same after having acquired the information. We want to make everything at national headquarters move with rapidity and decision so that every theatre owner in the United States will have his or her interests cared for without any delay.

"Information relative to producing companies, distributing elements and other phases of our work will be handled through this library and, in fact, it will be so comprehensive in character as to take into account almost every element connected with our industry. To do this will require the establishment of a library and the appointment of a librarian. Naturally, this will require the expenditure of money, and I am going to ask the delegates to this convention to determine exactly what they want done in this relation. A committee will be named dealing with this situation.

Budget System

"I believe that we must now install the budget system in the handling of our business affairs. This will involve the creation of different departments within the organization, all of which will handle specific lines of work and can be bound together in a common union under the direction of the national executive committee. Each of these divisions will have, or ought to have, certain specific appropriations so that those in charge may know exactly how far they will be able to go into this or that line of endeavor without encountering the danger of a deficit.

"Keeping the money of the organization in a single fund is not satisfactory now on account of the rapid development of the Motion Picture Theatre Owners of America, and the necessity of handling its work through departments. So I therefore recommend the establishment of a budget system which will enable us to handle our affairs in a very definite and concise manner with lines of responsibility clear out and determined. This matter has been so arranged as to be referred to a special ways and means committee, the report of which will be presented to you before the adjournment of this convention.

Board of Review

"One of the features of the coming year to which I have been giving considerable attention is the formation of what might be termed a Board of Review within the Motion Picture Theatre Owners of America. The object of this Board of Review would be to inspect and review new pictures, not only for the purpose of removing from the film any objectionable matter, but also to pass judgment as far as practicable upon the exhibition value of the same and thus give our members an opportunity to avoid being imposed upon by excess rental prices. The entire purpose of such a board would be to operate as a specific guarantee to the public, and also entirely protect the interests of the theatre owner.

"Under such conditions, pictures of doubtful value could not be imposed upon the theatre owner at fanciful prices, as the unified condition of our organization would make it impossible for such pictures to be marketed to advantage if the same met with disapproval of this board. When it would be manifest that our purpose along this line was so pronounced as to take into account all new feature pictures which would come up to the requirements we set, and meet the standards established by this board.

"In that way, we would set aside a considerable part of the tendency to impose upon the exhibitor, as the producers thus co-operating would find it to their advantage to present only such pictures as would be entirely acceptable and at prices which would guarantee them fair returns and also make it possible for the Theatre Owner to secure such profits as would enable him to carry on his business.

Two-Fold Purpose

"We aim to accomplish definitely a two-fold purpose in this relation. First, we will entirely

President's Letter of Welcome

PRESIDENT HARDING, contrary to expectations, did not welcome the M. P. T. O. A. delegates to Washington, D. C., because of previous engagements. However, he welcomed the delegates by the following letter, addressed to Sydney S. Cohen, which was read at the opening session of the convention:

"In extending greeting to the national convention of Motion Picture Theatre Owners, I take pleasure in expressing my conviction that your organization is moving in precisely the right direction in seeking to open lines of public service. Just as the Press, though of necessity a business enterprise first, is always a potent force in behalf of the public interest, so I am very sure that the screen will most securely establish itself as an accepted and useful factor in national life, in proportion as it shall recognize its duty in behalf of the widest concerns of the community. It possesses potentialities of vast service, civic, educational, moral. To fail in achieving as much as possible along these lines would be very certain to weaken the public confidence in its direction and purposes. Nowadays, no instrumentality that possesses such possibilities of usefulness dares ignore them, because the need for enlisting every useful influence is too great.

"Because of my strong beliefs in this direction, I am much gratified to know of the plans for your Department of Public Service. I agree with those educators and publicists who have become convinced that this is a real forward movement in education, which, rightly directed, may be made a complement to the system of public education. To present on the screen the industrial, commercial and intellectual activities of the country cannot but widen the vision of the great audience that you daily serve.

"It is my earnest hope, therefore, that your plans may develop greatly and that the measure of cooperation needed to realize their utmost advantages, may be freely accorded by the community at large.

"It would have been a pleasure to me, had it been possible, to attend some of your sessions and to voice to you my sentiments along the lines here suggested. I am sorry that public engagements seem to make that impossible, and therefore I am asking you and your associates to accept this expression in lieu of a personal greeting.

"Very sincerely,

"WARREN G. HARDING."

safeguard the theatre-going public against shows of an objectionable character, just as a newspaper editor would prevent publication of matter in his paper which would be out of harmony with the tastes of the community. We would further make it certain that wholesome and high grade pictures would be shown, as we would not only insist upon the absence of objectionable features, but we would demand the presence of such high grade elements as would give the picture a place in the very first division as far as practicable.

"Of course, it is impossible to guarantee entirely first class pictures all of the time, but we believe that through such co-operation a much better kind of picture would result and that the American public would be advantaged to that extent.

"Our second purpose is to take care of the theatre owner in every possible way. He would no longer be a victim of pictures handed to him by producing elements or distributors with the imperious demand that he pay and play or do without a film. Through the Motion Picture Theatre Owners of America, he would be able to take a part in the production of pictures by this co-operating phase of our agreements, and in that way know in advance what he was liable to receive, and about what value the same would be to him from a box office point of view. This would clear up a great many difficulties now confronting the theatre owner and the creating discord and other unprofitable conditions within the industry.

District Leaders

"In all lines of endeavor there are certain people involved who, because of natural adaptability and for other reasons, take a more conspicuous part than others. This is the case in the Motion Picture Theatre Owners of America. Organization is to some people a very natural condition. They like it, desire to take an important part in its affairs and are willing to freely give the time and the talent necessary to make it a success in the different sections.

"In this connection, I am not referring definitely to your national or state officers. I am taking into consideration the active, energetic, self-effacing theatre owner down the lines, the element upon which this organization has been built.

"Our business is of comparative recent growth and development. We have naturally within the ranks of our theatre owners a great many people who up to their accession into this business have been engaged in other lines of trade or endeavor, and therefore are not fully cognizant all of the time of the different phases and possibilities of the motion picture theatre. This is not their fault, as they are indeed wonderful people who have made majestic advances and are entitled to every possible credit.

"It is the purpose of your national officers, however, to stabilize this business for the good of all. Where any theatre owner or group of theatre owners are in any need of advice or assistance in any way, we feel that that help should come to them, and it is for the purpose of providing the means to thus aid them that I am now discussing that phase of the situation.

Lack Direct Contact

"Through your national organization, the state bodies and the district or zone units, you have been able to accomplish a great deal and, no doubt, operating along these lines will do much more in the future. But there is still a lack of direct contact in localities which we feel should be supplied by this convention.

"I, therefore, suggest the advisability of permitting your national officers, co-operating with the state and other bodies, to name district leaders or what might be called key leaders in different sections, whose duty it will be to take into account local conditions, pay special attention to anything that might come up affecting the welfare of the theatre owner and then transmit it to other theatre owners in that district in as concise and practical a way as possible. In this way, local legislative matters, local regulations of all characters, local daylight saving rules, carnival interferences and a multitude of other conditions which are peculiarly local in character, can receive expert attention and all theatre owners in these affected localities brought into vigorous action in affecting the necessary changes.

What They Could Do

"Such district leaders would take into account all phases of public service work of our organization. They would study up that situation with respect to its local application and then, accepting from the national and state bodies such advices as they might have, apply the same to the localities in question with such modifications and readjustments as the situations there might demand.

"In this way, we would be able to comprehend more completely the needs of each locality and make our general programs more effective. It must be plain to all that the national line of contact is of necessity very general in character. The same may be said of state programs. No two localities in the United States have precisely the same elements, and any program, however well presented and adapted in a general sense, must be made to fit into local conditions in order to be effective.

"I therefore strongly urge the necessity of this district co-operation. It will bring about a better feeling all through the United States. The key exhibitor or district leader will be in a position at all times to suggest to your national and state officers, lines of conduct which will be beneficial to his locality and will in all probability fit, with necessary changes, into the interests of other localities.

"Since our last convention we have developed and extended our public service work in many ways. Our aim is, and always has been, to make the motion picture theatre the community center of a most pronounced character and to carry this into practical effect, we have established close associations with the officialdom of nation, state and community. In this relation, the closest of associations have been effected with the leaders in our national government, beginning with the President of the United States and extending through each division as far as practicable and comprehending in that relation as much of the real work as our theatres have been able to handle. Some of this, of course, needs to be systematized in order that the maximum results may be obtained, but we have made very gratifying advances along these lines and have been able to achieve marked progress in each division.

"I earnestly urge every theatre owner in the United States to make this work a distinct part of his daily program. In that relation, I mean to have such a close affiliation with the community in which he or she resides that everything appertaining to the people there shall receive such proper expression upon the screen of the theatre as to most fully conserve the community needs.

An Example

"In many instances, we have preserved the inauguration of this service with photographs. We have at national headquarters one taken at the Baker Theatre in Dover, N. J., conducted by President Woodhull of the Motion Picture Theatre Owners of that state. Mr. Woodhull invited the co-operation of the school

News Bits Picked at the Convention

WASHINGTON.—Pathe, Inc., will distribute Screen Snapshots, now being State righted by C. B. C. Film Sales Corporation. This is the series of one reelers that Harry and Jack Cohn and Joe Brandt have been successfully producing and distributing.

The Sherlock Holmes series of two-reelers, made by Stoll in England, for a time threatened to bring about a serious fight between Alexander Film Corporation and Educational, but it was learned here that the differences have been settled to the satisfaction of all concerned and that Educational will handle the series.

Many of the big exhibitors here are of the opinion that the only way to encourage business is to go after it and for that reason most of them are planning special attractions over the summer months. 'Tis said that the Chicago exhibitors have guaranteed Will Rogers $5,000 a week for personal appearances. Kitty Gordon, too, has been engaged. Both will do a special act.

Representatives of the D. W. Griffith organization here made it known that that producer will return to England shortly and make two productions there. He will be financially backed by the British faction and assumes no risk whatsoever.

Three cities—Los Angeles, San Francisco and Chicago are seeking the 1923 convention of the Motion Picture Theatre Owners of America. The Chicago delegation seemed to have made the most impressive showing.

Marcus Loew, who attended the convention, stated that he is through building theatres. Despite the depression, Loew stated that his houses are doing fairly well.

According to a persistent and undenied rumor Senator James J. Walker, erstwhile counsel of the Motion Picture Theatre Owners of America, has been offered the presidency of the new national organization being formed by all branches of show business. His position in show business, if he accepts this job, would be similar to that which Hays holds in the picture industry.

New M. P. T. O. A. Officers

President—Sydney S. Cohen
First Vice-President—Glenn Harper
Second Vice-President—Joseph Mogler
Third Vice-President—C. A. Lick
Fourth Vice-President—Joseph Rhode
Recording Secretary—M. Van Praag
Treasurer—J. T. Collins

authorities in Dover and through the public service department of the Motion Picture Theatre Owners of America, inaugurated a public service system in that city on February 4, 1922.

"He invited the mayor, members of the council, members of the board of education, school teachers generally, and all citizens who were interested in this great work. As a result, his theatre, one of the largest in that section of the state, was crowded to the doors. The photograph reveals every seat taken, and it was impossible to accommodate all who wanted to be present. The same cordial feeling and pleasant association can be found everywhere. We desire to extend this line or service and carry it into effect in every school district in the United States.

Service Stations

"In order that the Motion Picture Theatre Owner in every section of the country may experience the benefit of quick adjustments in misunderstandings which might occur between himself and exchange managers, I strongly urge the establishment of what might be called service stations in each of the shipping territories, to be handled by a paid representative of the Motion Picture Theatre Owners of America and operating in conjunction with the state Motion Picture Theatre Owners.

"We can in such an event care for the interests of the Motion Picture Theatre Owner in a very definite way. When anything comes along requiring our attention it will be easy to centralize the effort toward correction, and in the event that it cannot be fully remedied on that point, at least it can be so assembled and gotten in shape as to be made much more acceptable for adjustment elsewhere.

"This service work can and will also comprehend state legislative campaigns where the interest of the theatre owner will be cared for at capital centers. This service station can act as a clearing-house for all information dealing with these subjects, and the proper and necessary preparations can always be made ahead by those interested, so that when legislative sessions come along we will be ready to take such action as may be necessary to fully safeguard our interests. A development of this service work for our theatre owners would be a possible formation of a commission embracing a certain number of theatre managers in the territory affected to meet with a like number of exchange managers.

As a Court

"This commission could act as a court to which all matters in dispute affecting the interests of the theatre and the exchange could be referred. The necessary amount of power would be extended to this court to make ready adjustments, and where this could not be done, an appeal could be taken to the national office of the Motion Picture Theatre Owners of America where a satisfactory settlement could in all probability be secured with the home offices of the distributing companies.

"This would produce a better understanding between the exhibitor and the exchange manager in his territory, make it plain all around that the interest of the theatre owner was being fully conserved and it would thus prevent certain impositions which under other conditions might come along. Exchange managers, realizing that no injustice would be tolerated, in the very nature of things would refrain from making any moves that would lead to difficulty. This should eliminate deposits, give us a more equitable business contract and lead to a better understanding.

"One of the most important problems confronting the Motion Picture Theatre Owners of America and theatrical interests generally, is the proposal to inaugurate a statewide censorship in Massachusetts this year. Fortunately, for all concerned, the matter is to be submitted to the people of the state for a decision. It is the first time that censorship in any form was subjected to a referendum. It places the matter clearly and squarely before the public and it will be our duty to so shape opinion in the State of Massachusetts as to render it certain that an adverse vote will be given by its people on the question of censorship.

Larger Offices

"The business of our national organization, as you know, is constantly extending. We have taken on a number of new phases, notably, public service, legislative activities, movie chats and the printing of a bulletin. This required the extension of our office space in New York City and even now with the added offices, we are very much crowded for room. This work is of such importance to the theatre owners of the country that we feel it should be handled in the most efficient manner possible.

"To do this requires more office space and additional help. We know what we want. We are very anxious to carry on this work in exact accordance with your wishes and for your special benefit, and we hope to have your co-operation in providing for these necessary extensions and lines of assistance.

"The question of non-theatrical enterprises in various sections of the country, is becoming somewhat serious and it will be necessary for us to take such moves as will entirely conserve the purpose of these institutions and yet so effect arrangements as not to interfere with the proper and legitimate activities of the theatre. Many of the producing companies are selling pictures direct to non-theatrical enterprises which come in direct competition with the theatre owner. The theatre owner makes it possible for these producing companies to exist, and it is very unfair to have this injurious competition thus inflicted.

"Our public service department is to some extent taking care of this. In some instances, churches, schools, clubhouses and other buildings are being used for the exhibition of films of various kinds. The theatre owner, realizing that this served a public need, very properly gave to the community the use of his theatre for such purposes. That in many cases obviated the necessity of exhibiting the pictures in other places outside of the theatre. It supplied all that the community required in this relation and operated to the direct advantage of the theatre owner and the people generally. It is perfectly plain that any exhibition of pictures in any community can be best handled in the theatre as the buildings are entirely adapted to this work.

"With the projection machine and the operator available, it makes it much easier for the parties interested to have any film presented to the public through our theatres. I would advise all theatre owners to read carefully the pamphlet on public service presented to them at this convention, and they will find in it suggestions which will enable them to curb to a great extent this presentation of non-theatrical films or other films at points other than their theatres and in direct competition with them. I would further say, that very definite steps will be taken to prevent as far as practicable, the extension of film courtesies to persons outside the theatrical business, especially films which are not distinctly educational or of a religious character.

Lower Film Rentals

"Theatre owners are forced into the position where they are unwillingly burning the candle at both ends. They are paying more for pictures and receiving less at the box office. Agencies associated with certain producers then offer insult to their intelligence by making public statements to the effect that one of the reforms they hope to bring about is lower admission prices. How can an exhibitor lower admission prices when the receipts are dropping already and the prices paid for pictures are increasing?

"United States Government reports sustain our contention in this relation. Actual figures from the Treasury Department are available. In 1920 the admission taxes paid to the government reached to $86,944,013, and in 1921 this tax was $82,633,093, or a falling off of over $4,310,000, or practically $43,000,000 of a decrease in revenue at the box office in 1921 as compared with 1920.

"The revenue derived from film rental tax in 1920 was $5,372,512. In 1921 the film rental tax advanced to $5,902,731, or over $530,000 more in 1921 than in 1920. At 5 per cent. on the total amount paid for film rentals, this means an increase in the cost of pictures to the Theatre Owners in 1921 of approximately $10,600,000.

Price Increased

"So it is very plain that while the theatre owners' revenue at the box office was reduced over $43,000,000 in 1921 as compared with 1920, the price of pictures was increased approximately $10,600,000 in 1921 as compared with 1920. The theatre lost in revenue and paid more for pictures, the difference in the net income being about $53,600,000 less in 1921 than in 1920. Any school child, familiar with the rudiments of arithmetic can easily figure this matter out.

"Yet in the face of this fact, elements connected with certain producers casting about for something to say to win applause, deliberately suggested ruin of the theatre owner by talking about lower admission prices when our business suffered a loss of $53,600,000 last year and may experience a correspondingly greater loss this year.

"Prices for pictures have advanced all out of proportion to the business necessities of the industry and must come down to sane levels. The effort to effect a corner on the producing end of the industry, so obvious in recent moves by the trust elements, means an increase in picture prices if permitted to become a fact. The Motion Picture Theatre Owners of America alone can save the American people from this trustification of this industry.

"We will secure lower film rentals. We will

do this through the organized power of the Motion Picture Theatre Owners of America in conjunction with out powerful ally—the American people. We will prevent the trustification of this business and the commercial and political control of the screen.

"Film rentals should be cut in half. At the recent convention of the Motion Picture Theatre Owners of New York State, a resolution was passed demanding a reduction of 33 1-3 per cent. Our observations prove that this reduction can even reach 50 per cent. and yet leave enough honest profit for the producer and distributor. One of the most practical ways of securing this reduction is to encourage independent production.

Cheaper Accessories

"We must also insist on cheaper accessories. Advertising matter has been boosted in price to the exhibitor. This will not be tolerated. We are advised that certain distributing factors have an association with printing offices where inordinate profits result because of the prices charged to exhibitors. We should not be obliged to pay from five to eight times the proper cost of a single photograph. Lithographs are forced upon us at fabulous prices. We know what these accessories cost and we know we are being victimized and literally robbed in this connection. The exhibitor must be protected from such piracy. The price of accessories must be cut down to a cost-plus basis.

With Producing Companies

"In conformity with the action of the Minneapolis convention, your national officers and executive board members have followed closely along in the work of effecting a better understanding between the Famous Players Lasky Corporation and Associated First National Pictures, Inc., and the theatre owner. Such negotiations are naturally subject to a variety of conditions. In our case we were forced to contend against elements we were unable to forsee when our report was made at Minneapolis. We there secured the positive promise of Adolph Zukor, president of Famous Players-Lasky, that certain moves made by his company would be discontinued. In the main, this promise was kept and the acquisition of theatres by that company in the manner then complained of, has stopped.

"But there were many other conditions which needed adjustment. We sought to cover this new ground and made some advances. The suit of the Federal Trade Commission against Famous Players-Lasky interfered with these negotiations. But our fixed purpose to continue the lines of action laid out at Minneapolis, so impressed itself upon this company that the theatre owners have been saved many moves of an adverse character which would certainly have been made if your organization did not bar the way.

First National

"In the case of First National, the unfair tactics of this concern were brought to the attention of exhibitors in different parts of the country. Conventions of theatre owners were attended at Boston, Toledo, Chicago, Peoria and Milwaukee, at which representatives of your national organization gave an extended review of the First National contracts and the plans and processes of that company. This had the effect of acquainting the theatre owner with the matter at issue and I feel it has resulted in securing better treatment for many exhibitors. But the work is not finished. Lack of human units in your national office and a brevity of funds made the intelligent and practical pursuit of this work impossible.

"Having forced First National into a defensive position, some people insisted on a continuance of the warfare until this company would be forced to suspend. There was danger in this move. It would inflict great hardship on many exhibitors. We were not concerned at all with the protests of the few who constituted the governing elements in First National, but we were concerned about the theatre owners who were so affiliated with First National as to have their investments imperilled by any destructive move. At the sacrifice of disagreeing with some people and thus losing their co-operation, we followed more constructive lines in dealing with First National.

"It was perfectly plain to your national officers that some of this insistence that First National be pursued came from one or more of the producing companies. Selfishly inclined and seeking to establish a more centralized control of the industry, these elements naturally wanted to break First National and hoped to use our organization as a means to that end. But we saw no good results for the theatre owner in making such a move. We wanted to take constructive action and intend to do this in dealing with all producing and distributing companies.

"The suggested move to have the carrying business of this industry conducted through a privately owned express company in opposition to the Parcels Post of the national government, does not meet with our approval. The government appropriates money annually to handle this business. It is the largest business in the world, dealing with 100,000,000 people here and the hundreds of millions of people in all other parts of the earth who make use of our postal service. As Americans, we are very proul of our Post Office Department and view with much gratification the extensions of its service to the American people.

Tom Ince to Produce for Warners

WASHINGTON—Thomas Ince, the producer, arrived here on Tuesday, May 9, being met by Eddie Bonns, publicity director of Warner Brothers and a delegation of representative officials, exhibitors and distinguished citizens. He attended the convention exhibit.

Ince, it is understood, has been put under contract to the Warner Brothers and will produce "Brass" and "Main Street" for distribution through that progressive State rights organization. Work on the first of these two pictures starts late this month.

Cohen's Explanation

Having finished his prepared speech President Cohen took the bull by the horns and launched directly into the Walker controversy, explaining in detail his side of the controversy in which he endeavored to establish an alibi for himself by showing how it was the executive committee that was responsible for Senator Walker's dismissal as counsel for the organization and that the action taken in dismissing him and also in giving the statement to the daily press was taken despite his protests, as he was at all time desirous of maintaining harmonious relations with the Senator.

Cohen began his statement by reading the now celebrated letter of dismissal. He then immediately launched into the facts leading up to this action, starting with April 15, the day on which representatives of the M. P. T. O. A. came here to Washington and presented the engrossed resolutions to the President inviting him to visit the convention, calling attention to the fact that, among others, O'Reilly, Berman, Steffes, Pramer and Woodhull were present but that Walker was not there.

Cohen called attention to the fact that in August, 1920, Walker was engaged as counsel at a salary of $1,000 a month and that in all $15,000 was paid to him, which would cover his services up to about December 1, 1921. He contended that very little of Walker's services was secured. Specifically, he mentioned that Pramer brought to Walker's attention the trouble exhibitors in Nebraska were having over the deposit bill controversy in connection with the Goldwyn case, and stated that Walker did not give the desired attention to the matter and that the producing company was in a measure successful in this case.

He also referred to the fact that in connection with the 5 per cent. film rental matter, W. A. True, the Connecticut State president, asked for Walker's advice and assistance but did not get it. Cohen also stated there were also other major matters of this kind which were similarly ignored by the senator, but did not specify them.

Quotes Compliments

Cohen then called attention to the fact that these matters were coming to a head and were considered on April 15 and the succeeding days, but that he pleaded with the committee not to dismiss Walker.

Cohen directed attention to the meeting of the T. O. C. C. in New York on April 20 called by President Landau, at which Hays and Walker were present, at which time Walker said some very complimentary things about him (Cohen). He stressed the point that at this very time Sam Berman was in Pittsburgh at the Fort Pitt Hotel getting in touch with exhibitors and making defamatory statements about him (Cohen) and defaming his character, and that he did the same thing within the next three days in Detroit and in Chicago, where he conferred with Burford, Rhodes and others, repeating the "false and foul statements," and that in Detroit he asked Ritchey and others to "pledge themselves for Walker."

Three days later, said Cohen, the New York World published a statement about Walker's candidacy for president of the organization and that it was then that members of the national executive committee issued a strong statement to the newspapers, which was done over his (Cohen's) protest.

Claims Short Notice

He called attention to the fact that notwithstanding the fact that he was in his office until late on Saturday and also there all day Sunday working, that it was not until Sunday that he received any intimation of a projected meeting of the T. O. C. C. of which he is a member, and that it was only on Monday the 24th that

he received a telegram requesting his presence, to which he replied that the date selected, Tuesday the 25th was a sacred day with him as it was his custom on that date to take his kiddies and visit his wife's grave. He therefore requested that the meeting be postponed and account of shortness of the time offered to pay the expenses of telegraphing the members of the postponement. The next day, Wednesday the 26th, was then selected.

It was then that Leo Brecker came to him and offered to prepare a conciliatory statement which he (Brecker) was sure would mend matters and heal the breech with Walker. Cohen again detailed the amicable relations that had existed between himself and Walker and stated that although he was told that he could not get hold of Walker he called up his home and succeeded in getting him. Cohen added that Walker said to him over the phone that he "was out to get him."

Cohen admitted that the letter previously sent out was irregular as claimed by the Walker faction, account of the use of the name of O'Reilly.

His Alibi

Regarding the Wednesday meeting, Cohen stated that the national officers asked him not to attend on the ground that the whole controversy was a national matter and should not be thrashed out at the meeting of a local body. He, therefore, during the time the meeting was in progress went to a handball court where he saw Buxbaum, and stated, "how do you know who the detective was who saw me playing handball as stated in the trade papers."

Cohen then referred to a cartoon in Harrison's Reports showing Walker being stabbed in the back, and stated that if there was ever anybody who was stabbed in the front, in the back, on all sides and cut to pieces by producers and others, it was he (Cohen). This statement was greeted with considerable applause.

He then referred to the fact that he had been accused of cowardice in not meeting his enemies and came back by stating that he was never a coward, particularly in any matters pertaining to the success of the organization, that he had at all times been absolutely on the level and that he had never at any time received a penny. He then brought in Marcus Loew's name by referring to the competition with his own and the Loew houses.

"Cootie" Statement

Cohen then referred to the fact that the dismissal of Walker was approved by the national executive committee and that he desired this entire matter to be thrashed out in the open.

Referring to the celebrated "cootie" statement of Walker, (although he did not repeat this statement the inference was clear) he told of coming back on the train with Walker from the Minneapolis convention and stated that Walker wanted a three years' contract. He (Cohen) called attention to the fact that he was not in position to negotiate such a contract as his term of office was only for one year and Walker then intimated he did not know whether he could trust the others. Cohen stated that he then offered to personally guarantee Walker's salary and stated that he did not make the other statements attributed to him in this connection.

Cohen then referred to the occasion in Albany in the controversy with Canon Chase where Walker made the "crack" that he was not being paid. He stated that he felt that there was some justice in Walker's statement, and that as there was no money in the treasury he sent him his personal check for $3,000 and that three days later he was advised that Walker considered the personal check instead of one from the organization to be an insult.

"For Harmony"

Cohen then reiterated that he had at all times been for harmony, and ended by stating that while this was a matter that should be straightened out in the open, the theatre owners should not let anyone drag a "red herring" across the trail, as there were other matters of far greater importance to be considered, such as the reduction of film rentals, deposits, road shows, etc. At the conclusion of his speech, Cohen was greeted with cheers and great applause, someone shouting "we can get another lawyer but not another Cohen."

Steffes was then recognized by Cohen and agreed with him that this matter should be threshed out in the open when O'Reilly, Berman, Walker and others could be given a chance to make their charges and made a motion that the session starting at 1 p. m. Tuesday be set aside for that purpose.

Bedlam

It was then that bedlam broke loose. Bill Brandt came down the aisle and endeavored to speak. He objected to a remark made by Steffes characterizing the New York delegation and in putting the motion this was omitted. Brandt, feeling the hostile atmosphere of the crowd, upon being recognized by the chair stepped aside in favor of O'Reilly, but before O'Reilly got to the front others had taken up the proposition demanding that the motion be put to a vote and pandemonium reigned.

Edelherz then strode down the aisle and despite all objections succeeded in being recognized by the chair when he in a few words demanded fair play, requesting the exhibitors to keep their minds open.

Leo Brecker endeavored to get the floor and called attention to the fact that he had been maligned in some of the statements which he was surprised that Cohen had made but which were erroneous. He did not get very far, as the demand was again made that the original motion be put to the body. This was done and carried almost unanimously, the meeting then adjourned at 4:40 o'clock.

Cohen Gets Rousing Vote of Confidence

FOLLOWING the stormiest and most threatening session ever held at any exhibitor convention, and in the midst of what bordered on a panic, excited exhibitors shouting themselves hoarse, with Chairman Pramer vainly trying to restore order, the theatre owners on Tuesday afternoon gave a vote of confidence to President Sydney S. Cohen, Senator James H. Walker and the members of the national executive committee.

The action of the convention was accepted in a comedy manner by some. Among the many comments overheard by the writers was one to the effect that the vote of confidence in Cohen and Walker was merely an admission and confession on the part of the exhibitors that both were not confining themselves strictly to the facts, as each accused the other of wrongdoing, misrepresentation, misuse of office, negligence and what not. And both received votes of confidence in spite of this fact. The sentiment of this man was characteristic and typical of that generally expressed in the lobby after the session broke up.

While one of the most exciting and noisiest sessions ever staged within the confines of the capital city, the meeting so far as the exhibitors at this session were concerned brought to a close the Cohen-Walker controversy, although after the meeting some of the Walker faction stated that "it was not the end." Developments of the next three days of the convention alone can determine this.

But it was a melodramatic affair. The two factions stood bravely by their guns. The Walker crowd, after M. J. O'Toole, of Scranton, Pa., made a motion extending a vote of confidence to President Cohen, seemingly arose as one man and demanded debate on the question. And this served as a cue for a demonstration that for a time threatened to develop into some more serious than mere verbal discussion.

Chairman Pramer, cool, but determined to restore order, demanded quiet, but in vain. The exhibitors were too excited. The more calm ones were powerless. In the excitement of the occasion, the delegates forgot their wives, their sweethearts and families, jumped to their feet and kept the air literally choked with all sort of demands. And in the disorder, though harmless and confined entirely to a marathon for the attention of the chair, the exhibitors heard threats and what not. But none was serious. It was all said and done on the spur of

the moment—in a tense ten minutes of uncontrollable excitement with everybody clamoring for the chance to "get something off his chest." And they did so far as they were personally concerned, although ninety-nine per cent. of those who suddenly developed oratorical inclinations were unrecognized by the perplexed but patient chairman.

"Not of National Concern"

The motion of Mr. O'Toole did not come unexpected to either side. To the Cohen faction it served as a climax to its reply to Walker's charges by the president himself and O'Toole, who championed Cohen and concluded that the controversy was one "merely between Cohen and Walker" and not of national concern, that it "was personal." This statement apparently did not meet with the indorsement of the Walker coherents, but before any of them could move, the Scranton editor cleverly presented his motion.

The only disappointment to the Walker contingent was found in the fact that the motion had been made before the expiration of the two hours allotted to Cohen and his supporters in which to reply to whatever charge the Senator might have made. It took them by storm, although on the previous night the lobby of the Washington hummed with rumors that such a move would be made.

And right here, in the midst of excitement that broke out spontaneously, Dennis Harris, of Pittsburgh, jumped to his feet and calling to the chairman, stated that it was an insult to Walker and a disgraceful display of ingratitude to send "Walker out of this room discredited by those whom he had helped."

Charged Them With Ignorance

He was heckled, but Harris was not to be discouraged by this. He defiantly stood his crowd, faced his hecklers and charged them with ignorance of the laws of procedure and courtesy. At this point Chairman Pramer pounded the gavel and for a few seconds restored order, but only for a few seconds. The chairman had hardly started his talk when some excited auditor made the claim that discussion so far as the Walker faction was concerned, had been closed.

To this Harris replied that it was a discussion on the motion of O'Toole and not on the controversy. Mr. Pramer attempted to make an explanation, but the air soon filled with shouts from overenthused exhibitors. Some shouted apparently merely for the novelty of the thing, but these were quickly upbraided and there came little or no further senseless shouts from these less thinking individuals.

Mr. Harris, at the top of his voice, explained that he had every right to discuss the motion. Mr. Pramer tried again to talk, but his words were drowned in the excitement that predominated.

Again and again the chairman tried to restore order. Again he succeeded for a few seconds, long enough to thunder out in his powerful voice, "I am the chairman." But again demands for recognition came from all part of the hall.

Applause Tremendous

Then Mr. Goldberg, of Baltimore, taking advantage of a moment of quiet, succeeded in getting the recognition of the chair and submitting an amendment to the original motion extending to Walker the vote of confidence of the audience. Cohen quickly seconded the motion, a move that threw the entire assembly into an outburst of applause, although many of the New York exhibitors remained silent.

For the next five minutes the demonstration had gone beyond the control of any human and the chairman wisely adhered to a policy of watchful waiting. He was rewarded for this move by a temporary restoration of order. Then a motion in amendment of the amendment, extending the vote of confidence to the executive committee was made and seconded. Despite the excitement both motions were accepted. After much wrangling, each side demanding the other to remain silent, the motion and two amendments were put to a vote and passed.

Realizing the futility of continuing the session, Burford of Aurora, Ill., made a motion to adjourn and at 5.17 the session adjourned until Wednesday afternoon at one o'clock.

State Vote Representation

The every expectation of the most sensationally inclined exhibitors was satisfied. The meeting was called to order at 2 o'clock, the executive officials not arriving until fifty minutes after the time scheduled for the commencement of the afternoon's business. Following the singing of one stanza of "America," W. D. Burford of the credentials committee submitted his report, announcing the vote representation of each State as follows:

Arizona 1, Arkansas 7, California 11, Colorado 4, Connecticut 5, Delaware 1, Florida 4, Georgia 12, Idaho 2, Illinois 27, Indiana 13, Iowa 11, Kentucky 11, Kansas 8, Louisiana 8, Maine 4, Maryland 6, Massachusetts 16, Michigan 13, Minnesota 10, Missouri 16, Montana 2, Nebraska 6, New Jersey 12, New Hampshire 2, New York 43, North Carolina 10, North Dakota 3, Ohio 22, Oklahoma 8, Pennsylvania 36, Rhode Island 3, South Carolina 7, Tennessee 10, Texas 18, Vermont 2, Virginia 10, Washington 5, West Virginia 6, Wisconsin 11, District of Columbia 3, Nevada 1.

W. A. Steffes, chairman of the rules committee, reported that that body had adopted rules for procedure, announcing 1 o'clock as the hour for commencement of the daily sessions. He said debates on any question would be limited to 15 minutes to each talker excepting where special permission of the entire convention had been given. On motion of O'Toole the report was accepted as was also that of the credentials committee.

Mr. Steffes then read a special report covering Tuesday's sesion, saying that two hours had been allotted for the presentation of arguments by either side, four hours in all, in the Cohen-Walker controversy. This report was accepted, too.

President Cohen here made a plea to the exhibitors that they listen attentively and courteously to both sides, refraining from any demonstration. He then surrendered the chair to A. R. Pramer of Nebraska.

Walker Applauded

Senator Walker was called to the rostrum, but he refused to go onto the platform. As he walked down the aisle he was enthusiastically applauded. His supporters filled the air with shouts of "Hurray of Walker" and "Three cheers for Jimmy."

"I didn't come here to talk to myself," started off the Senator. "It is unusual for me to be limited in my talk before exhibitors. In the past there was no limit placed. Today I am limited. Just shows what changes time effects. I am surprised at the announcement from the chair for courtesy. What's the idea: was somebody going to gag Walker."

Then he started.

"I don't know just what my position is. I don't know whether I am your counsel. If there is anyone in this room actually conversant with the situation I wish he would tell me about it. If there is any one in this room who can tell me whether I am counsel of the M. P. T. O. A. I would be greatly obliged. And if I am not won't some one tell me since when did I cease to be your counsel?"

No one answered. Then he went on:

"It seems to be as much a mystery to you as it is to me. I'll ask the chair."

Had Dispensed With Services

Chairman Pramer did not answer, but Mr. Goldberg of Baltimore arose and stated that at the previous session it had

M. P. T. O. A. May Get Out News Reel

WASHINGTON, D. C.—It is reliably learned here that the Motion Picture Theatre Owners of America will establish a news reel. Hodkinson, it is believed, will release the reel, which will be released weekly and made by independents. Photographic contributions of news value to this reel will be submitted by free lance and independent camermen throughout the world.

It is understood, too, that the exhibitors will shortly establish a weekly reviewing department to be published weekly in the M. P. T. O. A. organ, the Exhibitors' Bulletin.

been announced that the executive committee had dispensed with the Senator's services.

"Is that your only basis for your belief—this announcement of yesterday about the executive committee?" interrogated the Senator.

"Yes," responded Goldberg.

Then Walker resumed his address.

"On April 22 on my arrival at my home I found there a letter delivered there by messenger. The communication came in the form of an official communication from the national headquarters of the Motion Picture Theatre Owners of America. The letter was written on official M. P. T. O. A. stationery."

He explained that the letter signed by members of the executive committee, including Messrs. True, Pramer, Collins, Lick, Bingham, Fay, Nott and Duncan and General Manager A. E. Moeller, informed him that he had been dismissed as national counsel of the organization.

"While I was reading this letter," he said, "the telephone bell rang and a reporter of the Times was on the other end. He questioned me about a statement he had received telling of my dismissal. And this was on Saturday, April 22.'"

He then read a letter from Cohen, dated April 26, 1922, who repudiated the statement of the executive committee. Walker said he had telegrams from two members of the executive committee whose names were attached to the letter, who claimed they did not authorize their use.

Never a Candidate For Anything

"This is my valedictory," he said. "I am going to show you how much of a candidate I am. I'll show you that I never was a candidate for anything. I'll show you how foolish that statement was. And I'll say a lot of things against the man who influenced and inspired those statements that he can come into court with me and make me prove."

He deliberated at length on the Cohen letter, which characterized the action of the executive committee as "irregular." The Senator then said that "Cohen repudiated his own associates." "This is not a controversy between Cohen and Walker," charged Walker, "but one between Cohen and the men of your executive committee. It is a case of veracity and authority. You fight that out between yourselves. How far you are going to get on this desert of misunderstanding is your funeral, not mine."

Reading further from Cohen's letter, he said that the president characterized the "order" of the committee as "not binding." He attacked Cohen, saying he knew what the committee had done and when it was done.

Action Illegal

He referred to the constitution situation, stating that the action of the executive committee was illegal because there was no such instrument, the organization had none, he said. He said his firm had drawn one up at Minneapolis, but that it was never adopted, or acted upon.

"Let's not fool any longer," he said. "Let's discuss this situaiton from all sides. Let's insist on being logical. Now let's find out just where I stand. I don't know and I want to find out. The letter signed by Moeller, with authority from the committee, dated April 22, says I'm not your counsel and the letter from Cohen, dated April 26, says I am. What's it all about. Can you make it out? I'll give up, I can't."

The Senator then charged that the same time "Cohen was talking about cordial relations with me" and seeking to "promote peace," he was "sending slanderous statements to the newspapers from New York to California." And here the Senator exhibited clippings from various papers. "If Cohen did not approve the action of the committee, why didn't he reprimand Moeller. He's still got his job and drawing $150 or more a week."

Service Invaluable, But Attacked

The Senator said, too, that the letter from Cohen "admitted that Senator Walker was of invaluable service to the exhibitors."

"What kind of a sleight of hand trick is this?" said the New York Senator. He said that the exhibitors needed me and then later in the Exhibitors Bulletin he attacked me. What did he mean?"

"I am not asking for volunteers to help me. I wished I could tell you what is in my mind. It is a pity for you." He accused Cohen of breaking faith, saying that the president promised certain ones that he would not bring up the Walker matter at the Monday session. He said friends of his told him that.

He characterized the statements made by Cohen and the committee members as "contradictory." He reviewed the published stories that started the controversy, saying that two trade publications (not Moving Picture World) had printed yarns that he was a candidate for the presidency. This, he repeated, was done without his knowledge and that he had never been approached on the subject by those who wrote the stories. He added that later those same two papers again editorially mentioned him as candidate without his authority and over his protest that they refrain from doing so.

He explained that the *World* story had been written following the appearance of the stories in the trade papers and that the New York *Evening World* "picked it up" that afternoon and the writer, Joe Jordan, believing the report to be true and being a friend of the Senator's, covering the New York Legislature in Albany for that paper, gave Walker a send-off by mentioning $75,000 as the salary figure. The Senator said he did not authorize even this statement and that it was published without his knowledge and that the writer had not directly or indirectly consulted him.

Attacked Bulletin Story

He attacked, too, the statement in the last issue of The Bulletin wherein reference was made to the installation dinner of the Theatre Owners Chamber of Commerse. The Bulletin said that the Senator pledged "to take his mental prescription from Hays." Walker said the statement was false, for it was incomplete and that it was said in the spirit of fun, the understanding being that the affair was a social. He condemned Cohen "for distorting facts and poisoning exhibitors by not using the complete statements." "I would bow before the feet of any man," shouted the Senator.

He accused Cohen of playing politics and said he wouldn't want the best political office in the world if "I had to get it by crossing my pals. I wouldn't forget a pal for the best pal in the world." He referred to the attack made on Monday in New York.

"I was born and raised up in New York," he said. "And I'm proud of it. All my pals are there and I am proud of them. And I wouldn't forget a pal. If they threw my pals out of heaven I wouldn't want to go there."

Went Into Details

He referred to the statement published in newspapers on "professional politicians." He condemned this and wanted to know if "Gus Schmidt is a professional politician because he holds office?"

He went into details concerning his record in the Legislature. He said he had done many favors for Cohen, that he had secured a postponement of a jury notice served on Cohen and that because of this action the latter was able to attend the Cleveland convention. He read a letter from Cohen to prove this point.

"You can't use public officials today and then accuse them the next day," he said, "It isn't being done."

Referring to the charge that he was a "producers' candidate," Walker said: "The man who said I was a producers' candidate is a liar. I'll show you who might be a producers' candidate if you would let him. But I'll dwell more on this later."

He then went into the history of how he became affiliated with the moiton picture exhibitors, saying that he was "not a professional politician afflicted with

Report Goldwyn-First National Deal Is Off

WASHINGTON, D. C.—Persistent, but undenied reports circulated here have it that the Goldwyn-First National deal whereby the physical distribution of Goldwyn pictures was to be handled by First National beginning with September 1, has fallen through. Officials of both concerns attended the convention, but none would comment on these reports.

small-pox when you got the Sunday opening and deposit law." He mentioned, too, the fact that through him Sunday baseball in New York was possible. He said that the "deposit bill inspired your organization and it was so good Nebraska copied it, I believe."

No Demand For Salary

He denied that he had ever made any demand for salary, saying that he had received $15,000 during the time he was counsel, his salary being $1,000 monthly. He had more money coming, but that was not paid, "And you didn't hear me complain. Why, Sydney asked me many times about this money and I said, 'Syd when your organization can pay for it, all right, and if it never pays it, all right, too."

Then he said that Cohen had given his brother, George Walker, a check for $3,000. "He made my brother endorse that check with my name," he said.

The statement was misunderstood and a slight demonstration followed, but was quickly quieted when Walker made it known that he was making no accusations in this respect, but merely explaining matters.

"Now for the producers' candidate," he said, "You know what I think. I believe that if there was a conspiracy among the producers it was a conspiracy to get rid of me. Who gave the producer all the trouble? It was I who attacked Famous Players. Who made the trip to California, to Illinois and everywhere and back to New York, always fighting Famous Players? There was only one who fought for Mrs. Dodge and Schwartz. There was only one man who brought Zukor to the Chamber of Commerce meeting and forced him to make certain admissions."

The Senator then said that Mrs. Dodge and Schwartz had received $2,500 each instead of $5,000 each. "I don't know what was deducted or why those amounts were given. That's a problem for you to solve," he said.

Said Zukor Will Be Happy

'Won't Zukor be happy when he learns that you have got rid of me? He won't worry about Cohen because it was Walker who bothered and troubled him. I didn't stop the Interstate Commerce Commission's investigation into Famous Players. Ask your president who did that. Ask your president who stopped the assault against Famous Players? Who was the one who was chasing Zukor? Who was trying to save you?

"I'm not the producers' candidate. I'm not the exhibitors' candidate. I am candidate for nothing and nobody. They said I have sold out to the producers. Why, I have nothing to sell. I did have, but I didn't. And I've got nothing now and yet I'm told I have sold out. I never sold out to any man. I have not set a price on my work. I'm not for sale."

Then while discussing "Independent's Week," he charged that Cohen was using thirty Famous Players pictures during that period at his New York houses.

"Now I want to settle two things," he continued. "There have been two charges made against me. The first was that I didn't answer some letters. That may be true. The second was that I was negligent. Mr. True said that I did not give any time or consideration to a Connecticut case. Well, that's not the case. Mr. True asked my firm for an opinion of the box office tax bill in Connecticut. He wanted to ascertain its constitutionality. After two weeks' hard work my associate. Joseph Warren, ascertained that the bill was constitutional.

Cohen Received Opinion

"Warren called Cohen at his office, but he was out and his secretary was told that Mr. Warren wanted to talk to him. Cohen called later and was given the opinion, which he said he would transmit to True. And now True says we didn't do our work. That isn't true. It looks as if someone was sore. Well, if they are, that's something else. But my firm gave them an honest opinion. Perhaps True didn't want that. But the law hasn't been declared unconstitutional, so we must be right.

"About that Nebraska affair. Mr. Pramer said that Goldwyn was trying to upset the deposit law out there. He conferred with me and said that he had engaged able counsel in that State. The case had to be tried in Nebraska with a lawyer admitted to the Nebraska bar to argue it, and I was in New York. So I wasn't negligent there, when Pramer said he had counsel and it was away out in Nebraska."

He then said that it was true he had spent time attending to his duties as Senator from New York, and consequently had to stay in Albany, but charged that "it was Cohen who sent me to the hospital because I was forced to go to Washington to work on the five per cent. tax elimination." He discussed that case and told how after a conference with Senator Smoot and others, the Senator assured him the tax would be eliminated. He said that he had talked in Boston while ill and as a result collapsed there under the strain. "Yes," he said, I was in the hospital and Cohen sent me there."

Won't Tolerate Deceit

He then said he had been forced to come to Washington because he had been assailed and dramatically emphasized again the contention that "the man who said I was a producers' candidate, told an untruth.

"If you can tolerate hypocrisy and deceit, go to it," he said. "But I won't. I never forced myself on you and I am not going to force myself on you now. When I leave this hall I am going to divorce myself entirely from the motion picture industry." He referred to the offer of the New York organization to retain him as counsel, but this he turned down.

"I will always be a picture fan. There my interest in your industry will start and end. I came to you clean and I am going to leave you clean," he stated. "I want no volunteers. I don't need any, for I am going to volunteer to retire. You don't need a man as a target. If you want a shooting gallery, pick out some fellow who isn't slender. Oh, I had warning of this. Down my way they teach you to stick until the end, but that doesn't always go I have found out.

"I should have taken my tip when they tried to get rid of Dr. Holley and I argued against it and succeeded in having him stay."

Under Suspicion

He told that at the Minneapolis convention he was under suspicion and that because of that and later developments and experience in Milwaukee he sought a contract from Cohen.

He referred to cases he tried involving Hallmark, United Pictures and United Productions. He said his firm diagnosed every case brought to its attention, and reports were sent to Cohen. He referred again to the publication of reports that he was a candidate "for anything or any office."

Then he confined his remarks to Cohen, saying that he "was up the wrong tree."

"You talk about red herring. Say, I believe I'm that red herring thrown across the trail," he said. "I'm no prophet, nor a son of a prophet, but you just watch. You'll get yours before this thing is over and before this convention is over you'll come to me and say, 'Walker you are right.'

Would Show Pictures Made by Railroad to Defray Expenses

WASHINGTON, D. C.—The New York Motion Picture Theatre Owners of New York this year will submit a proposition to the officials of the New York Central Railroad whereby the Empire State theatres will show pictures to be made by the latter in return for transportation privileges of officials of the exhibitor organization.

It was pointed out by President Charles L. O'Reilly that such an arrangement would save the local organization thousands of dollars annually. It is expected that the national exhibitor organization will effect a like arrangement with other railroads thereby saving the traveling expenses of its officials. It was unofficially estimated here that the amount expended by the officials of national and local organizations in traveling annually constitutes the largest item on the expenditure list of the organizations.

"You'll come back to New York wiser with the thought that the wise guy is the lobster after all. You'll find that out soon enough. You'll find out, too, that the wiser a fellow from New York thinks he is the bigger the boob he turns out to be.

Expects No Sympathy

"I'll go back home and will have to stand a lot. My friends, your ex-Governor, are going to have no sympathy for me. They warned me. I'm going back to Albany to be a politician. I'm going to be, not a minority leader, but a majority leader if not something bigger.

"You (to Cohen) you're a politician —a motion picture politician.

"Here's all I've got to say. I'm going to drink to the hope that the best man wins. You've ripped me up and down and you've panned me. And if you haven't, you've allowed others to do so. I'm not standing for that. And you are not so prosperous that you can lose friends. You'll need all you can get and not until I see special police officers keep away overflow crowds will I believe that you do not need all your friends."

He referred to Canon Chase's charge last winter that he (Walker) was employed by the theatre owners, which Walker admitted.

"You're going to let that fellow say, 'Well, Walker, those movie folks got you.' But I'll stand it all. You're the ones who will suffer. There'll come a time when we all will meet again, not as employer and employee, but as friends of the motion picture industry.

"I'll say goodbye. I go to a far, far better rest than I have had during the past three years."

Amid applause the Senator concluded.

Cohen Speaks

Here Sydney Cohen took the floor at the call of Chairman Pramer. He was loudly received by his supporters.

He denied that he had given anybody any assurance that he would not bring up the Walker matter at the Monday meeting. Referring to the letter of April 25 he said that it was dictated by the executive committee of New York State's organization. He discussed the call for a meeting, sent to members of the executive committee, saying that he repeated it by wire when O'Reilly said he did not get his notice.

He said that this decision was reached at a meeting at which O'Reilly, True, Cadoret and Fay were also present and that these men agreed with O'Reilly. This message, he said, was sent in a spirit of harmony and "to promote the best for the organization."

Regarding the April 22 notice to Walker by the executive committee, Cohen said that that body had on April 15 moved to dismiss the Senator as counsel, but that he (Cohen) had pleaded with the members to refrain from taking such actions and that because of his pleadings the Senator was not dismissed at that time.

He told of the Chamber of Commerce hearing in New York and reiterated the statement that he had been told not to attend and that he had made every effort to "restore harmony." He said that Walker did not read all of the story from The World and that he did. This part of the story stated "that such an arrangement (Walker's election) would bring about lower rentals, cheaper admissions," etc. He denied that he had allowed any reflection to be cast on New York and said that he was "proud to be a New Yorker."

"These charges," Cohen said, "are being made by noise makers. They are only a few who are trying to incite trouble within our ranks.

"In December of 1921 I personally made 20 appointments with the Senator, but he kept none," he added. "These were appointments for the transaction of business of the organization." To prove this contention he read letters addressed to Walker.

Relative to the Canon Chase attack on Walker last fall, Cohen said:

"I called up the Senator and his brother, George, came to my office. I told him that because of the charge made against Jimmy by Canon Chase that I thought he should be paid. I made out a personal check for three thousand dollars and he endorsed it. I am still holding that check because the organization is without funds.

Felt Insulted

"A few days later I heard that Walker felt insulted because it was not the organization's check and money. I would not have been offended if he had returned that check and told me he didn't want it. But that was not done. The check was cashed and the money collected. Yet I heard that the Senator was insulted."

He denied that the Senator had been associated or worked for the organization since February, 1920, saying that the organization was not formed until June, 1920. He explained the Dodge and Schwartz case, by saying that the checks forwarded them had been given to the auditors and that they were checked up and are contained in the financial report which the executive committee had accepted. He said that Mrs. Dodge not only got the money, but always was given funds by the organization during the period she was not doing business.

Said Walker Helped

He denied that Walker was responsible for the deposit bill or Sunday opening in New York, saying, however, that Walker induced Senator Walters, the majority leader, to use his influence in passing the deposit bill.

He ridiculed the jury notice affair, saying that it was a small thing any body could do and a general practice in New York.

He accused the Senator of "threatening to get me," but added that "he will gain nothing by doing that and if it will bring him some satisfaction to do that or try to do that then he can go ahead."

"Now about this other charge that I had the investigation of the Federal Trade Commission stopped," said Cohen. "The fact remains that after a meeting held in the offices of Famous Players, Walker, Pramer and I attending, we went to the office of Commissioner Shinn in New York and told him that we had got what we were after. We thanked the commissioner and made it understood to him that we appreciated everything that he had done and that without the pressure brought to bear on Famous Players as a consequence of the action of the commission we probably would not have been so successful.

"In the course of our conversation, and, mind you, Walker was there, we told Shinn we were coming to Washington. Shinn told us to tell his chief in Washington what we had told him. And when we came to Washington we told his chief that we appreciated everything the commission had done and how we valued the service rendered by Shinn. The chief was pleased at the report. And that's the truth about that situation.

Makes a Denial

"The Senator also has stated that I am a competitor of Harstn in New York. That isn't so. He said that during 'Independents' Week' I used thirty Famous Players' pictures. That isn't so, for I can only get 26 a year from them. He said that I took the Famous Players' franchise from Harstn. That isn't right. I held the Famous Players for three years previous to the Harstn matter Walker referred to.

"And that reference to 'Independents' Week,' really that would make a great subject for a subtitle. It was not the

Discontinuance of Sunday Shows Asked

WASHINGTON, D. C.—The Washington Presbytery, convening here this week, passed resolutions appealing to the Motion Picture Theatre Owners requesting its members to discontinue the opening of motion picture houses on Sunday. The communication to the M. P. T. O. A. read, in part, as follows:

"We greet these representatives of a wonderful art and industry, wishing full success to those in the business who are endeavoring to free it from vicious and improper uses. We protest against misrepresentations on the screen of disproved falsehoods about alleged blue laws."

The Presbytery also urged a congressional investigation to enable Will H. Hays to do what he doubtless has in his heart, but dare not under present conditions even attempt.

purpose of the original resolution establishing 'Independents' Week' that exhibitors should use only independent pictures because if they did they would have committed financial suicide. I don't know what Walker means by making such statements, because we know, too, that certain independents have asked more for their pictures than Famous Players at times.

"About the statement that I conspired to throw Dr. Holley. That is not so. In the Christmas issue of Exhibitors' Herald there was an attack on Holley. And Mr. Burford will back me when I say that I told him that I would go through to the end of the road for Dr. Holley. And we did go through with him. He has done wonderful work." This statement drew much applause.

Spoke of Contract

Then he continued: "About that contract the Senator talks about. On our way back from Milwaukee he called me into the smoking car and said he wanted a contract. I told him that the organization was in no positon to give him one. He replied that he wanted it because the money didn't look good. To this I said that if it was a question purely of money I personally would guarantee it to him if the organization did not pay."

Late in March, Cohen said, Edward Fay came to him with the report that Senator Walker was displeased. "I was very much surprised by this statement of Jimmy's displeasure," said the president. That was the first he heard of any such feeling, he said. He called on Walker, he said, and found Berman and O'Reilly with him. A mild demonstration was started in the New York faction, but it was quickly quelled by the chairman who reminded the delegates to treat all speakers fairly and squarely.

Cohen then said that the organization did not have sufficient funds to push the uniform contract issue. Regarding the Hallmark and United statements Cohen said the Senator was correct in everything that he said he did in his investigation of cases brought to his attention and that the reports were transmitted to the complainants. He said that at that particular time those firms had no money. He added that if the M. P. T. O. A. had been financially in a position to reimburse the members for losses suffered as a consequence of the doings of those firms it would have been made good by the organization.

"Walker referred to dark horses," said Cohen. "Well, any time your organization wants a man who will further your interests I'll be the first one to shake his hands. I love this organization and always welcome the chap who will protect it and labor in its interest and progress." This concluded Cohen's remarks. He was loudly applauded.

M. J. O'Toole, of Scranton, then spoke. "I admire Walker as a wonderful speaker and he is a wonderful friend and I hope that nothing that has happened here will alienate those sincere affections." He said that he could sympathize with the Senator, but added that after listening to both sides he found that he had failed to hear "Walker make a single statement that cast any cloud over the great reputation of Cohen." He said that the Walker address was "tantamount to an endorsement of Cohen."

He said that the organization was in better shape today than ever before in its history. He said that "Walker was guessing." He praised the M. P. T. O. A. president. He said that a wrong light had been put on "the professional politician allegation."

The statement singly referred to a disagreement between Cohen and Walker, he said. He added that it was a fight between Walker and Cohen and not one that should "mar the convention or delay its business, for there are other things of greater importance to the exhibitor than this question. It is not a fight for the M. P. T. O. A. to settle.

"And for that reason," he concluded, "I make a motion that this convention give a vote of thanks to Sydney S. Cohen."

The motion was quickly seconded and the excitement referred to above followed and continued through until adjournment.

N. Y. Delegates Protest Election Methods

STEAMROLLER tactics of a nature that astonished even those who had participated in the preceding evening's meeting of the executive committee at which plans for procedure were laid out following consultation with the committee on rules, marred the Wednesday session of the convention.

Sydney S. Cohen of New York was re-elected president of the M. P. T. O. A. for the third time. No other candidate was named. The New York delegation protested against the procedure and together with the Western Pennsylvania contingent served notice that it would take court action to ascertain the legality of the procedure. New York also protested the election of Cohen and the other national officers and executive committee and passed its voting privilege.

Other officers elected follow:

First Vice-President—Glenn Harper of Los Angeles.

Second Vice-President—Joseph Mogler of St. Louis.

Third Vice-President—C. A. Lick of Fort Smith, Ark.

Fourth Vice-President—Joseph Rhode of Kenosha, Wis.

Recording Secretary—M. Van Praag, Kansas City, Kan.

Treasurer—J. T. Collins, Rutherford, N. J.

Those re-elected to office were Messrs. Mogler, Lick, and Van Praag. Messrs. Lustig and Rhode succeeded C. C. Griffin of Oakland, Cal., and C. W. Gates of Aberdeen, S. D., respectively. Mr. Collins succeeded J. C. Ritter of Detroit.

Elections Come First

The convention was called to order at 12.45 o'clock with A. Julian Brylawski in the chair. Mr. Steffes, reporting for the rules committee, announced the rules and order of business for the day. Mr. Burford, for the credentials committee, reported that there were 410 votes in the organization in the hands of 364 accredited delegates.

Mr. Steffes announced that the elections of officers would be the first business of the day. William Brandt of New York, on a point of order, questioned the constitutionality of such a procedure. He asked under what law such a procedure would be taken. Chairman Brylawski replied under the report of the rules committee, whose report the convention accepted.

This was the beginning of another boisterous session. Mr. Brandt demanded to have read that portion of the constitution, adopted on Sunday by the executive committee, referring to the functions of the rules committee, to which Mr. Brylawski replied that no such provision was contained in that instrument. Shouts of "sit down" filled the air, and the chair ignored further pleas from Brandt.

Shouts of "Steamroller! For shame" came from the New York section.

Rumpus Increases

Dennis Harris of Pittsburgh protested against such procedure and asked that the delegates be shown the constitution, on which the chairman based his action. This the chairman refused to do.

"Then show me the law," demanded Harris.

"I refuse to recognize your point of order," replied the chairman.

"Stop taking orders from O'Toole," cried out Harris. "Use your own brains, if you have any, and tell O'Toole to sit down."

"Sit down! shut up!" rang the antagonistic forces, and a demonstration making inaudible the cries of officers and delegates for several minutes developed. But Harris stood firm and refused to take his seat.

"I now call on Mr. Steffes of Minneapolis," said Mr. Brylawski when quiet was temporarily restored.

Steffes Nominates

Mr. Steffes arose and in placing the nomination of Sydney S. Cohen of New York for the presidency of the organization, paid the latter an eloquent tribute. He said Minnesota was proud of the honor bestowed upon its delegates to submit the nomination of Cohen.

Gus Schmidt of Indianapolis, in sec-

onding this nomination, also praised Cohen for his work. He said that the Indiana organization had sent Ed Bingham of Indianapolis to Washington, unannounced, to investigate charges made against Cohen by the latter's opponents, but found them to be untrue. He, too, said he was proud to participate in the nomination for the re-election of Cohen.

"New York sold him to Indiana," said Mr. Schmidt, "and we will stick to him to the end. We have investigated the charges and found them to be baseless. I cannot understand the attitude of the New York delegation. I don't comprehend the action of that state in going back on him. It is illogical. This is the happiest moment of my life and with that feeling I second the nomination of Mr. Cohen."

Great Demonstration

With the nomination of Cohen and its seconding, the convention at once seemed to again fly into a demonstration that threatened to part its delegates. But the shouts of cheer for the president were drowned by the hisses of the New York delegation and Cohen was lowdly cheered and applauded for fully three minutes.

M. T. O'Toole of Scranton, in also seconding the motion, spoke praisingly of Cohen and likened him to General Grant, saying "Let's keep our old commander."

Fred Herrington of Pittsburgh asked for an opportunity to talk, presumably to add his indorsement to the nomination, but the chair refused to recognize him.

Meantime, shouts of "Steamroller!" again came from the New York side, but these cries were ignored by the chairman, who asked for other nominations, but none was offered.

Despite boisterous protests from those taking exceptions to the procedure, the chairman asked for a vote and immediately a shout of "Cohen!" rang out, while the protests of the New York faction and Harris were drowned by the noise that ensued.

Call for O'Reilly

Harris ran down the aisle to the foot of the rostrum and demanded he be heard. But Brylawsky declined. The crowd threateningly demanded he sit down, but he defiantly faced his audience and succeeded in pointing out to Brylawsky the error of his way. He started to talk when protests came from the Cohen coherents.

"Give O'Reilly a chance!" shouted someone in the California's delegation.

"Yes, give O'Reilly a chance to talk," repeated a New Yorker.

Brylawsky pounded his gavel time and again, but in vain.

Again the demand for O'Reilly was hurled at the Chairman. O'Reilly arose and sought recognition, but the chairman insisted that he take his seat and refused him the privilege of talking.

"Steamroller! Steamroller!" cried out the New York delegation in unison. But Brylawski was firm and declined to recognize O'Reilly. Barnard Edelhertz of New York sprang out of his seat, dashed by his friends in the New York section and down the aisle where he forced the chairman to recognize him.

A Mysterious Constitution

"I want just a minute to make a parliamentary inquiry," started off Edelhertz.

"Very well, proceed," ordered Brylawsky, "but confine yourself strictly to that inquiry."

"Under what parliamentary rules are you acting as you are?"

"This convention heard the report of the committee on rules and we are operating under those rules. That is all, please be seated." And with this the chairman emphasized his order with the pounding of the gavel. Edelhertz insisted that no rules had been adopted, that the delegates had not been given the opportunity to pass on the constitution.

"That constitution you refer to," he said, "was not passed by the convention. It was passed by nineteen men behind closed doors. We don't know what its provisions are and I demand that you show it."

"Out of order," cried out the now perplexed chairman, appealing to O'Toole. A motion then was made that a roll call of the states be taken on the Cohen candidacy.

Again cries of "Let's hear from O'Reilly" filled the air, but Brylawsky purposely ignored them, his eyes still fixed appealingly on O'Toole, who was apparently as puzzled as the chairman on the situation that developed.

Mr. Steffes came to the rescue. He was recognized and made a plea that O'Reilly be recognized. The chair was forced to do so and cheers greeted the president of the New York exhibitor organization.

In giving O'Reilly the floor Chairman Brylawsky stated, "Although I consider this a violation of parliamentary procedure I grant you the floor."

Mr. O'Reilly said he was surprised that New York had been given the chance to talk through a request made by the representative of another state.

"New York," he said, "is here with the interests of the exhibitors in general. All we want is fair play. We want this roll call so that New York's vote may be recorded."

	Total Votes	Cohen	Nays	Passed	Not Voting
Arizona	1	1	0	0	0
Arkansas	7	7	0	0	0
North California	6	6	0	0	0
South California	5	5	0	0	0
Connecticut	5	5	0	0	0
Delaware	1	1	0	0	0
Georgia	2	1	0	1	0
Illinois	27	27	0	0	0
Indiana	13	13	0	0	0
Iowa	11	11	0	0	0
Kansas	8	8	0	0	0
Kentucky	11	11	0	0	0
Louisiana	8	8	0	0	0
Maine	4	4	0	0	0
Maryland	6	6	0	0	0
Massachusetts	16	16	0	0	0
Michigan	13	13	0	0	0
Minnesota	10	10	0	0	0
Mississippi	8	8	0	0	0
Missouri	16	13	0	3	0
Nebraska	6	6	0	0	0
New Hampshire	2	2	0	0	0
New Jersey	12	11	0	1	0
North Carolina	10	10	0	0	0
North Dakota	3	0	0	0	3
Ohio	22	9	0	0	13
Oklahoma	8	1	0	0	7
Oregon	3	3	0	0	0
Eastern Pennsylvania	21	21	0	0	0
Western Pennsylvania	15	15	0	0	0
Rhode Island	3	3	0	0	0
South Carolina	7	7	0	0	0
Tennessee	10	10	0	0	0
Texas	18	18	0	0	0
Virginia	10	10	0	0	0
Washington	5	5	0	0	0
West Virginia	6	6	0	0	0
Wisconsin	11	11	0	0	0
District of Columbia	3	3	0	0	0
New York	43	4	39	0	0

Brylawsky put the motion to a vote and it passed, but again protests were submitted. These Brylawsky ignored and he appointed Messrs. Griffin and Landau as tellers.

A Missouri delegate protested and succeeded in recording this protest. He questioned the legality of the procedure, but the chairman said that he had "the word of Clarence Cannon, the Parliamentarian of the House of Representatives that such procedure was legal." Leo Brecker of New York jumped onto the platform, but nobody heard him for the demonstration by this time had seemingly got beyond control. Brecker quit in disgust.

The roll was then called and the voting resulted as follows:

Lucas of Georgia asked for the privilege to explain his vote, but the chair, having previously ruled that none of the votes could be explained, denied him. But Lucas insisted. He said he voted for Cohen but at this point he was interrupted by Patterson of Atlanta, who questioned his authority in voting. Steffes said that this was a question for the committee on credentials to decide.

Here Chairman Brylawsky said: "We are finished with the State of Georgia."

"That is right," cried out Patterson, "You are finished with the State of Georgia."

Goldman Protests

At this point, Mr. Goldman of Missouri bobbed up to say that it "was the worse demonstration of steamroller I have ever witnessed."

"This is a disgrace—a disgrace that men of our standing should resort to such contemptible tactics. Give a man a fair chance."

But again the convention broke loose and could not be quieted. Goldman was ordered to sit down, but he refused and then the chair threatened to have him "put out if the order to sit down immediately is not carried out."

Theodore Hayes said he had come to the convention to see something constructive transacted and said that the organization can only survive with harmony and unity in its rank. He condemned the "steamroller tactics" and added that every man who had anything to say should be given the opportunity to be heard.

"How are we going to hold our own state organizations together," he asked, "if we cannot conduct the affairs of our convention orderly and harmoniously?"

Constitutionality

Mr. Harris was recognized and said that he sought to have the chairman's opinon on the constitutionality of the proceedings so that "we will have something to contest, but not here or now, when we take this matter to the proper place to ascertain whether justice has been done."

Mr. Brylawsky evasively replied:

"The chairman will not say whether these proceedings are constitutional or unconstitutional. The chair will state, however, that this convention is being conducted under rules of the rules committee. Whether or not they are constitutional I cannot say."

Mr. Harris asked for a record of that statement and he was promised that the stenographer would furnish it.

Marcus Loew at the request of several was given the floor. He made a strong and eloquent plea for harmony and gave a brief address that won much applause.

Loew's Talk

"There are a lot of things that have taken place here today that I don't like," he said. "There are a lot of things that have been said that were not to my liking. There have been a few things done that I did like. But the fact is that we must have constructive work done here. We should all put our shoulders to the wheel and work together, harmoniously and industriously for the best interests of the exhibitors in general. I'm proud of the progress of your organization. And I'm proud of each and every one of you. This organization has done much for us all. Why, three years ago there were few who would jump out of their seats over such a question as one involving parliamentary law! Today we all take an interest in every discussion. That shows we have progressed and, boys, I'm proud of you and proud to be one of you.

"I want peace at any cost. Certain men came to me as I was walking in the lobby of this hotel yesterday morning and thinking that I was the campaign manager of Senator Walker said: 'Don't be foolish; it's going to hurt Metro.' Now listen, boys, if producing pictures means the sacrifice of my self-respect, I'm going to stop making pictures.

"They have said I was Senator Walker's campaign manager. Nothing could be further from the truth. Two weeks ago I attended a luncheon in New York at which Walker and Hays were present. I have every confidence in Will Hays because I believe him to be one of the most sincere men I have ever met. At that luncheon, Mr. Hays said that as long as you had an organization, that you needed a man to sit in a discussion of problems and he intimated Walker. But they say I managed Walker's campaign. So far as I was concerned there was no campaign, for I never did mention him as president. I only asked that this organization retain Walker, but I did not say that he should be given the presidency. That was the extent of my support of Walker. If I were his campaign manager, I would have told you all about it.

"I wouldn't have named Jimmy Walker for the presidency of this organization, because while that office carries honor, the governorship of the great State of New York is an even greater honor.

Cohen "Explained"

"Yesterday I made up my mind to go after Cohen for the statements he made in connection with my name. But last night Mr. Cohen met me in the lobby and explained everything satisfactorily to me. But boys, don't let's forget that we have hard work ahead of us. Let's preserve and continue to improve our organization. What this organization lacks today is big theatre owners. Let's make our organization so inviting, so influential and powerful that they can not afford to remain outside of it."

Mr. Loew was accorded an ovation.

The roll call completed and quiet re-

Edward Earle and Billie Burke Are Crowned King and Queen of Movies

MISS BILLIE BURKE, wife of Florenz Zeigfeld, was chosen Queen of the Movies by New Yorkers when the popularity contest for the Association for the Improvement of the Condition of the Poor closed last Tuesday night. Edward Earle became King. Miss Burke won only after a thrilling duel with Mrs. Mary Carr, who played the mother role in "Over the Hill."

The duel lasted about an hour before a representative throng that crowded every available inch of the big Hotel Astor ballroom. Two blocks of 50,000 votes decided the issue. Eight times a consistent admirer of Mrs. Carr bought blocks of 10,000 votes. Twice somebody bought 50,000 blocks for her, and the 1,000 blocks were many. But, out of a clear sky, came a bid of 100,000 votes for Miss Burke, then one of 40,000 and several blocks of 10,000 each, bringing her to the front and winning for her.

Miss Burke received 472,860 votes, Mrs. Carr, 431,960. The nearest contenders totalled as follows: Constance Binney, 68,500; Madge Kenedy, 58,600, and Marion Davies, 50,170.

In the men's division, Tom Mix was second with 9,247 to Earle's 12,280 votes. Those following were: Will Rogers, 4,100; Larry Semon, 3,293; Charles Chaplin, 2,970.

At 3 o'clock, with the bands playing, Earle and Miss Burke were installed as King and Queen of the Movies, with Will H. Hays looking on and approving. The affair lasted until the early hours of the morning. It is predicted that fully $100,000 was realized for charity.

stored. the chairman announced 348 votes for Cohen and the secretary was instructed to cast one vote in favor of Cohen. Chairman Brylawski then officially announced the re-election.

A royal reception was accorded Cohen, who made his way to the platform and pledged himself to "fulfill the every trust you have shown in me."

Cohen's Speech

He thanked the delegates and then said:

"I would rather have the friendship of all you exhibitors than all the money in the world. I want to correct the impression that I am a rich man. I am not. Some people have different ideas than others on riches."

He said that he had earlier in the year confided in intimate friends that he would not be a candidate for re-election. He said that he would like to see others take more interest in the organization and added that the office proved a costly one. He pointed out the immediate need of funds, saying that the organization was in dire need of money immediately. He outlined the program for the coming year, including the campaigns for cleaner and better pictures, the elimination of non-theatrical and producer-exhibitor competition and the curbing of the road showing system.

Won't Run Again

Cohen then said that he positively would not run for office again next year. He paid tribute to Senator Walker and expressed the hope that the new board of directors would make some sort of arrangement whereby the services of Walker could be retained.

He expressed indignation at the demonstration of hostility of other delegates to the New York outfit. "They have big men in New York and I'm proud of my friends there," he said.

"I am happy for the honor you have bestowed upon me and I again pledge you my word that I'll carry out your trust in me to the very best of my ability."

For Directors

The following candidates were named from the floor for the board of directors: W. A. True of Hartford, Conn.; A. Julian Brylawski of Washington; W. D. Burford of Aurora, Ill.; Gus Schmidt of Indianapolis; Michael Comerford of Scranton, Pa.; Henry Lustig of Cleveland; Claude Cady of Lansing, Mich.; W. A. Steffes of Minneapolis; I. W. McMahon of Cincinnati; H. B. Varner of Charlotte, N. C.. Jake Wells of Richmond, Va.; R. F. Woodhull of Dover, N. J.; A. R. Pramer of Omaha; Jake Lourie of Boston; C. C. Griffin of San Francisco; Edward Fay of Providence, R. I.

The following were also nominated for places on the board of directors, but voluntarily withdrew from the contest: Charles L. O'Reilly of New York; John I. Manheimer of Brooklyn, N. Y., and Michael Rosenbloom of Charleroi, Pa.

When Manheimer's nomination was made following the declination of O'Reilly, who was named by California delegates who insisted that the State of New York should be represented on the board, hisses filled the air. No surprise was occasioned when he withdrew his name.

The states voted on the candidates, the twelve receiving the highest total number of votes being declared elected. The voting was by roll call of the state delegations. The votes were recorded and tallied. Announcement was made by the chair that the results would be made known at the Thursday session.

On motion, at 4.25 o'clock, the meeting adjourned to meet on Thursday afternoon promptly at 1 o'clock. The early adjournment was made necessary in order to clear the hall for the dinner to be held in the evening.

Co-ordination Throughout Industry Sought

CONFIDENCE, co-operation and co-ordination were the keynotes of the great majority of the speeches delivered at the banquet held in the Salon des Nations in the Hotel Washington the evening of May 10. It was attended by about 700 persons, including exhibitors and their wives and members of the trade press, and which had as their guests men whose presence reflects the growth of the industry in power, prestige and esteem, including Will Hays, Governor Price, of Minnesota; Edwin Denby, Secretary of the Navy; Congressman Clyde Kelly, of Pennsylvania; Assistant Secretary of Labor Henning, Judge Murphy, of Michigan; Adolph Zukor, W. W. Hodkinson, Marcus Loew, and Sydney S. Cohen.

Those among the distinguished guests who are not allied with the industry praised its great potential power for public good, many stating that as a moulder of public opinion, and in shaping the minds of the masses its power even exceeds that of the press.

Will Hays sounded the call for confidence and co-operation between the producers themselves, between producers, distributors and exhibitors, and between exhibitors and the public. Adolph Zukor expressed his desire to co-operate through Will Hays with the exhibitors and the hope that the next convention might be one not of the exhibitors alone but of the entire industry. Sydney Cohen declared that the theatre owners are for co-operation and stand ready to meet Mr. Hays or any of the producers in order to arrive at a better understanding for the purpose of developing the common good of the industry.

Of the entire list of speakers undoubtedly the greatest interest was attached to the remarks of Will Hays. The entire assemblage arose and applauded his entrance, and did the same thing when it was necessary for him to leave to catch a train.

Referring to his previous utterances at the Hotel Astor, theatre owners, Chamber of Commerce and publishers dinner, Mr. Hays' remarks followed largely along those lines.

"I know America," said Mr. Hays, "and I know the influence this industry has had, is having, and will have on America, and that is, the most potent power for practical progress in the world."

Referring to the absolute need for amusement, he continued: "The people of America are going to have amusement or we are going 'Red' in America."

Referring to the aim of his organization to attain and maintain the highest moral standard in the production of pictures and to develop to the highest possible plane the educational and entertainment value, he stated nothing has a greater effect on the youth of the land than the motion picture, and pleaded that

(*Continued on page* 266)

Seek to Make Whole Country Blue

THE drive of professional reformers on the motion picture industry continues with unabated vigor. The latest campaign inaugurated by the Lord's Day Alliance board of directors will, however, also seek to end Sunday baseball and all other Sunday activities for which an admission is charged. It will be carried into the legislatures of the different states. A new headquarters is being opened in Chicago to push the Alliance's work in the Middle West, an organization is being launched in Indiana and plans are developing in Michigan, Illinois, Minnesota, the Rocky Mountain states and the South.

Coincident with this announcement came word of the appearance of the Rev. Dr. S. Paterson Todd of Milwaukee before a judiciary subcommittee of the Senate. He urged passage of a resolution for the investigation of the motion picture industry. He suggested that the use of the screen in political campaigns be regulated. Senator Shortridge of California, chairman of the subcommittee, asked if this, if done, might not involve an attempt to restrict the "political activity of newspapers."

New York Charges Election Was Illegal

"Proceedings Improperly Conducted Under Alleged Constitution Never Submitted"

CHARGING that the election of Sydney S. Cohen and other national officers of the M. P. T. O. A. was illegal, the New York State Motion Picture Theatre Owners, through Charles L. O'Reilly, president, and Sam L. Moross, secretary, issued a statement late Wednesday night bitterly attacking the steamroller tactics and "gag rule" practiced on the delegation during the session of that afternoon.

The New York delegation, which had backed Senator James J. Walker in the controversy with Cohen, entered protest during the elections and refused to vote on any officers for the organization with the exceptio n of recording by a vote of 39 to 4 the fact that the state organization was particularly opposed to the election of Cohen.

The statement follows:

"The New York delegation by a vote of 40 to 3 protests against the proceedings of the convention today and the election of officers for the national body of the M. P. T. O. A. because the proceedings were improperly conducted under an alleged constitution which was never submitted to the delegates to the convention.

"The constitution under which the proceedings were held was jammed through in a committee meeting by nineteen men out of a board of forty-eight, without even the benefit of a discussion by those men.

"The constitution of any unincorporated organization places certain obligations on every member of the organization to the extent of even making him responsible for any debts or contractual obligations incurred by the organization. It is our opinion that no one can afford to subscribe to a document that places such obligations on him without knowing fully and in detail what such document contains.

"It is the contention of the Motion Picture Theatre Owners of New York State that if this alleged constitution had been submitted to the delegations it would have caused a riot of protest against the men who proposed to jam through this iniquitous and intolerable document as the fundamental law under which the organization of the M. P. T. O. A. is to operate and be conducted in future.

"New York State Theatre Owners feel that they cannot subscribe to this illegitimate and illbegotten document and that some day the motion picture exhibitors of the entire country will thank them for the protestations which they voiced in open convention on this occasion.

"We maintain that this alleged constitution is full of contradictions and inconsistencies, unworkable and in fact ridiculous and was evidently promulgated by its sponsors at this time to tie the hands of the delegates to this convention and rob it of its force as a deliberative body. For instance, it provides that three months' notice must be given of any proposed amendment, this obviously makes it impossible for this convention to make any amendment.

"Again it provides that delegates must be elected by the state units thirty days prior to the convention itself. No state complied with this provision and therefore if this alleged constitution is now in effect, and it was under its terms that today's proceedings were conducted, it is obvious on the face of things that it is not a legally constituted convention.

"We did not propose a condidate in today's convention session because we could not give even such a mark of approval to the improper and illegal proceedings and the intolerable steam roller tactics that were employed by those in control of the convention machinery."

Inside Facts and Dope on

By ROGER FERRI

WASHINGTON, D. C.—When the delegates began pouring into the Capital on Sunday they ascertained that the Executive Committee had held a convention of their own and that there was really nothing for the delegates to do but sanction the work of that body. An example of the work of this committee at the "little convention of its own" was given at the Wednesday meeting, which will not soon be forgotten by all those who attended. The "steamroller" with its attached plow was merciless and spared no one. The mandate of the executive committee had to be served—and it was despite the protests of the cooler ones.

The exhibit at the Coliseum was virtually a fizzle, not more than 100 theatre men attending it during the first three days. The fact of the matter is that the exhibit is held in a most uninviting section of the city, in the market section. It was held in an upstairs auditorium, poorly ventilated and with anything but an attractive atmosphere. From a reliable source it was ascertained that the producers, distributors, manufacturers and others, who had booths, had paid the M. P. T. O. A. $20,000 in rentals.

More misinformation was handed out at this convention than at any affair of its kind ever held. One daily trade press writer, who boasts often of his contention that he is "in intimate touch with everything in the business" was purposely given some of this misinformation by a leader of one of the faction. The latter said he was "giving it in confidence." Twenty minutes later this writer tipped several friends off. The latter in return passed the word along and in time it reached the source from whence it came. And the leader's only comment was:

"I purposely gave him that story for I knew that his word didn't mean a thing and that the best way to throw the other side off the track was to give this man the wrong information. He didn't disappoint or surprise us. He did just what we had expected he would do."

This chap incidently turned out to be the greatest "off the record" gossiper that ever covered any kind of convention. But it took the other writers and delegates only one day to ascertain that the opposite version of the stories circulated by this man was the correct one.

Senator James J. Walker of New York did not take kindly to the invitation extended to him by the convention to attend and speak at the banquet, for while he was in Washington and about the hotel he did not grace that affair with his presence.

The greatest surprise of the convention came in the form of the unheralded change in schedule of the time slated for the elections. It was generally believed that the elections would be held Thursday, but the Executive Committee met on Tuesday night and Wednesday morning and selected its slate of candidates. At that meeting, too, the floor organization was formed. M. J. O'Toole was originally selected to stage manage the affair, but when the battle royal started on the floor the Scrantonian lost control of himself and gave it up as a bad job, leaving A. Julian Brylawski to handle the situation alone. Julian was bombarded with questions concerning parliamentary law and such, but he evasively dodged these interrogations or answered them with the help of others. With the exception of the falldown of O'Toole as stage manager the affair was a success insofar as the Executive Committee was concerned for its executive officers were named.

One thing is certain. And that was made clear by President Cohen. He has held the position without pay for the past two years. He declined a $25,000 salary last year at Minneapolis. But he informed the exhibitors that he "is far from being a rich man" and also that he had spent considerable money belonging to him personally. But that is ancient history, if the address of acceptance of Mr. Cohen was properly interpreted.

M. P. T. O. A. Convention

Chicago will get the next convention of the Motion Picture Theatre Owners of America. Of that you can rest assured. This guarantee was given to the Illinois and Chicago delegates as well as to the Chicago Chamber of Commerce representatives who were active here during the convention.

Will Hays "sold" himself 100 per cent. to the exhibitors who listened to him at the banquet. The fact of the matter was that this same man was asked to be endorsed at the Albany convention of the New York exhibitors last February, but at the request of Cohen the motion, made by Bill Brandt of New York, was tabled. After that Cohen bitterly assailed Hays. But those on the inside here now have it that these two gentlemen will soon get together and their organizations will work in closer co-operation.

Speaking of Hays and Cohen reminded the writer of a thought that occurred to him during the address of the former. He said the producers and distributors were offering "confidence and co-operation." The exhibitors contributed another "C" and gave Cohen, making it "Confidence and co-operation and Cohenism."

The actions of John Mannheimer failed to strike a popular chord even with his own friends from New York. This gentleman's stand on the Cohen-Walker controversy was uncertain. Sam Berman insisted that he had pledged himself against Cohen and the Cohen men claimed he was with the President. Mannheimer himself had little to say, but he did do many, many things at the convention that apparently did not meet with the approval of other New Yorkers, and when his name was mentioned for a directorship he was hissed. He withdrew from the contest. This was the only audible hissing done during the most boisterous convention held by the M. P. T. O. A.

The first three days of the convention accomplished only one thing—the settlement of the Cohen-Walker controversy so far as the exhibitors are concerned. True, officers were elected on Wednesday, but the election was incomplete for announcement of the successful directorial candidates was not made until Thursday morning. Executive committee meetings delayed every session opening, members of that body coming into the convention hall from forty minutes to one hour late.

That a drive will be made during the ensuing year to bring the "bigger theatre owners of the country" into the organization was hinted at by those who are influential enough to carry such a plan through to successful completion. A committee, including Marcus Loew, Jake Wells of Atlanta, William Steffes of Minneapolis and Mike Comerford of Scranton, are unofficially instructed to bring these "big fellows" into the fold.

While Walker has passed out of the motion picture business—he said Tuesday he was quitting the industry permanently—no one will be surprised if he shortly accepts the dictatorship of the new organization that Sam Harris of New York is forming to include every branch of show business. However, the situation is problematical, for Jimmy has every chance of acquiring an important political office, an office for which Tammany has been training for the past thirteen years.

The committee on rumors was a busy body. There were hundreds of humors afloat. None amounted to anything of any importance. One particular rumor had it that the Executive Committee had adopted a constitution for the organization that would bar every state delinquent in its national quota from voting. However, subsequent events proved this report to be untrue. However, there were not a few tricks that had been carefully planned that did not materialize.

(Continued from page 262)

all bear in mind the responsibility this entails, stating he knows of no more distinguished public service in which a man can be engaged.

"Remember, the producer and the actor must have the screen," he said. "I believe in a coalesced organization and that when we work together they will quit kicking the industry around. I have no new broom idea, but intend to give all I have to the cause of the industry."

Mr. Hays expressed the earnest hope that the exhibitors be strongly, closely and efficiently organized as a means for more certain and greater co-operation for the good of the industry and the people. Referring to the power of the press, which it took 600 years to build up, he said that within twenty years the motion picture had become "the greatest influence for good or bad in the world, and you cannot dodge the responsibility."

Continuing, he said that the industry accepts the challenge of the American public for the best and highest class entertainment, reiterating the statement: "I am going to give all I've got to this cause which is yours and ours together."

After a few humorous jibes, Secretary Denby stated he believed the Navy Department was the biggest exhibitor in this country, using pictures on a majority of its three or four hundred ships. After graphically setting forth what pictures mean to the boys out at sea, and how they hunger for them, he stated he was glad to be able to extend the thanks of the Navy to the industry for what it has done for it.

Governor Price of Minnesota, who spoke at the Minneapolis convention, was greeted with applause when he told how he had declined to recommend a censorship bill in his state. He praised the educational force of motion pictures, and said he believes that the Government should not do for the people what they can do for themselves. He was again applauded when he told how, when a bill was about to be introduced giving cities the right to issue bonds to erect municipal picture houses, he asked that the bill be deferred.

Adolph Zukor was greeted with applause. Referring to the co-operation of the industry in the charity drive, he said he felt that the class of people, some of the most distinguished in the country, with which the industry was working, indicated that the uphill fight for recognition was being won and that the industry is appreciated. "I want to do some little good some way," said Mr. Zukor. "We will, through Mr. Hays' co-operation with you in every way. You must devise the ways and means."

Marcus Loew, introduced by M. J. O'Toole, the toastmaster, representing both ends of the business, said he was pleased to see that we are reaching the goal that brings us co-operation. Referring to Will Hays' work, he said that he had already more than earned his salary. Then, speaking as an exhibitor, he chided the organization on expecting the men who work for them the whole year and give almost their entire time and attention to it, to serve without salary, and hoped that next year the organization would be able to pay them.

Congressman Clyde Kelly, in a stirring speech, referred to the way in which many of the smaller nations look to America for guidance and stressed the importance of the screen as a power for good, particularly in building up public opinion and fostering the spirit of co-operation between the different classes of citizens. He urged that the industry make of itself a radioactive power for betterment.

Assistant Secretary of Labor Henning, praising the power of the screen for public service, told of the use already being made by his department of this medium in stimulating safety and efficiency in industry. He told of the formation of the Public Service Bureau headed by Dr. Holley, and then stated that the Labor Department has caused to be introduced in Congress a bill for the yearly registration of aliens and that the fees derived were to be largely expended in teaching Americanization. He then heartened his auditors by telling them that the statistics of his department showed in March the peak of unemployment was reached and April showed the brightest prospects during the last two years.

Dr. Francis Holley explained the work of his department and how it operated in promoting education and public service. Judge Murphy, counsel for the Michigan organization, praising the high ideals of the exhibitors, spoke also of their difficulty and pleaded for co-operation and co-ordination for the betterment of all. W. W. Hodkinson also spoke for co-operation.

Just prior to Sydney Cohen's speech, Morris Beedles presented him with a platinum watch on behalf of his pals in New York. Mr. Cohen, replying to Mr. Loew's remarks, called attention to the period of depression and stated the best way to help build up the treasury was to reduce the price of films. Accepting the challenge for clean, wholesome pictures, and the desire for co-operation, he concluded by thanking those who had presented the watch as a token of esteem.

Convention Gets Down to Business

After three days of noisy demonstrations, the convention on Thursday afternoon got down to brass tacks. As the delegates and their guests had visited the White House at noon to be received by the President and Mrs. Harding, only thirty-two of them were in the convention hall when President Cohen at 1.10 o'clock called the meeting to order.

Following the report of W. A. Stefeson on the rules for the day's procedure, Mr. Cohen appointed the music tax committee with Fred Seegert as chairman. This committee will take up the music tax situation and consider the advisability of establishing a special music department. This committee also will be in charge of the public hearing on the Lambert bill on Monday, May 15.

Mr. Cohen in discussing the music tax situation said that immediate action was necessary and that it would be wise to immediately employ counsel to defend the exhibitors. He suggests a test case be made, charging that in the findings of the United States Supreme Court recently the exhibitor angle was not properly presented. He stated that the opposition has the service of extremely capable and distinguished counsel and that "we should be prepared for him." He said that the exhibitors will fight this issue to the end.

The committee on business relations, headed by Mr. Steffes, then reported. Mr. Steffes stated that the committe had held a long session on Wednesday evening and that that body had come into possession of many interesting propositions from producers and directors. He suggested that the delegates hear D. W. Hartford of Los Angeles, president of the Motion Picture Directors Association.

Mr. Hartford bitterly attacked the present system of distribution, characterizing it as unfair both to producer and exhibitor. He remarked that a barrier had been erected between director and exhibitor, emphasizing the importance of the latter and the anxiety of the director-producer to effect a direct connection with him.

"I am here," he said, "to submit a proposition that the Motion Picture Directors Association has in mind and which it believes will benefit both producers and exhibitors. We all know that the prices have jumped skyward and right now you gentlemen are complaining of poor business and attributing no small share of responsibility for your failure to attract business to a scarcity of good box office pulling productions and exorbitant rentals, as well as unreasonable salaries given distributing executives.

"I here to outline a proposition whereby we will distribute direct to you. You have sought and I believe still are fighting for a 40 per cent. decrease in film rentals. Under the proposition I am about to explain I will venture the prediction that you will save considerably more than that."

He stated that the plan called for the election of a committee of exhibitors who would work in co-operation with the members of the association. This committee would pass on stories, cast, director, and also sit in conferences at which

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KATHERINE MAC DONALD

First National Star, acclaimed by the Chicago Tribune the Most Beautiful Woman in the World.

Norma Talmadge
in
"THE FORBIDDEN CITY"
A Selznick Picture

"SILAS MARNER"

Presented by

Associated Exhibitors

William Duncan
and
Edith Johnson
in
"THE SILENT VOW"
A Vitagraph Picture

Jack Holt and Bebe Daniels

in

"NORTH OF THE RIO GRANDE"

A Paramount Picture

"ONE CLEAR CALL"

a

John M. Stahl Production

for

First National

Betty Compson

in

"ALWAYS THE WOMAN"

a Goldwyn Picture

Lloyd Hamilton in the Educational-Mermaid Comedies, "THE RAINMAKER and "ROLLING STONES." The Girl is Irene Dalton.

Paramount Breaks All Precedent; Gives Six Months Advance Schedule of Films

FOR the first time in the history of the motion picture industry a leading producer and distributing organization places before the exhibitors of the country a complete advance schedule of its productions and their releasing dates for six full months. This is the achievement of Paramount, which today announces its schedule of feature releases from the beginning of the new Paramount season, August 6, up to and including the month of January, 1923.

With this announcement the Famous Players-Lasky Corporation submits to exhibitors for their consideration forty-one Paramount productions—titles, stars, featured players, directors, actual dates of release, casts, accessories, exploitation suggestions—nearly three months in advance of the beginning of the half year's program. Furthermore, full information concerning the authorship and character of the stories is presented, and in the majority of cases even the players chosen for the most minor roles are named.

This has been an epoch-marking accomplishment, made possible only through the employment of all the tremendous resources of a tremendous organization. For months this gigantic program has been in preparation. For months every resource of the production department, under the supervision of Jesse L. Lasky, has been directed toward its completion.

Following the recently adopted Paramount policy of centering the company's efforts on big special productions of assured box-office value, the first step was the acquisition of stories and plays of such character that the task of "following through" would be the easier.

Under Supervisor-in-Chief Frank E. Woods the system of supervision of productions has been completely reorganized. The directorial force at the Lasky studio is headed by Cecil B. DeMille, director-general, who stands at the very top of his profession as a producer of money-making pictures. There are eight special directors—William deMille, George Fitzmaurice, George Melford, Penrhyn Stanlaws, John S. Robertson, Irvin Willat, Sam Wood and Fred Niblo. Other directors constantly employed in producing Paramount pictures of super-quality are James Cruze, Joseph Henabery, Alfred E. Green, Philip E. Rosen and Paul Powell.

Among the brightest of all the stars in the firmament of the films are those who shine under the Paramount banner. They are Gloria Swanson, Rodolph Valentino, Betty Compson, Elsie Ferguson, Thomas Meighan, Wallace Reid, Dorothy Dalton, William S. Hart (who produces his own pictures), Agnes Ayres, Jack Holt, Bebe Daniels, May McAvoy, Mary Miles Minter, Alice Brady, and Wanda Hawley.

These lists do not take into account those responsible for the splendid output of Cosmopolitan Productions, made especially for Paramount and released through its exchanges as Paramount Pictures, nor the product of the Hamilton Theatrical Corporation, which releases its European-made productions through the same channels. Marion Davies heads the list of Cosmopolitan artists, while Pola Negri and Ernest Lubitsch, respectively star and director, are prominent among the celebrities whom the Hamilton organization presents to the American public via Paramount.

The Paramount Stock Company may well be termed the backbone of Paramount pictures. Here is a permanent organization of many of the best-known players appearing on the screen. The list of these artists is as follows: Lila Lee, Lois Wilson, David Powell, Conrad Nagel, Theodore Roberts, Sylvia Ashton, Walter Long, Charles Ogle, Clarence Burton, Kathlyn Williams, Ethel Wales, Helen Dunbar, Anna Q. Nilsson, Milton Sills, Theodore Kosloff, Walter Hiers, T. Roy Barnes, Julia Faye, Guy Oliver, Lucien Littlefield, Lillian Leighton, Robert Cain, Mitchell Lewis, Casson Ferguson, George Fawcett, Harrison Ford, Tom Moore, Edwin Stevens, John Bowers, Alan Hale, Herbert Standing, Betty Francisco, Winter Hall, Edward Martindel, Frank Campeau, Adele Farrington, James Kirkwood, Mabel Van Buren, Nita Naldi, Maude Wayne, Fred Huntley, Maym Kelso, Claire McDowell, Will R. Wallington, Adolphe Menjou, William Boyd, Tully Marshall, Edythe Chapman, James Neil and Clarence Geldart. Here are leading men, heavies, leading women, ingenues, comedians, juveniles, character ortists—each a leader in his particular line.

With this wonderful personnel at its beck and call, and with the remarkable list of stories and plays already started through the channels of production, the studio staff started systematically to map out its program in detail.

Today, fully half of these forty-one productions are entirely completed or in actual work of filming, while the remainder of the program is so accurately mapped out that the studio executives can tell at a glance just what each individual in the organization will be doing at any specified date during the next few months.

Here is the complete list of the forty-one productions comprising the schedule for the first six months of the Paramount year: Wallace Reid in "The Dictator," supported by Lila Lee. From the play by Richard Harding Davis. Directed by James Cruze. Scenario by Walter Woods. Marion Davies in "The Young Diana," a Cosmopolitan production. From the novel by Marie Corelli. Directed by Albert Capellani. Scenario by Luther Reed. Thomas Meighan in "If You Believe It, It's So," by Perley Poore Sheehan. Directed by Tom Forman. Scenario by Waldemar Young.

Betty Compson in "The Bonded Woman," based upon "The Salvaging of John Sumner," by John Fleming Wilson. Directed by Philip E. Rosen. Scenario by A. S. LeVino. May McAvoy in "The Top of New York," by Sonya Levien. Directed by the late William D. Taylor. "The Loves of Pharoah," an Ernest Lubitsch production, with Emil Jannings, Dagny Servaes and Harry Liedtke. Gloria Swanson in "Her Gilded Cage," a Sam Wood production. By Elmer Harris, suggested by Ann Nichols' play. Scenario by Percy Heath.

"Nice People," a William deMille production, with Wallace Reid, Bebe Daniels and Conrad Nagel. From the play by Rachel Crothers. Scenario by Clara Beranger. Rodolph Valentino in "Blood and Sand," a Fred Niblo production. From the novel by Vicente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse." Adapted by June Mathis. "The Valley of Silent Men," with Alma Rubens. A Cosmopolitan production from the story by James Oliver Curwood. Directed by Frank Borzage.

"The Siren Call," an Irvin Willat production, with Dorothy Dalton, David Powell and Mitchell Lewis. From a story by J. E. Nash. Jack Holt in a Peter B. Kyne special, "While Satan Sleeps." By the author of "Cappy Ricks." Directed by Joseph Henabery. Scenario by A. S. LeVino. Cecil B. DeMille's production, "Manslaughter," with Thomas Meighan, Leatrice Joy and Lois Wilson. From the novel by Alice Duer Miller.

"The Mysteries of India," a UFA production, presented by Hamilton Theatrical Corporation. "Pink Gods," a Penrhyn Stanlaws production, with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Adolphe Menjou. Adapted by J. E. Nash and Sonya Levien from the novel by Cynthia Stockley. "The Old Homestead," with Theodore Roberts, T. Roy Barnes, Charles Ogle and Fritzi Ridgeway. Directed by James Cruze. Adapted from Denman Thompson's play. Scenario by Julien Josephson.

"The Face in the Fog," by Jack Boyle, creator of "Boston Blackie." A Cosmopolitan production. "Burning Sands," a George Melford production, with Wanda Hawley by Arthur Weigall. Scenario by Olga Printzlau. Wallace Reid and Lila Lee in "The Ghost Breaker." From the play by Paul Dickey and Charles Goddard. Scenario by Jack Cunningham. Directed by Alfred E. Green. "The Cowboy and the Lady," a John S. Robertson

(*Continued on page 269*)

DIRECTORS OF PARAMOUNT PICTURES

A New Milestone in the Progress of the Motion Picture Business

By ADOLPH ZUKOR
President, Famous Players-Lasky

THE season now closing has pretty well established two things in this industry. These are (1) that the big picture, and only the big picture, can make money at the box-office, and (2) that, in view of the sharp curtailment in production, exhibitors must be sure, as far in advance as possible, that their screens will receive a consistently meritorious product from an organization upon which they can place dependence, for the protection of the investment they hold in their theatres.

Therefore, to meet these two problems, Famous Players-Lasky Corporation announces for the first six months of next season the greatest, most complete schedule of really big pictures that has ever been offered to the exhibitors of this country.

This list of productions is not merely a tabulation of titles; in our announcement, we give the actual release dates, we give the names of stars, directors, the casts and even the advertising accessories. Some of the pictures already have been finished; others are in course of production or are about to go into production in our studios. All of them are established so that an exhibitor can determine his play dates for next season.

ADOLPH ZUKOR

This announcement, I firmly believe, sets a new milestone in the development of the picture business, because it is the most complete and consistently meritorious program ever placed in an exhibitor's hands. Here are the big pictures which exhibitors are demanding, here are the pictures which will enable exhibitors to swing into the new season with their prosperity assured as far as it is humanly possible to do so.

Famous Players-Lasky Corporation is proud of this achievement. We are happy and proud that we can do this service to exhibitors at a time when good pictures, and nothing but good pictures, can be the greatest contribution anybody can make toward the improvement of our business.

Advance Schedule

(*Continued from page 267*)

production with Mary Miles Minter and Tom Moore. From the play by Clyde Fitch.

"To Have and to Hold," a George Fitzmaurice production, with Betty Compson and Bert Lytell. Adapted by Ouida Bergere from the novel by Mary Johnston. Thomas Meighan in "The Man Who Saw Tomorrow." By Perley Poore Sheehan and Frank Condon. Directed by Alfred E. Green. "On the High Seas," an Irvin Willat production, with Dorothy Dalton and Jack Holt. An original screen story by Edward Sheldon, author of "Salvation Nell," "Romance," etc.

Rodolph Valentino in "The Young Rajah," adapted by June Mathis from the novel, "Amos Judd," by John Ames Mitchell. Alice Brady in "Anna Ascends," from the play by Harry Chapman Ford. Directed by Joseph Henabery. "Clarence," a William DeMille production, with Wallace Reid, Agnes Ayres and May McAvoy. Adapted by Clara Beranger from the play by Booth Tarkington.

Gloria Swanson in "The Impossible Mrs. Bellew," a Sam Wood production. Adapted by Percy Heath from the story by David Lisle. "Enemies of Women," a Cosmopolitan production, from the novel by Vicente Blasco Ibanez. Directed by Robert G. Vignola. "Ebb Tide," a George Melford production, with Lila Lee, James Kirkwood, Raymond Hatton and George Fawcett. Adapted by Lorna Moon from the novel by Robert Louis Stevenson.

"The Pride of Palomar," from the story by Peter B. Kyne. A Cosmopolitan production directed by Frank Borzage. Elsie Ferguson in "Outcast," a John S. Robertson production. From the play by Hubert Henry Davies. Scenario by Josephine Lovett. "Singed Wings," a Penrhyn Stanlaws production, with Bebe Daniels. From the story by Katherine Newlin Burt. Thomas Meighan in "Back Home and Broke," by George Ade. Directed by Alfred E. Green.

Agnes Ayres in "A Daughter of Luxury," by Beulah Marie Dix. Directed by Paul Powell. "Kick In," a George Fitzmaurice production, with Betty Compson and Bert Lytell. From the play by Willard Mack. Wallace Reid in "Thirty Days." A comedy by A. E. Thomas and Clayton Hamilton. Directed by James Cruze. Marion Davies in "Little Old New York," a Cosmopolitan production. From the play by Rida Johnson Young. Directed by Frank Borzage.

Rodolph Valentino in "The Spanish Cavalier." Adapted by June Mathis from the famous play, "Don Caesar de Bazan," by Adolphe d'Enery and P. S. T. Dumenier. Jack Holt in "Making a Man." A Peter B. Kyne special, directed by Joseph Henabery. Scenario by A. S. LeVino. Alice Brady in "Missing Millions," by Jack Boyle. "Notoriety," a William DeMille production, with Bebe Daniels. An original story by Clara Beranger.

There is the Paramount line-up for the first six months of the season of 1922-23. The distribution department has cleared its decks for action. Booking of these forty-one productions will start at once. A complete line of accessories for each and every picture, including press books, posters, slides, lobby displays, etc., is already in work. The Department of Exploitation has already prepared practical suggestions to aid exhibitors in selling the pictures to the public. Thirty-one exchanges in the United States and six in Canada are prepared to handle this vast product with all possible speed and the usual Paramount service, spelling satisfaction to exhibitors, will be rendered at all times, Paramount states.

Reorganization

Stockholders of the Independent Film Company of Missouri plan a re-organization meeting within the next few days. It is said that some new capital will be interested in the company, and that several new officers will be elected. Several days ago a drastic reduction in the office organization was made in the interests of economy, only a skeleton working force being retained.

Ban Ku Klux Film

The Kansas State Board of Motion Picture Review has rejected a three-reel film purported to show Ku Klux Klan activities and the necessity for its existence. The film shows the Ku Klux Klan parades in Oklahoma and proposed activities of klansmen apprehending robbers, pickpockets and bootleggers.

Paramount Accomplishes Outstanding Feat in Arranging Advance Schedule

ELSEWHERE, in the advertising pages and in the news columns, are given the details of the program of productions which Paramount has announced for next season. Names of pictures, directors, stars, casts, release dates, and advertising accessories on each picture are listed in detail. But back of this announcement lies a story of accomlishment which is one of the most absorbing in the motion picture industry.

Early this spring Adolph Zukor, with the forcsight which has characterized his career in motion pictures, declarcd that next season was going to be different from any season this industry has passed through in that exhibitors would be faced with an immcnse curtailment in their supply of pictures and at the same time would be obliged to show bigger pictures than ever before, as this year's experience had shown that only the big picture could succeed, Paramount states. Reports that had come to him showed exhibitors all over the country already were looking to next season with considerable anxiety, and that unless they were assured of an ample supply of big productions early in the summer they would not be in a position to give the final and decisive blow to the depression which has held them in its grasp for the last several months.

This decision was followed by several conferences with Jesse L. Lasky and Sidney R. Kent, in charge, respectively, of production and distribution. Continual sessions in New York were followed by further conferences at the Lasky studio in Hollywood. Interrupted, harassed by the daily necessities of their business, they were unable to give the problem the undivided attention they wished. Consequently, they put everything else aside and went down to Del Monte, California, where for three days they discussed next year's production schedule and finally reached a decision.

This decision entailed the most sweeping, comprehensive production plan ever adopted by any organization in the history of motion pictures, Paramount says. In brief, it was this:

That the complete schedule of pictures for the six months beginning August 1 should be laid out at once, with titles, stars, directors, casts, advertising accessories and release dates fixed in their entirety before the annual Paramount district managers meeting May 2.

Despite the magnitude of the task, Mr. Lasky accepted the responsibility, and began at once to gear up his producing organization.

"I have been producing pictures since 1912," said Mr. Lasky, "but never have I faced a job as big as that one. And I want to tell you that it was the proudest moment of my life when I returned to New York and was able to walk into Mr. Zukor's office and say, 'We've put it over. The job is done.'"

What Mr. Lasky failed to tell, however, was the story of the days and nights of labor, the handling of people, the constant switching of his personnel on the immense chess board of pictures, on which he moved stars, directors, leading people and stories into a mosaic which finally dove-tailed together into a fixed six-month production schedule.

JESSE L. LASKY
First Vice-President, in Charge of Production

"While the responsibility was mine, of course," said Mr. Lasky, "this immense task could not have been driven through to completion without the unflagging zeal and untiring support of the men and women of the production department.

"To Frank E. Woods, to Victor H. Clarke, to Robert Kane, to Julien Johnson, to each of our directors, to each of our stars, to the members of our stock company and to everybody in the big studio staff should go the major credit for this momentous achievement. Nobody who has not lived through the white-hot concentration at the Lasky studio in the last three months can appreciate the immense task which these people have accomplished."

"Singed Wings"

A Penrhyn Stanlaws production with Bebe Daniels. From the short story by Katharine Newlin Burt which appeared in the *Cosmopolitan Magazine*. The artistry that made Mr. Stanlaws productions of "At the End of the World" and "The Law and the Woman" famous has been used effectively in this fascinating tale of two men's loves for "The Moth," a Spanish dancer on the San Francisco waterfront. One of the men is a faithless husband and the other his nephew. In this production, Theodore Kosloff has a part somewhat similar to the one he played in "The Green Temptation."

"A Daughter of Luxury"

Star, Agnes Ayres. Story by Beulah Marie Dix. Directed by Paul Powell. As the name indicates, this is a picture of gorgeous settings and clothes. In it Miss Ayres' beauty is enhanced by luxurious feminine finery and while the eye is pleased, there is unfolded the problem of a woman who slowly comes to realize that life contains something besides wealth and the things it will buy. The title is a winner for exploitation in connection with dealers in women's clothing.

Paramount Publicity Keeps Pace with Production and Distribution Progress

KEEPING pace with the progress of production, distribution and advertising involved in the big releasing program for the season of 1922-23, the Paramount publicity department, under the management of Charles E. McCarthy, during the coming year will continue to provide exhibitors with the most efficient service.

No other department of the Paramount organization performs more effective work. Its mission is the popularizing of the Paramount product with the American public, thereby aiding exhibitors to more fully reap the financial benefits which are entailed in the showing of pictures.

Through the trade publications exhibitors are kept fully informed concerning company policy, plans for new productions, the progress of those in process of filming, dates of release and any number of ideas calculated to be of benefit to exhibitors in the showing of Paramount pictures.

In every issue of the fan magazines news stories and photographs of Paramount stars are conspicuous, while similar material is often featured prominently in leading magazines of general circulation.

The volume of Paramount publicity appearing in the daily and Sunday newspapers is tremendous. Text matter goes twice a week to 597 newspapers throughout the United States with a combined circulation of 18,316,285. Photographs of Paramount stars, players and screens from productions are mailed weekly to 360 newspapers with a total circulation of 13,780,354. A weekly mat service goes to 600 newspapers having a circulation of 9,783,817. Once a week fashion features in mat form, showing Paramount feminine stars, are sent to 192 newspapers with a circulation of 3,779,534.

Thus, through the newspapers alone, news of Paramount activities reaches 45,659,990 readers of daily newspapers, and every one of these readers is a potential box-office factor.

Selling the Picture to the Public Is the Business of Paramount Exploiteers

REALIZING that the Fall line-up represents the greatest box-office values ever presented by Paramount, the Division of Exploitation, under the direction of Claud Saunders, is going to make sure that every possible cent is realized for the exhibitor. In view of the record which this important department has made during the past two years, this is another Paramount promise which exhibitors know full well will be carried out to the letter, Paramount states.

The exploiteers in every exchange will have advance "dope" on each attraction, and will be able to outline a half-dozen complete campaigns for any exhibitor requesting their services.

Shortly after the release of each picture the Paramount Exploiteer, a journal assembling all the news to date on how the picture has been sold to the public, will be published.

The Division of Exploitation is at the service of exhibitors everywhere. The exploiteers are men of wide experience—experts in their line. A letter or telegram to the nearest exchange brings one of these trained men to the assistance of any theatre in solving the problem of selling the picture to the public.

Paramount's Announcement Means Box-Office Insurance for Exhibitors

By SIDNEY R. KENT
General Manager of Distribution

IF there is one dominant, salient fact that has been driven home to the industry in the last year it is that the only box-office insurance that amounts to anything is the insurance of a sure, steady supply of big pictures. Words, promises of co-operation, much-heralded policies—all three go by the board when confronted with the question, "How good is the picture?"

It is on this basis that Famous Players-Lasky Corporations lays before the exhibitors of America the most complete program of big pictures which has ever come out of a producing organization. For six months from August 1, a series of forty-one productions—each with its release date, its title, its stars, its director, its supporting cast and even its advertising accessories—are placed in the hands of exhibitors in an array that is truly startling in its thoroughness and in its magnitude.

Not Merely Promises

These pictures are not promises—they are all set, established, and they go to exhibitors backed by an organization which has led the world in the high-grade consistency of product.

"How good is the picture?" We've answered it in terms that much gladden the heart of exhibitors who have been looking forward to next season with anxiety and doubt.

"But in offering these productions to exhibitors, we also expect exhibitors to reciprocate by doing their part. It is not enough to book these pictures. Unless the exhibitor names his playing date and sticks to that date he is likely to find himself in the position that imperilled him this year—that is, without his big pictures assured, and dependent upon the uncertain supply of small productions that have been proved valueless at the box office. It is unthinkable that any exhibitor, after having gone through this last season, can be so reckless, so heedless of experience, as to neglect to protect his theatre investment by failing to fix his playing dates now.

Advertising Plans

Paramount, however, is not content to drop the exhibitor when he books the picture. This season we intend to do more national advertising than ever before. In the Saturday Evening Post, the Ladies Home Journal, the various fan magazines, and through extensive campaigns of newspaper advertising, we plan to co-operate with the exhibitor in getting the public into his theatre.

Exhibitors throughout the country have already felt the tremendous benefit from our exploitation department. This department will be augmented during the year and we shall intensify our aid to the exhibitor by following through with him and assisting him to exploit his attractions to the limit of their possibilities. In publicity, too, we are constantly aiding the exhibitor by building up in advance the reputation of the pictures he books and the prestige of the stars he shows on his screen.

These are the things Paramount is offering the exhibitors next season. I am confident this coming fall will see a return to conditions nearer normal, but this state of affairs cannot be brought about without the greatest effort on the part of everybody in the business, exhibitor, producer and distributor. Paramount, in my opinion, is doing its share and more than its share to meet the test in the question, "How good is the picture?"

SIDNEY R. KENT

"A Trip to Paramountown," a Super-Special Free to Exhibitors

CAN you imagine a picture with the following cast: Elsie Ferguson, Alice Brady, Jack Holt, Agnes Ayres, Theodore Roberts, May McAvoy, Thomas Meighan, Betty Compson, Bert Lytell, Wallace Reid, Bebe Daniels, Wanda Hawley, Dorothy Dalton, Gloria Swanson, Rodolph Valentino, Mary Miles Minter, Tom Moore, Leatrice Joy, Ethel Wales, Lucien Littlefield, Mitchell Lewis, Conrad Nagel, Julia Faye, William Boyd, David Powell, Walter Hiers, Harrison Ford, Lila Lee, Walter Long, Nita Naldi, Theodore Kosloff, Helen Dunbar, Charles Ogle, Clarence Burton, Guy Oliver, Milton Sills, Robert Cain, Casson Ferguson, Sylvia Ashton, Anna Q. Nilsson, Lois Wilson and T. Roy Barnes?

Well, there is such a picture! It is titled "A Trip to Paramountown," and Paramount officials, from Adolph Zukor, Jesse L. Lasky and S. R. Kent down, are a unit in proclaiming it to be the most remarkable superspecial ever offered to the exhibitors of America.

What is more, this amazing picture, which is expected to cause more comment among picture fans than any other picture shown next season, is offered to exhibitors—absolutely free!

In Two Reels

"A Trip to Paramountown' 'is about 2,000 feet long, and it shows production activities at the Lasky studio in Hollywood and in the Cosmopolitan studios. Produced under the supervision of Jerome Beatty, who has spent the past three months in the Lasky studio, the picture consists of a series of views of various production units at work on some of the feature productions composing the Paramount program for the season of 1922-23, as well as a number of Paramount stars and prominent players in off-stage moments at the studio.

The story behind the production of "A Trip to Paramountown" reveals the extent to which Paramount goes in its efforts to aid exhibitors. Late last winter the home office decided that exhibitors should be given an opportunity to show their patrons the remarkable effort which was put behind every one of the Paramount pictures shown them.

Accordingly Mr. Beatty was sent to the Lasky studio, with credentials from Mr. Zukor and Mr. Lasky placing the entire resources of the studio at his disposal. Every director, star and leading player was called into conference and instructed to give Mr. Beatty the utmost co-operation in making this one of the biggest productions. In making the picture Mr. Beatty was particularly fortunate in that when he was at the studio the entire production force was going at top speed, and nearly all of the Paramount units were at work.

Among the directors shown at work are Cecil B. DeMille, William de Mille, Sam Wood, Fred Niblo, George Fitzmaurice, George Melford, Penrhyn Stanlaws and John S. Robertson.

A number of the stars are seen in some of their most famous characterizations of the past, as well as working in scenes for their current productions, the whole being woven together in a well-connected and absorbingly interesting scenario. In no sense is the picture a series of trailers, but it is a complete picture in itself.

There is some marvelous trick photography in the picture, the work of Karl Brown, who stands at the head of his profession in that particular line. For instance, Dorothy Dalton is shown simultaneously in four of her famous characters, and so perfectly was the quadruple exposure made that not even the eye of the most critical expert can detect lines of junction.

Free Accessories

Associated with Mr. Beatty in making the picture were Karl Brown, cameraman; Vernon Keays, assistant director; Walter Reed, technical director; Jack Cunningham, who wrote the continuity, and Rob Wagner, who furnished the titles. Establishing shots at the opening and close of the picture show airplane scenes of the studio and also exterior views showing the throngs of actors and studio employees going to and returning from their daily work.

"A Trip to Paramountown" is furnished free to exhibitors booking the first six-months' product of Paramount in the new season. It will be available for booking in a few weeks, and to assist exhibitors in getting the maximum of benefit out of it, free accessories are being prepared for immediate distribution.

"The Ghost Breaker"

Wallace Reid and Lila Lee in "The Ghost Breaker." Directed by Alfred Green. Adapted from the melodrama by Paul Dickey and Charles W. Goddard. Romantic thrills abound in this story of a modern New Yorker who hurries to the aid of a beautiful Spanish girl whose wealth is hidden in a medieval castle peopled with ghosts. He gets in and uncovers after a series of amusing and exciting adventures a plot for keeping the girl's wealth away from her. The title furnishes many angles for exploitation by means of a ghost.

PATHE ELECTS OFFICERS

At the annual stockholders meeting of Pathe Exchange, Inc., held on April 25, the same board of directors was re-elected.

STARS OF PARAMOUNT PRODUCTIONS

Paramount Expects to Eclipse Great Record It Has Made Abroad

By EMIL E. SHAUER
Assistant Treasurer and Director of Foreign Department

THE production program for the remainder of the year 1922, as announced by Mr. Lasky, is hailed with particular delight by the foreign department, inasmuch as it promises a continuation of the successful policy of producing Paramount special productions of the type which have been received with such tremendous popular approval throughout the world. During the last year the various foreign offices of the Famous Players-Lasky Corporation and the allied distributing organization have given their unqualified endorsement to the policy of presenting all star casts in Paramount super specials by reporting the largest business in the history of the foreign department. There is every indication that the record breaking success of 1921 will be eclipsed through the agency of the many big box office successes scored by the production department in recent months.

Such Paramount specials as "The Gilded Lily," "Sacred and Profane Love," "The Great Moment," "Footlights," "The Affairs of Anatol," "Experience," "The Sheik," "Behold My Wife," "Mid-Summer Madness," "Forbidden Fruit," "Something to Think About," "Why Change Your Wife," "Humoresque," and others have established new box office records and have given new life and greater breath of viison to the motion picture industry abroad.

The demand for the highest grade American motion pictures—a term synonymous with Paramount Pictures in the eyes of thousands of exhibitors in Europe, South America, Australia and Asia—was never greater than it is today. The long line of notable Paramount successes of recent years has been an important contribution to the uplift of motion picture standards in all parts of the world. "If it's a Paramount Picture it's best show in town" is a slogan with a dollar and cents value in the eyes of thousands of the globe's leading exhibitors.

The outstanding event in the history of the film industry in Australia has been the phenomenal success of "The Sheik" at the Globe Theatre, a leading first run house, in Sydney. As this is written George Melford's Paramount special has completed the ninth week of its record breaking run and the enormous crowds demanding admission have made it imperative to extend the run indefinitely. This is the greatest reception ever given a motion picture in Australia, and it far eclipses the brilliant record of "The Affairs of Anatol," which, a few weeks earlier, had established what Australians believed to be an unbeatable record.

E. E. SHAUER

When Paramount established its own releasing in France in October, 1921, "The Gilded Lily" made a new high water mark for box office records, doing much to turn the tide for the better in the film business of that country. Cecil B. DeMille's world famous productions, "Male and Female," "Why Change Your Wife?" "Something to Think About," and "Forbidden Fruit" have proved to be the greatest box office tonics yet produced for the entertainment of the world's millions. New box office records have been broken wherever these Paramount super specials have been shown.

An indication of the prestige enjoyed by Paramount abroad is to be found in a recent newspaper contest conducted in Brazil to determine the most popular brand of pictures. Paramount won by a vote of more than four to one.

The forty-one splendid Paramount Pictures to be released in the fall of 1922 offer the best insurance for the continuation of Paramount's tremendous vogue in foreign countries.

Paramount Advertising Is Planned on Larger Scale Than Ever Before; All Possible Mediums to Be Used

PARAMOUNT'S six months' series of forty-one new productions will be known before next fall to every picture fan in America reached by magazines and newspapers. General magazines of national circulation, all of the fan magazines and 1,300 newspapers in more than 900 cities and towns are to be used to tell the story of Famous Players-Lasky's greatest effort.

It is the most extensive advertising campaign yet attempted by this organization, and this means much to exhibitors, because Paramount pictures have been consistently and continuously advertised nationally for the past seven years. The program is being enlarged constantly under the supervision of A. M. Botsford, advertising manager, and with the cooperation of Hanff-Metzger, Inc., on the nationally circulated copy.

Under the main features of this new effort the Saturday Evening Post and the Ladies' Home Journal will be used to introduce the directors and stars and to emphasize Paramount Week. The entire list of forty-one productions and the feature productions for Paramount Week also will be given. The newspaper program will be in the key cities. This will be only a part of the advertising to be done during the next six months, however, as trade papers are to be used extensively, accesories are to be prepared on a larger scale than ever before and sales messages setting a new standard in direct-to-exhibitor advertising will be sent out from time to time.

Fall Display June 17

The big display bearing upon the fall program will start June 17 with a double-page layout in the Saturday Evening Post containing pictures of Paramount directors and stars, to be followed on July 8 with another double-page display on the talent which goes to make up the Paramount organization.

On July 29 there will be a double-page layout in the Saturday Evening Post containing the names of the forty-one pictures which go to make up the greatest program ever announced by any company at one time.

Immediately preceding the fifth annual Paramount Week on September 2 the Post will carry a double-page spread on Gloria Swanson in "Her Gilded Cage," a Sam Wood production, and William deMille's production, "Nice People," with Wallace Reid, Bebe Daniels and Corad Nagel. Both are for day and date release on September 3 and they will be two of the leading features of Paramount Week.

Spread In Niblo Film

This will be followed on September 9, also in the Post, with a two-page elaborately illustrated spread on Fred Niblo's production, "Blood and Sand," starring Rodolph Valentino, supported by Lila Lee and Nita Naldi.

Two weeks later on September 23, another big feature of the program, Cecil B. DeMille's production, "Manslaughter," with Thomas Meighan, Leatrice Joy and Lois Wilson, will be announced in a double-page spread. The day and date release for this work is September 24.

In the July edition of the Ladies' Home Journal there will be a full-page layout on the stars and directors, and the August issue will carry a full-page layout on the August productions. All the leading fan magazines will carry double-page layouts in the July and August editions.

On July 31 full-page advertisements containing a list of the forty-one new productions will be published in newspapers in ninety key cities.

The biggest newspaper campaign for motion picture advertising ever attempted will precede Paramount Week, which will be September 3-9.

"Your Contract for Paramount Pictures" A New Development in Picture-Selling

ONE of the most remarkable developments in the sale of motion pictures to exhibitors is the beautifully printed and illustrated booklet, "Your Contract for Paramount Pictures," which the Paramount advertising department has issued in connection with the announcement of the new season's line-up of productions.

Distributed by Paramount salesmen to exhibitors, this booklet not only is an unusually complete advertising help, but it also is, just as its title implies, the contract which the exhibitor signs when he books next season's Paramount product. In the back of each book, bound into the advertising pages, and as a part of the book itself, is the application for a contract on the Paramount Pictures to be issued during the first six months of the new season.

Thus, every exhibitor when he signs his contract for next season's product, will have, as a part of that contract, a beautifully illustrated, permanent record of the pictures he has booked and dated. Twelve thousand copies of the booklet were printed and are now being shipped to Paramount exchanges. These booklets will be distributed among exhibitors by Paramount salesmen on their rounds.

SOME OF THE MEMBERS OF THE PARAMOUNT STOCK COMPANY

1—*Maym Kelso;* 2—*Winter Hall;* 3—*James Neil;* 4—*Fred Huntley;* 5—*Edwin Stevens;* 6—*Ethel Wales;* 7—*Betty Francisco;* 8—*Charles Ogle;* 9—*Mabel Van Buren;* 10—*Theodore Roberts;* 11—*Julia Faye;* 12—*Guy Oliver;* 13—*Lila Lee;* 14—*Conrad Nagel;* 15—*William Boyd;* 16—*Anna Q. Nilsson;* 17—*Casson Ferguson;* 18—*Claire McDowell;* 19—*Robert Cain;* 20—*Walter Long;* 21—*Theodore Kosloff;* 22—*Lucien Littlefield;* 23—*Leatrice Joy;* 24—*Harrison Ford;* 25—*Sylvia Ashton;* 20—*George Fawcett;* 27—*Helen Dunbar;* 28—*Milton Sills,* 29—*Lois Wilson,* 30—*Walter Hiers,* 31—*T. Roy Barnes;* 32—*Kathlyn Williams;* 33—*Lillian Leighton;* 34—*Alan Hale;* 35—*Edythe Chapman;* 36—*Clarence Geldart;* 37—*Clarence Burton;* 38—*Maude Wayne;* 39—*David Powell;* 40—*Tully Marshall*

"Manslaughter"

Cecil B. DeMille's Greatest Production

Cecil B. De Mille's production, "Manslaughter," will prove one of the most elaborate ever planned by him and is certain to prove a bigger drawing card than "Male and Female," "Anatol" or "Fool's Paradise." There is a tremendous box-office punch in the title alone, and add to this the application of the genius of DeMille to a most fascinating and thrilling story, and one has the guarantee of one of the greatest money pictures ever produced.

This will be the first Cecil B. De Mille production to be released in nine months. The producer laid his plans most painstakingly—in fact, he spent more time on the preparation of this work than any other he has ever produced.

Jeanie Macpherson wrote the scenario—in itself assurance of the artistic merit of the piece, for she has been responsible, either as authoress or scenario writer, for nearly all of the Cecil B. De Mille productions.

"Manslaughter" is the dramatic story of the taming of a wealthy young woman who knew no law other than her own will. It created a sensation as one of Alice Duer Miller's stories in "The Saturday Evening Post." There is nothing insipid about this work; it is a clash of unbending personalities. It touches the absorbing modern topic of how far wealth and influence can go toward the consequences of reckless disregard of the rights of others.

There is spectacular action from the start, when Lydia Thorne, orphan society girl, brushes the admonitions of her former tutor and present companion one side and defies the conventions.

Then comes the time when she swerves her art into the path of the pursuing policeman and kills him. Her nerves are shaken, but no thought of further consequences enters her mind until the district attorney, a man who has previously won her respect and almost her love pushes her conviction for manslaughter and has her sent to prison for two years. Bitter hatred grows in her heart toward him, but her will is weakened when she is released. She has learned something of discipline. Revenge is in her heart until the final moment when she summons him to her home to tell him how she has blocked his chances to become a partner in a great law firm. Then she melts.

Some wonderful prison drama is introduced, the exteriors being photographed at the famous Tombs prison in New York and the Auburn State Prison. The interiors are exact reproductions of these penal institutions, and in order that real prison atmosphere might be secured Jeanie Macpherson disguised herself as a crook, committed a petty crime in Detroit, was sentenced to the city prison and served three days.

Valentino in "Blood and Sand"

A Fred Niblo Production

Again the flaming color and romance of Spain, another novel of Vicente Blasco Ibanez, has gone on the screen with Rodolph Valentino in the leading role. This time it is "Blood and Sand," a super-production by Fred Niblo, which will rival "The Four Horsemen." It is the romance of a bull-fighter's life—the rise from poverty, the plaudits of a nation, the turning from a youthful love to intrigue with an aristocratic beauty.

It is a succession of thrills with striking backgrounds. No expense has been spared in the making of this picture. Mr. Niblo spent months touring the original scenes of the novel, gathering authentic costumes and securing experts to aid him in staging startling reproductions of the real bull-fights without the features to which American audiences object. Immense arenas were constructed on the Lasky ranch in California for these. This is one of the big pictures of the year.

Lila Lee will appear as the quiet beauty whom the bull-fighter marries when he first attains fame. Nita Naldi will portray the aristocratic Spanish woman who lures him on with her whims. Walter Long will be a Spanish bandit and Charles Belcher will be in the cast. The scenario has been done by June Mathis who so successfully adapted "The Four Horsemen."

There are two colorful Spanish cafe scenes, inMadird and Seville, which provide splendid color. The Seville sene, especially presents the star in a Spanish dance which will recall his tango triumph in "The Four Horsemen."

Built Village

An entire Spanish interior has been built for the home of Gallardo, with its patio, well, private chapel, grated windows. Equally colorful is a country home with its old crones cooking at an open hearth, its rural people in their picturesque costumes.

"Her Gilded Cage"

Gloria Swanson in Sam Wood Production

All the wealth of gorgeous costumes which it is possible to put into the portrayal of a successful stage favorite and the contrasting emotions of her public and private life have been combined in the Sam Wood production, "Her Gilded Cage," starring Gloria Swanson. This is a gripping heart-interest story with a refinement of detail upon which Mr. Wood has excelled himself.

The scenes shift swiftly from street to cabaret, dance hall and luxurious home interiors, with the action revolving about Miss Swanson.

The story is based upon a successful Broadway producer's belief that publicity alone will make a famous star, even without ability to back it up. His experiment begins when his automobile strikes the sister of Suzanne Ornoff. While attending to the wants of the sister he is struck by the beauty of the Russian girl. He takes her from her poverty and trains her secretly, suddenly springing her on the New York public as a European sensation with a vivid past.

A wealthy New Yorker bets a friend $1,000 he can induce the great star to dine in his apartment and enlists the aid of the producer. A charming love story is woven in from this point. This man's brother, a famous physician, is shocked and denounces the star, but finally falls in love with her himself.

It is a story that takes the audience back-stage in somewhat the same way that "Footlights" did. The photoplay was suggested by Ann Nichols' play and adapted by Elmer Harris. Mr. Wood did the rest and surpasses even the successes he made of "Beyond the Rocks," "The Great Moment" and "Her Husband's Trademark." Miss Swanson had the leading roles in all of these, fixing her place in the minds of the American public as one of the leading film stars of the day.

The cast is exceptionally strong. In it are David Powell, Anne Cornwall, Charles Stevenson, Walter Hiers and Harrison Ford.

"The Young Rajah"

Starring Rodolph Valentino

"The Young Rajah" presents an entirely new theme for a motion picture. It is a play of fascinating contrasts between the psychic mysticism of India and the matter-of-fact practicality of New England, with Rodolph Valentino cast in the role of an Indian prince who has been brought up in America with no knowledge of his regal origin. It is an effective vehicle for a new display of his genius.

Mr. Valentino has thrilled the world as the dashing South American in "The Four Horsemen of the Apocalypse," he has performed feats of daring as the toreador in "Blood and Sand" and now he comes as the interesting seer, with Oriental ancestry, but with the ways of an American. It is really a dual role that puts him before the public in a way to test his versatility.

The story from which "The Young Rajah" is adapted is the novel, "Amos Judd," by John Ames Mitchell, former editor of Life. It was adapted for the screen by June Mathis.

The scenes open in the New England village of Daleford where Josiah Judd is residing and wondering what has happened to his brother who went to India years before. Two men arrive from India unexpectedly with a very young boy and confide him to the care of Josiah with instructions that many lives depend upon his keeping the secret of the boy's identity. They suggest that he let it be known that the boy is the adopted child of his brother. A large quantity of money and jewels is left with him. At the age of seven the boy shows a remarkable ability to forsee events of the future. He goes to college later and leads a wild life, throwing a classmate out of a window and killing him during an orgy. In his visions he foresees his own death in the library of a home with a beautiful woman leaning over him. The calendar hanging in the room is torn off at November 4.

There is a dramatic moment when he meets the girl of his vision and falls in love with her. Tense situations also develop when he discovers, in searching through some old papers, that he is the son of a rajah. Later he saves the life of the girl when they both are pursued by a bull.

The climax comes on their honeymoon while he is writing a letter and hears his wife scream in an adjoining room. He dashes in to find her struggling with a burglar. He kills him, only to be attacked by another. Both fire, the burglar dropping dead and the Young Rajah sinking back onto a couch mortally wounded, with his bride leaning over him—just as he had pictured it in his vision.

Arrow Lists "Broken Silence"

Arrow's newest Curwood release, "The Broken Silence," is scheduled for release in the key centers on June 1. Prints have been forwarded to all the Arrow franchise holders and will be available shortly.

"The Broken Silence" is a typical Curwood snow picture and is the finest of the Arrow-Pine Tree series. It was directed by Dell Henderson and the cast includes Zena Keefe, J. Barney Sherry and Gypsy O'Brien.

"Clarence"

A William de Mille Production

Booth Tarkington's screaming comedy, "Clarence," is transferred to the screen by William De Mille with a success that will make this one of the funniest pictures of the year. Mr. De Mille has chosen an all-star cast for this work. In it are Wallace Reid, who is Clarence, the coleopterist just out of the army; Agnes Ayres and May McAvoy.

Not a whit of humor of this comedy of American family life which convulsed audiences at the Hudson Theatre, New York, for many months and then made a successful run across the country has been lost in making this a photoplay. In fact, the greater detail of scenes adds to it. The play was one of the great successes of the author of "The Man From Home," "The Gentleman from Indiana," "Penrod," "Seventeen" and other stories. It was adapted for the screen by Clara Beranger.

The picture reaches home. It mirrors all the amusing complications that a temperamental American family can get into and keeps them unfolding so rapidly that there isn't a dull moment in it.

In the story the family consists of a successful American business man, a son and daughter, fifteen and sixteen years old, respectively; a pretty governess and a stepmother. Both children are erratic and lively, the father has a tendency toward falling in love with the governess and the stepmother is insanely jealous. Clarence breaks into the scene at the father's office where he has come following his discharge from the army to find a job, as his position as beetle specialist in a laboratory is not at that time open to him. The children think a soldier ought to know everything. The boy is waiting to tell his father why he has again been dismissed from school, the girl is about to explain another love affair before the governess, and the stepmother breaks in because she suspects an intrigue between the governess and her husband. The fact that Clarence had driven mules in the army impresses the father and before the row is settled he is engaged as secretary for the family.

There is no break in the laughable developments which follow. Clarence becomes the family confidant, but winds up by falling in love with the governess.

Here is a sure-fire hit.

"Nice People"

A William DeMille Production

"Nice People" is a straight shot into the heart of the modern problem of the young people whose free and easy ways of living and amusing themselves lead them into trouble at times, despite the half-hearted opposition of their conservative but indulgent parents. It promises to repeat the record-breaking success scored by the play of the same name by Rachel Crothers from the time it was first presented by Sam H. Harris in the Klaw Theatre, New York, and as Mr. De Mille is among the recognized leaders of producers of intimate problem dramas for the screen, it should register near the top of the list of the year's big box-office pictures.

William De Mille has taken the scenario by Clara Beranger, and with the powerful cast headed by Wallace Reid, Bebe Daniels and Conrad Nagel, has created an absorbing story that cannot fail to impress parents and children alike.

In the earlier stages of the picture where the willful daughter of a wealthy business man pursues her butterfly existence with no thought of the possible consequences there are many lavish scenes. Tense moments follow when the father and aunt try to prevent the girl from departing with her gay companions for a breakfast at a road house following a late night party.

The climax comes at the country home of the girl whither she has gone with her intoxicated companion and is overtaken by a storm. Drawn by the flikering lights, a westerner who has also been caught in the downpour, enters and rescues the girl from the unwelcome attentions of her friend. All are forced to remain all night. This is the turning point in her life.

In the filming of these scenes an entire house was constructed in the studio for both the outdoor and indoor shots. The cast was carefully selected. In support of Mr. Reid, Miss Daniels and Mr. Nagel, there are Julia Faye, Eve Sothern, Claire McDowell, William Boyd and Edward Martindel.

"The Loves of Pharaoh"

Ernest Lubitsch's Latest Production

Scenes on such a scale that their magnificence startled blase New York critics and taxed the capacity of the Criterion Theatre during a nine weeks' pre-release engagement mark "The Loves of Pharaoh," the latest production by Ernest Lubitsch. It is the most ambitious work thus far attempted by the young creator of "Deception," "Passion" and "Gypsy Blood."

There are Egyptian temples skilfully reproduced, the pillars of which dwarf the men and women standing beside them; there are stairways and courts which hold thousands of actors and leave impressive vistas beyond. A whole city is pictured and at the close burned to make more vivid the picture of its capture by the Ethiopian army.

Some of the greatest actors before the European public appear in this production. Emil Jannings, the king of "Deception," appears as Pharaoh. Paul Wegener, director of "The Golem," who also had the leading role in that production, is the Ethiopian king in "The Loves of Pharaoh." Dagny Servaes, one of the most beautiful women in Europe, is the Greek slave girl, and Harry Liedtke and Lydia Salmanova have conspicuous roles.

It took a year of study of Egyptian history to lay even the ground-work for this production.

The critic of the New York Evening Journal was so impressed that he dispensed with adjectives and simply said: "So many superlatives have been poured on motion pictures in this town that it is difficult to do 'The Loves of Pharaoh' justice. Simple words and few may be effective by contrast."

"Burning Sands"

A George Melford Production

Again the desert, the romance of Egypt, the fleeting action of the tribesmen! With it the vivid story of a man, who loving the silences and the solitude of the desert, is strong enough to win away from the luxury and pleasures of society the daughter of the British governor. The production is George Melford's work at its best, the atmosphere is not unlike that of "The Shiek." But the story is different. Wanda Hawley and Milton Sills have the leading roles.

There are some wonderful scenes in the moonlight at Cairo, colorful pictures of boating on the Nile, and of the desert. Mr. Melford knew how to put it over, because he is the man who directed "The Sheik," as well as "Moran of the Lady Letty," "The Woman Who Walked Alone," "Behold My Wife" and many others. Wanda Hawley, who appears in the leading role, is a star in her own right. Mr. Sills is well known for his work in "Behold My Wife," "At the End of the World," "Miss Lulu Bett" and others. With them are some strong names, too—Jacqueline Logan, Robert Cain, Winter Hall and Louise Dresser.

"Burning Sands" is certain to be one of the big attractions of the year. The story was a big seller in novel form. In the adaptation by Olga Printzlau it has lost nothing of its dramatic possibilities.

"Pink Gods"

A Penrhyn Stanlaws Production

The artistry of Penrhyn Stanlaws, so wonderfully exemplified in "The Little Minister," "At the End of the World," and "The Law and the Woman," has full opportunity for expression at its best in "Pink Gods," a story of the complications of a beautiful and flirtatious wife gets herself into in the region of the South African diamond mines. It is her fondness for diamonds in preference to the pearls her husband favors as her ornament that leads to the tense climax of her life when a wealthy diamond dealer who has loaded her with gifts tries to get her to run away with him.

Bebe Daniels, who starred in "The Affairs of Anatol" and has a long string of successes to her credit; James Kirkwood, who was featured in "The Man From Home," "The Great Impersonation" and others; Anna Q. Nilsson, and Adolphe Menjou, who was the king in "The Three Musketeers," head the cast. The story is from the novel by Cynthia Stockley and was adapted to screen by J. E. Nash and Sonya Levien.

The story opens in Kimberley with the arrival of Loree Temple and Pat Temple, who have been married a year. He is madly in love with her and adorns her with pearls. She loves attention and has a great fondness for diamonds. Haseltine Quelch, a power in Kimberley, stirs her cupidity by showing her some valuable stones and gets her woman companion into his power by threatening to expose her when he discovers her attempt to steal one of the gems.

Emotional struggles follow in quick succession as Loree plunges into the flirtation, aided by her supposed friend, until the moment comes when she must choose her husband who is absent in the interior and the man who has showered gifts upon her.

In a thrilling climax there comes news that the false friend's son has been drowned saving a companion at a school in England. She tells the plot and helps Loree to escape.

"The Dictator"

Star, Wallace Reid; supported by Lila Lee. Directed by James Cruze. From the novel by Richard Harding Davis. San Manana, a South American republic, and an epidemic of revolutions furnish the colorful scenes and quickly shifting complication of this film. Brooks Travers (Wallace Reid), a wealthy New Yorker, and his butler, have a fight with a chauffeur on a New York dock and hurry away on the first ship they can catch under the impression that he has been killed. Their efforts to escape a pursuing detective and the dominant faction in the republic before a counter revolution lead up to many climaxes. Others in the cast include Theodore Kosloff, Walter Long, Sidney Bracey and Kalla Pasha.

"If You Believe It, It's So"

Star, Thomas Meighan. Directed by Tom Forman. From the novel by Perley Poore Sheehan. Scenario by Waldemar Young. Mr. Meighan in "If You Believe It, It's So" has a new role which surpass his work in "The Miracle Man." The story is based on the novel of Perley Poore Sheehan and deals in a new way with the power of faith to reform a criminal. In this case the criminal, played by Mr. Meighan, is a pockpocket who robs an old man on his way to the city to pay the final installment on his farm. The picture of a joyful life in the country given by the old man causes the pickpocket to renounce his life and to start anew. With Mr. Meighan in the cast are Pauline Starke, Joseph Dowling, Theodore Roberts, Charles Ogle and Lura Ansen.

"The Young Diana"

A Cosmopolitan Production starring Marion Davies. Directed by Albert Capellani. From Marie Corelli's story of the same name which appeared in Hearst's Magazine. The scenario is by Luther Reed. The story has an English setting and its complications are due to the desire of a parvenu father that his daughter, Diana May, shall marry into society. He has affected interest in science and wants her to choose Dr. Dimitrius as her husband. She is in love with a naval commander. She dreams that the commander has eloped with another and that twenty years have passed. Dr. Dimitrius restores her to youth. A happy ending follows her awakening. Miss Davies is the Diana of the plot. Others in the cast are Maclyn Arbuckle, Forrest Stanley, Gypsy O'Brien and Pedro de Cordoba.

"The Bonded Woman"

Star, Betty Compson. Directed by Philip Rosen. From the story, "The Salvaging of John Sumner," by John Fleming Wilson. Adapted by Albert Shelby LeVina. From a quiet American home to Honolulu, to New Zealand and a shipwreck at sea, the action of this story shifts rapidly as Angela Gaskell, a seventeen-year-old ship captain's daughter, goes to the aid of John Sumner, who had been lost in a wreck. She first helps him by going on his bond when he seeks a vessel to command, later she finds she must reform him and finally achieves happiness on a South Sea Island with him. Richard Dix and John Bowers are also in the cast. Over half of the action takes place on a steamship.

"The Top of New York"

Star, May McAvoy. Directed by the late William D. Taylor. Adapted from the story, "Baby Doll," by Sonya LeVien, which appeared in the Metropolitan Magazine. The action alternates between a department store and a tenement roof top in the neighborhood on the East Side of New York, which has been invaded by wealthy families. Miss McAvoy appears as a young shop girl who is trying to support an invalid younger brother who is obliged to spend all his time on a roof top. On the adjoining roof a wealthy artist and his young daughter have fitted up a bungalow. The contrasts of her joyful appearances as an animated doll in the store where she works and her tender care of her brother evoke the sympathy of the artist and she finally achieves happiness and escapes the temptations of her employer by marrying the artist. The invalid boy is played by Mickey Moore, and Mary Jane Irving, the clever child actress, is the artist's daughter.

"The Valley of Silent Men

A Cosmopolitan production with Alma Rubens. Directed by Frank Borzage. From the story by James Oliver Curwood. How two men seek through the years for vengeance for a wrong done by three adventurers in the Canadian Northwest, how one of them is found on the Yukon and the two others are located years after—one a wealthy lumberman and the other an inspector in the mounted police—are told in this picture. Love finally turns vengeance aside, but not until after an officer had confessed a killing he did not commit and he and the girl in the case had had many thrilling experiences in their escape down a swiftly flowing river. Over 1,500,000 copies of this story were sold before it was filmed. Miss Rubens, who takes the leading role, is well known for her work in "Humoresque," "The World and His Wife" and "Find the Woman."

"The Siren Call"

An Irvin Willat production, "The Siren Call," with Dorothy Dalton, David Powell and Mitchell Lewis. This is a story of the Northwest by J. E. Nash. The "siren" in this case is gold in Alaska and one of the striking scenes is in Gore's Casino, a typical frontier dance hall, where Beauregard, a French trapper, brings a baby he had found beside its frozen parents. He presents it to Charlotte, one of the dance girls, and she auctions a kiss to get money for the baby's bank account. Reformers break up the dance hall and its occcupants are scattered. In the complications which follow there is a fight on a raft and Ralph Stevens, a prospector, and Charlotte go over a falls. They survive, however, and their troubles have a joyful ending. Mr. Willat directed "Behind the Door," one of his great successes. This is not Miss Dalton's first appearance in a Northwestern picture. She will be remembered for her work in "The Flame of the Yukon."

"While Satan Sleeps"

A Peter B. Kyne special with Jack Holt. Directed by Joseph Henabery and based on the Saturday Evening Post story, "The Parson of Panamint." In this story the action develops rapidly, following the escape from prison of one Philip Webster in the sheriff's car. He becomes a clergyman in Panamint, but proves to be the two-fisted type who can fight his way into the "Pick and Drill," the camp's dance hall, and make himself popular with something besides the reform element. One of the dancing girls saves his life by getting between him and an enemy and before she dies tells him she knows his story. He confesses at the close of the funeral service for her, which he conducts. There is dash and vigorous action in it from the start. In the cast are Fritzi Brunette, Betty Francisco, Herbert Standing, Sylvia Ashton, Fred Huntley and J. P. Lockney.

"Ebb Tide"

A George Melford production of Robert Louis Stevenson's novel, with Lila Lee, James Kirkwood, Raymond Hatton and George Fawcett. Stevenson's last work proved a wonderful vehicle for Director Melford's genius, especially in those colorful secenes where the three derelicts—an Oxford graduate, a broken sea captain and a former Cockney clerk—plot their futures on the beach of a South Sea island and when they bring their little champagne-laden schooner to the pearl fisheries controlled by the Englishman, Attwater. The power of this man accustomed to rule his colony, opposing the weak intrigues of the derelicts, with the romantic background of the South Pacific, work up to a vivid climax. The exotic scenes also make splendid material for exploitation purposes in windows and lobbies.

"Enemies of Women"

A Cosmopolitan production directed by Robert Vignola. It is another of the novels of the famous Spanish writer, Vicente Blasco Ibanez, and it was published in Hearst's Magazine during 1920. Like the other film versions of the Spanish author's works—"The Four Horsemen of the Apocalypse' and "Blood and Sand"—this latest is full of the colorful, passionate temperament of the Latins. The son of a Spanish adventurer and a Russian Princess quarrels with the daughter of a Mexican millionaire in Paris and the devious tangles of their careers after that furnish a thrilling story until their lives are redeemed—his as a soldier in France and hers as a nurse. The scenes wander over central and southern Europe and no expense has been spared in their production.

"The Impossible Mrs. Bellew"

Gloria Swanson in a Sam Wood production. Story by David Lisle, adapted by Percy Heath. As the title implies, this is the history of a woman who has violated the social conventions to a degree. It is the story of a young country girl plunged into the gay social life of Paris society and neglected by her husband until finally there is a scandal with one of her admirers. She drifts, a wealthy divorcee, to Egypt, to Monte Carlo and back to Paris, giving an opportunity to put on some magnificent scenes, including the carnival of flowers at Monte Carlo. Finally, there comes into her life a man who understands and the picture closes with a touching scene. It is a part perfectly suited to Gloria Swanson. In it she wears many wonderful gowns. Conrad Nagle is her leading man. In this production Director Wood even surpasses the standards he reached in "The Great Moment" and "Beyond the Rocks."

"The Pride of Palomar"

A Cosmopolitan production of Peter B. Kyne's great novel, directed by Frank Borzage. This story was one of the big hits of modern fiction when it appeared in the Cosmopolitan Magazine. It has lost none of its appeal in being made into a photoplay, and Director Borzage has made of it a work that will rival "The Good Provider" and "Get-Rich-Quick Wallingford." Palomar is the family estate of the Farrels in a rich California valley. A scheming Eastern banker gets control of the mortgage on it while the son is in Siberia with the American Army and the fascinating complications begin when he returns and discovers he has a nine-month period in which to redeem his estate. He permits the usurpers to remain as his guests and begins a fascinating contest of wits with them to raise money to pay off the mortgage. He not only succeeds, but also wins the daughter of his business enemy.

"Little Old New York"

A Cosmopolitan Production starring Marion Davies, from the play by Rida Johnson Young. Directed by Frank Borzage. Some of the romance of old New York is woven into this story of the time when Cornelius Vanderbilt was ferrying passengers on a sailboat and John Jacob Astor was buying woodland around what is now known as Grammercy Park. Miss Davies is a young Irish "boy" who comes to this country to secure an inheritance. Her love for her benefactor finally causes her to expose her own masquerade. The costumes are of the period of 1810. In this production Mr. Borzage excels the directing he did in "Humoresque," "The Good Provider" and "Get-Rich-Quick Wallingford." Ushers can be dressed in the costumes shown in the stills.

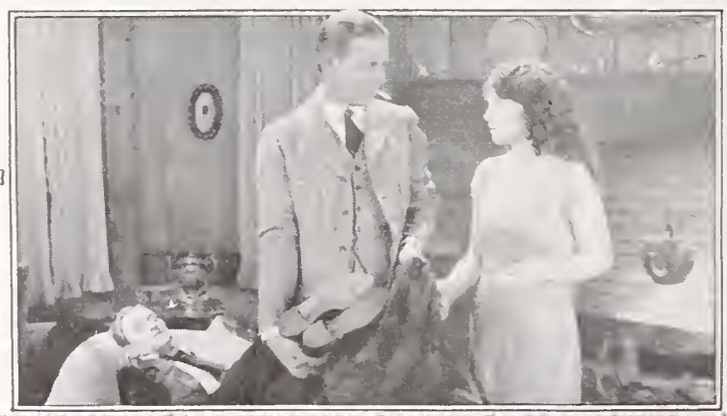
MAY McAVOY *in* "THE TOP OF NEW YORK"

BETTY COMPSON *in* "THE BONDED WOMAN"

"THE LOVES OF PHARAOH"
an ERNEST LUBITSCH
PRODUCTION

THOMAS MEIGHAN *in*
"IF YOU BELIEVE IT, IT'S SO"

RODOLPH VALENTINO *in* "BLOOD *and* SAND"
A FRED NIBLO PRODUCTION



"NICE PEOPLE" *A* WILLIAM de MILLE PRODUCTION *with*
WALLACE REID, BEBE DANIELS *and* CONRAD NAGEL

SCENES FROM SOME OF PARAMOUNT'S AUTUMN PRODUCTIONS

WALLACE REID in "THE DICTATOR"
SUPPORTED BY LILA LEE

JACK HOLT in "WHILE SATAN SLEEPS"

GLORIA SWANSON in "HER GILDED CAGE"
A SAM WOOD PRODUCTION

"THE SIREN CALL"
An IRVIN WILLAT PRODUCTION
with DOROTHY DALTON, DAVID POWELL
and MITCHELL LEWIS

MARION DAVIES *in*
"THE YOUNG DIANA"
A COSMOPOLITAN PRODUCTION

"BURNING SANDS"
A GEORGE MELFORD PRODUCTION
with
WANDA HAWLEY *and* MILTON SILLS

SCENES FROM SOME OF PARAMOUNT'S AUTUMN PRODUCTIONS

"The Spanish Cavalier"

Star, Rodolph Valentino, scenario by June Mathis. Story by Adolphe D'Enery, one of the authors of "Orphans of the Storm," the D. W. Griffith production. This photoplay gives Mr. Valentino another great opportunity as a dashing, romantic figure that will recall his great work in "The Four Horsemen of the Apocalypse" and "The Sheik." The scenario was adapted from the stage classic, "Don Caesar de Bazan," a famous melodrama in which Booth, Barrett and Mansfield have been successful. It has been produced on a lavish scale with a strong cast of aramount players. A good exploitation stunt would be to have a cavalier attired in Spanish costume dine in restaurants in your town and appear frequently on the streets.

"Kick In"

A George Fitzmaurice production with Betty Compson and Bert Lytell. Author, Willard Mack. This is the tense story of a New York crook who had reformed and married, but who is so loyal to his former pals that he tries to protect them when they need his assistance. Both Miss Compson and Mr. Lytell do some splendid work in the tense hurrying scenes leading up to the time when he is finally vindicated of the theft of a valuable necklace of which he had been suspected.

"The Man Who Saw Tomorrow"

Star, Thomas Meighan. Directed by Alfred Green. From the story by Perley Poore Sheehan and Frank Condon. Something of the mystery of the future, the poetry of a vision and the elaborate scenic possibilities which a work of this kind holds have been worked into this new play. There are innumerable exploitation angles to the title—chances for window displays of designs made by "The Man Who Saw Tomorrow," guessing contests as to who this man was, etc.

"Notoriety"

A William de Mille production, with Bebe Daniels. The story is by Clara Beranger. She will be remembered as the author of Mae Murray's success, "The Gilded Lily," and of Gloria Swanson's "Her Husband's Trademark." She also adapted "Dr. Jekyll and Mr. Hyde." In this work Miss Daniels portrays a woman whose head has been turned by fame and success, but who finally finds happiness. She appears in many striking costumes. Lavish stage settings have been used.

"The Cowboy and the Lady"

Stars, Mary Miles Minter and Tom Moore. From the three-act play by Clyde Fitch. Amusing and tense situations abound in this production which deals with the contrasting ways of Eastern society people among the cowboys of the frontier. Teddy North, an athletic Harvard graduate, who owns a ranch, rescues a woman from a perilous ledge, falls in love with her, confesses to the murder of her husband because he thinks she had done it, and is finally freed when the real murderer confesses in the courtroom. There is plenty of comedy throughout. The role is a new kind for Miss Minter—one in which she displays new skill in character portrayal.

"Missing Millions"

Alice Brady in a crook story by Jack Boyle, author of "The Poppy Girl's Husband" and "The Face in the Fog." It appeared in the *Red Book Magazine* and the action centers around Boston Blackie and Mary, two famous crooks of fiction. In it they revenge themselves upon the man who wronged Mary's father, brave death and outwit a famous detective to steal $2,000,000 in gold nuggets from a steamer bound from Alaska. An innocent person is accused and they return the gold. Plenty of novelty accessories are to be provided for playing up the title.

Six Months of Paramount Pictures

AUGUST

Aug. 7.....The Dictator
" 7.....The Young Diana
" 14.....If You Believe It, It's So
" 21.....The Bonded Woman
" 21.....The Top of New York
" 28.....The Loves of Pharaoh

SEPTEMBER

Sept. 4.....Her Gilded Cage
" 4.....Nice People
" 11.....Blood and Sand
" 11.....The Valley of Silent Men
" 18.....The Siren Call
" 18.....While Satan Sleeps
" 25.....Manslaughter

OCTOBER

Oct. 2.....The Mysteries of India
" 2.....Pink Gods
" 9.....The Old Homstead
" 9.....The Face in the Fog
" 16.....Burning Sands
" 16.....The Ghost Breaker
" 23.....The Cowboy and the Lady
" 30.....To Have and to Hold

NOVEMBER

Nov. 6.....The Man Who Saw Tomorrow
" 6.....On the High Seas
" 13.....The Young Rajah
" 20.....Anna Ascends
" 20.....Clarence
" 27.....The Impossible Mrs. Bellew
" 27.....Enemies of Women

DECEMBER

Dec. 4.....Ebb Tide
" 11.....The Pride of Palomar
" 11.....Outcast
" 18.....Singed Wings
" 25.....Back Home and Broke
" 25.....A Daughter of Luxury

JANUARY

Jan. 1.....Kick In
" 8.....Thirty Days
" 8.....Little Old New York
" 15.....The Spanish Cavalier
" 22.....Making a Man
" 22.....Missing Millions
" 29.....Notoriety

"Thirty Days"

Star, Wallace Reid, Directed by James Cruze. Story by A. E. Thomas and Clayton Hamilton. Just one laugh after another, a screaming farce in which a philanthropic young millionaire arouses the ire of an Italian husband and commits a misdemeanor to escape his vengeance for thirty days, as he knows that the Italian has been ordered to join the colors in Italy. The Italian beats up his wife and lands at Blackwell's Island shortly after the young philanthropist gets himself installed as bookkeeper in the warden's office. It winds up with a final attempt by the Italian to wreak his vengeance on the young man's home. A teaser campaign can be started thirty days ahead for this play.

"Making a Man"

A Peter B. Kyne special starring Jack Holt. Director, Joseph Henabery. Scenario by Albert Shelby LeVino. This is a strong story requiring the vigorous, red-blooded kind of acting that Jack Holt can supply. It is the tale of a man who has made a fortune, but when he goes to New York to spend it, loses all means of identifying himself and has to struggle along to get possession of his own property. There are many amusing situations. It is by the author of "The Valley of the Giants," "Cappy Ricks" and "While Satan Sleeps." Men's furnishing stores ought to be able to supply some excellent ideas on co-operative advertising.

"The Face in the Fog"

This is a Cosmopolitan production of a Jack Boyle story with lots of romance. A Grand Duchess from Russia is pursued by the Reds who seek her family jewels. One of her party, who is posing as a blind and lame beggar has the jewels concealed in one of his crutches and a bag of fake jewels around his neck. One of the Reds steals the fake jewels, putting them into the pocket of a man standing nearby. The beggar just has time to write down the license number of the mans automobile, thus enabling both the Reds and Secret Service to locate him. The climax comes with their meeting and the attempt of the Reds to rob an electrically protected safe.

"The Mysteries of India"

This is a UFA production presented by the Hamilton Theatrical Corporation on a tremendous scale. It is made in an amazing way with reproduction of famous Indian temples built in their exact sizes, with towering idols and scores of elaborate buildings. A staff of artists and architects went to India to get the material for these settings and to construct them afterwards. More than 50,000 persons were employed in the production. The story is swiftly moving melodrama which includes fights with tigers and elephants in the jungle, the plot being worked out in a fascinating way.

"Back Home and Broke"

Star, Thomas Meighan. Author, George Ade. Directed by Alfred Green. This is a combination that is hard to equal. George Ade's wit is so well known that his works are sought for without question. And Mr. Meighan's recent successes—"Cappy Ricks," "A Prince There Was" and "The Bachelor Daddy"—put him in the front rank of popular stars. The story is of a youth who went away to make his fortune and made it, but preferred when he came back to make it appear as though he were broke. The mirth follows. Director Green, in this production, equals his accomplishments in "The Bachelor Daddy," "Our Leading Citizen" and Mary Pickford's picture, "Little Lord Fauntleroy."

"Anna Ascends"

Star, Alice Brady. Author, Harry Chapman Ford. Directed by Joseph Henabery. This play had a successful run at the Playhouse, New York, under the direction of William A. Brady, with Miss Brady in the leading role. Miss Brady also played the star part in the speaking role. Anna is a poor Syrian girl in a down-town restaurant, who, inspired by ambition and a child's love for the son of a wealthy man who aids her, works her way slowly upward until she becomes a successful authoress. There is a great opportunity here to tie this picture up with the social service and charity work of any city.

"On the High Seas"

An Irvin Willat production with Dorothy Dalton and Jack Holt, supported by Mitchell Lewis. Author, Edward Sheldon. Epic clashing of strong will where life is cheap mark the development of this story. A society girl finds herself alone in a small boat with two stokers after the burning of her steamer. One kills the other in the struggle for her, and then there follows the working out of a great contempt changed into love partly through the influence of a little child. There is primitive vigor in this story. Irvin Willat has put it over in the way that made huge successes of "Behind the Door" and "Below the Surface." The cast is exceptional.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Rowland and Clark Pittsburgh Theatres Break Their Record on "Smilin' Through"

BECAUSE they believed that the combination of Norma Talmadge in a play still current on the speaking stage with the original star would prove better than even her average, Rowland and Clark decided to go the limit of exploitation in their Pittsburgh campaign.

They made shadow boxes nine and a half feet tall for all phonograph stores handling the plugger records and songs, and hooked to a number of other shops, including Joseph Horne, the most fashionable in the city.

Horne's had never before let a theatrical display into its windows, but it fell for the arguments and their own display manager, Carl Goettman, planned this design himself; a figure of the star stepping through the centre one of three French windows bowered in roses.

It surprised the store managers to find that the display for Norma got people for their other windows. They had very little of their own in the Talmadge window, but people who stopped to look in, passed on to the other windows before they went on, and as an attractor it was all that had been promised.

Jerome Casper, managing director of the R. & C. houses planned the other display, with the aid of his staff, and produced some very pretty results.

One of the shadow boxes are shown on this page in addition to the Horne display and three smaller windows, each showing a different treatment.

Samuel Sivitz, of the publicity department, does not state the exact number of windows obtained, but we gather from his letter that these five are only samples, since he states that their campaign exceeded in volume any other that they have ever used.

The displays were so striking that no difficulty was experienced in getting into the better class of shops, and the results were so gratifying that there will be no debate about a repeat.

That is the advantage of a big campaign. It not only puts that particular picture over, but it makes it easier to effect smaller hook-ups later for succeeding pictures. There is no difficulty in selling the man who has had a window and the few who keep out of the original campaign and are sorry then can be reasoned with on a repeat.

Comedies Pay Best

When he can get the right sort, Manager Battersby, of the Victoria Theatre, Philadelphia, finds that it pays him better to exploit his comedy than the drama subject. He did this with Buster Keaton in "Cops" and of course repeated with Chaplin in "Pay Day." He finds that people are more apt to respond to the comedy appeal, and he plays it strong when the right title offers itself.

First National Attraction

FIVE FINE DISPLAYS FROM PITTSBURGH ON "SMILIN' THROUGH" WITH NORMA TALMADGE

The lower right hand picture shows the very artistic work done by Carl Goettman, manager of displays for Horne's, the leading Pittsburgh shop. It is a beautiful thing, but no photograph can do it justice. The other displays were done by Jerome Casper, of the Rowland and Clark theatres. These are only a few of the windows obtained, for shadow boxes nine and one-half feet high were built for all leading phonograph stores

Selling the Picture to the Public

Put Over a Serial Like a Big Feature

One of the most careful campaigns made for a serial was planned by the Pathe Exchange for the vicinity of Detroit. C. F. Sharp wanted to get it headed out right, and he handled it the way most advertisers would work a super feature, figuring that a fifteen part serial would bring just as good returns on the investment, and that to get "Go Get 'Em Hutch" getting 'em from the start would be profitable.

A Pathe Release

THE DETROIT SMASH

He showed the picture to a well-known minister, the officials of the Y. M. C. A., the boy Scouts and the Superintendent of Schools. Each of these gave the serial a O. K., and their letters were reproduced in fac-simile together with a smashing big action cut, a selling talk on the serial and a list of the first run houses in the State to show "The Thrill King."

The result was an advertisement which sold the patrons wherever the Detroit papers reached, and which gave country exhibitors the leverage of the big-city endorsement.

Hyman's Novelties at the Mark Strand

For the week of May 14, Edward L. Hyman will use the first production overture he has presented in some time. This will be a "Mother" overture, composed of a collection of songs dedicated to mothers, and including "Songs My Mother Taught Me," and "Mother Machree," "Mother O' Mine," sung by a tenor off stage, and presented with a stage picture of a mother seated beside a fire place in a typical old-fashioned home. The Kipling verse will be the last of the series and the picture will be disclosed just as this number commences, as to hold the tableau too long without action would be too tiresome.

After the Topical Review, the familiar "Invisible Pianist" will be used, a mechanical piano rendering the first movement of Grieg's "Concerto in A Minor," accompanied by the orchestra. The house will be dark and the light concentrated upon the piano, which stands in a conservatory set.

A scenic comes next, to give way to a dance number entitled, "At the Fountain." A garden set is used with a marble fountain, the base dressed with electrically lighted flowers. Colored lights will also play on the spray of the fountain. Three dancers, in Greek dress, will do a number on a semi-lighted stage.

This is followed by a selection from "Rigoletto," the palace scene being chosen for the setting. All of the characters will be costumed. The opening number is the "Curse of Monterone," song by baritone, this is succeeded by the minuet, danced by the ballet, the famous Caro Nome and the notable Quartet, which ranks second only to the "Sextet From Lucia."

The feature and comedy follow, with Handel's "Concertante" as the organ postlude.

Coupons at Wholesale for a Special Matinee

There is nothing stingy about L. W. McCuan, of the Kozy Theatre, Dresden, Tenn. He tied up the editor of the local paper to a free matinee stunt, admission to be by coupon from the sheet, and they ran eight coupons in a single issue, each good for one admission to "Peck's Bad Bay." They were good only for children and at one specified performance, and Mr. McCuan probably argued that he might as well get them all in.

In return the editor gave him the ears on the front title for three days in succession and wanted more cuts than he could get.

One issue of the paper contains the coupons, the ears, several press notices and two advertisements, in addition to a four column cut.

One of the displays is the figure puzzle, recently run in this department and the other repeats a resolution adopted by the Missionary Conference of the Methodist Church in Tennessee, urging the members to fight for all the 57 varieties of censorship and meanwhile use their influence with individual managers for better pictures, praising the good and condemning the poor.

Mr. McCuan reprints the resolution and offers to give a pre-showing of any picture any representative body of men or women may select, they to be the judges as to the fitness of the production for showing in Dresden.

A Paramount Release

TWO O. T. TAYLOR DESIGNS FOR WHICH DIAGRAMS HAVE ALREADY BEEN GIVEN

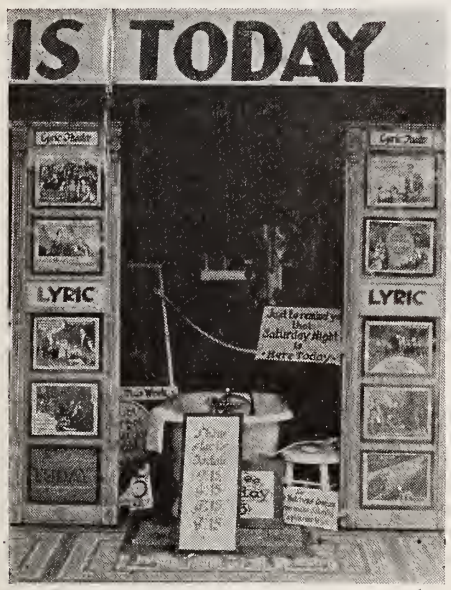
These displays show how Mr. Taylor himself rebuilds his lobby structures to get new aspects for old material. Both of these were used at the Weir Theatre. Both attractions played to capacity at regular prices. The "Cappy Ricks" plays up the author because he is so favorably known in Aberdeen. The design for "Saturday Night" is perforated to illuminate the Coney Island scene

Selling the Picture to the Public

How to Make Money by Spending a Little

If a man came and offered you 39 one-dollar bills for a ten spot, the chances are that you would make the buy—if the bank said the bills were good.

That's what C. A. Crute, of the Lyric Theatre, Huntsville, Ala., did on Saturday night. The still panels cut a portion of the lobby into a bathroom with everything except hot water. He did some other stunts at a total cost of a little less than $10. His receipts went $39 over the top, showing a profit of $29.



A Paramount Picture.

MR. CRUTE'S BATH

The other stunts were to hook up a display of kitchen cabinets—"so your wife won't feel tired Saturday night"—bath supplies in a drug store, two banners and a float.

That kitchen cabinet line is a gem. It means something.

Cyclorama Effect on a Lobby Lighthouse

For "Moran of the Lady Letty" De Sales Harrison, of the Howard Theatre, Atlanta, worked the usual stunt of making a display in the foyer a week in advance and taking it to the outer lobby for the showing.

In this display the stunt was a lighthouse with a flasher in the lantern in the center of a seascape.

When this was moved to the front lobby, a second lighthouse some fifteen feet high was placed on the sidewalk, and here the foot of the structure was banked with real stones to suggest the rocky base of the beacon. This was also a flashing light, and it pulled a lot of business.

Special paper was printed giving Valentino a larger mention than the stock paper allowed him, for down South he is as much an attraction as is Miss Dalton, and Mr. Harrison felt the cost of the special paper would be returned in the attention the name would draw.

Real Service

Jasper Emanuel is helping to put over the Dempsey-Carpentier fight pictures for the Philadelphia Metro exchange. He has rigged up a prize ring on the back of a goofy looking automobile and has added papier-mache figures of the two scrappers. This will be sent over the route the fight films take, to help managers put over the stunt.

Jasper has added some unbreakable pocket mirrors to his line of exploitation novelties. They are made of polished metal, similar to that used for trench mirrors during the war, with a protective blotting paper cover that slides around.

When Jasper gets three more novelties they are going to let him open a bargain basement in the Metro exchange, but they certainly are selling the Metro specials to the exhibitor and patrons alike. Jasper is the best little one-man exploitation department we ever heard of.

Preview Spectators Selected at Random

In giving a preview of "Hail, the Woman," the Liberty Theatre, Zanesville, Ohio, not only invited the usual leading lights of the club world, but elected a certain number of patrons at the previous attraction to be guests at the special performance, in order to get the most widespread word of mouth advertising. The result was so gratifying that the idea will be used on subsequent previews, it having been demonstrated that these spectators will distribute endorsements more widely than the more select group of clubwomen and educators.

The Liberty also gained a double truck on the title, a bank hailing the woman with perfect banking service and a baker with perfectly planned loaves.

Serial Helped

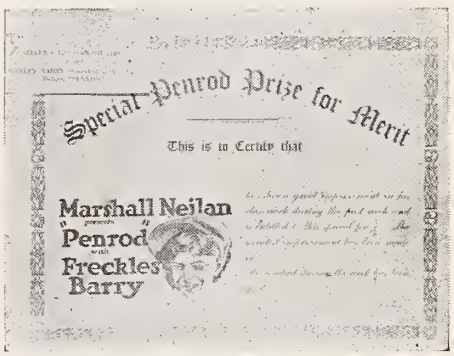
Most managers do not look to serials to increase business, but to hold it. Charles E. Sassen, at the Tremont Theatre, Galveston, made "Hurricane Hutch" show a ten per cent increase.

He got sixteen motorcycles of the brand used by Hutchinson for a curb display and then hired a local daredevil to do a couple of Houdinis in front of the house. It cost only $12.60 and brought in real coin.

Prizes for Deportment Was "Penrod" Publicity

One of the earliest stunts suggested by this department—more than ten years ago—was a class ticket prize for behavior to be offered by managers to the schools. It worked well for most managers, though one man reported that the local ice man had cut off his supply because the latter's son had never been given a prize. Later the idea was incorporated into Picture Theatre Advertising.

Now Allen's Theatre, Calgary, has worked it with all the trimmings, and Manager Price got the entire school system to plug for Penrod.



THE PENROD DIPLOMA

A special diploma was printed up, which was to be given the best kids in each classroom, and this was accompanied by a pass admitting the pupil and his parents. This permitted the children to retain the diplomas, and more than one of these has been framed, to form a permanent advertisement, for Mr. Price spent enough money to make them look like something. It is one of the oldest schemes in the business, and still is one of the best.

Mr. Price also worked the freckles stunt, giving passes good any time to the boys with twenty or more freckles, and a pass for a special performance to the few who could not show the required number.

A Paramount Picture.

HERE'S A PRACTICAL WORKING OUT OF A LINDLAR LOBBY

It is from S. Danz, of the Liberty Theatre, Astoria, Oregon, and shows an illuminated Coney Island, with a cutout from the 24-sheet lighted by a special concealed spot. It cost less than ten dollars to put up, but looks more than that

Selling the Picture to the Public

Light Installation Made Six-Sheet Work

Because the six sheet above the marquise did not show up at night, the Empress Theatre, Owensboro, Ky., put in a reflector, such as billboard men use to get a night illumination. Then it worked just as well in the evening as during the day. A cut on this page shows the installation.

This works very well, but the trouble is that the tin cone of the reflector throws a shadow on the poster during the sunlight hours, and this hurts the effect to a slight degree. A better scheme is to sink the reflector at the base of the board, covering with a glass to keep out the rain, and let the light be thrown upward. This keeps the light source out of the way through the day and gives precisely the same effect in the evening.

The stunt was first tried on "All for a Woman," a First National attraction, and the effect upon business was so good that it was made a permanency.

A First National Picture.

THIS REFLECTOR LAMP SOLVED A POSTER PROBLEM

The six-sheet board above the Empress Theatre, Owensboro, Ky., did not function in the evening because the light was all held under the awning. Putting in a reflector solved the problem at a small cost, but there's a better way

Tied Up the Prophets and Augmented Profits

D. M. Bain, general publicity man for the Howard-Wells Company, Wilmington, N. C., hooked the Veiled Prophets to "Molly O," with a decided benefit to both.

Sepa Grotto, the local organization, was hustling funds for band instruments, and Manager George W. Bailey, who wears a black fez on accasion, offered them a percentage on direct sales for the Mack Sennett production, knowing that they could reach many persons out of the theatre's usual line. In addition to a brisk advance campaign, a dispensation was obtained for the Grotto to parade on the opening day as a final ballyhoo to their ticket selling campaign, and every mason in town was interested in Molly whether he belonged to the side degree or not, for the Grotto is open only to Master Masons.

Bain also used the merchandise hook-ups, including the candy, which was put over by a special salesman sent by the manufacturers, and he used the musical hook-ups to the limit, all of which motived a streamer reading

Everybody's		Sing it
Talking	MOLLY O	Play it
About		Eat it
		See it

These were adorned with two costume pictures of Mabel Normand, and they were generously posted and also got into every window handling the Molly O products. Of course, he had a double truck, but this is a Bain regular. He does not brag about a double truck any more. It's too common.

"Fool's Paradise" Pleased at Advanced Admissions

Making people like a picture is one thing, and making them like it at advanced prices is another. A. R. Lynch, of the Lyric Theatre, Jackson, Tenn., made them like "Fool's Paradise" by handling it elaborately.

He used the ticket office selling excursions to a "Fool's Paradise" as suggested by Lem Stewart, and for a week in advance an attendant handed out heralds to all inquirers. During the showing the ticket office was moved out to the sidewalk for a ballyhoo. A liberal display of stills carried on the idea.

Slides and trailers were used on the screen a week in advance and five windows were tied up to paintings of the big scenes.

For a final kick the rotogravure section, supplied by the Paramount publicity department for newspaper work, was folded into the Jackson copies of a Memphis paper. It looked like a part of the regular edition, and was not offensive as would have been an ordinary throwaway. People were glad to get it instead of being resentful.

The result was big business and satisfied patrons.

A Paramount Picture.

HERE TWO THINGS HAPPENED ON SATURDAY NIGHT

G. M. Phillips, of the Rialto Theatre, Columbus, Ga., used the train wreck for the top of his lobby display and the Ferris Wheel on the floor, doubling the punch. The wheel was motor-driven and carried electric lights on the rim

Doubled Lobby Appeal for a Saturday Night

G. M. Phillips, of the Rialto Theatre, Columbus, Ga., liked both the train stunt and the Coney Island idea on Saturday Night, so he doubled up and used the train overhead and set a ferris wheel on the floor.

The trestle was a solid structure, carrying the painted train, with cutout figures of the victims and a toy automobile for the car. The title was cutout and hung from the underside of the trestle.

The wheel was merely a buggy wheel, geared to a motor and provided with a brush contact to permit the rim to be illuminated with electric bulbs at night.

The combination brought the money in.

Selling the Picture to the Public

A First National Picture.

CONVERTING A LOBBY SUGGESTION INTO A STREET STUNT

The Hippodrome Theatre, Taft, Cal., used the old laundry idea for "Molly O," but it put the wash clear across the street instead of across the front, and it gained ten times the attention. The Hippodrome is the house in the distance

Crap Shooting Ghosts Worked on the Streets

Mindful of Lem Stewart's suggestion that emphasis be given the fact that "Three Live Ghosts" was a comedy, H. B. Clarke, of the Majestic Theatre, Memphis, Tenn., found a way to use the ghosts and still emphasize the comedy.

Rolled the Bones

He sent out three men in ghostly shrouds, each carrying a large dice with letters on each surface. At street corners the ghosts would roll the bones until the dice spelled "Three Live Ghosts," when with an exultant "That's It" they would go on to the next pitch. It was a simple stunt, but a float with a calliope would have gained no greater notice, and it cost a lot less for the dice and the robes.

In the lobby additional emphasis was given the comedy slant by plastering with "Chuckles," "Roars" and similar snipes, and a black cat with an amicable smile sat on top of the lobby.

For April First

Oscar White, of the Rex Theatre, Sumter, S. C., had a rather weak attraction for April first, and he decided to slide on it. Instead of booming the show, he placed in the lobby a pair of coons in a cage labeled "Genuine American Raccoons." On the other side he placed a barrel with a glass-protected opening and a sign reading: "What's this? Name it and you can have it." There was a light inside the barrel and a sign on the bottom reading: "April Fool!" Nearly everyone who passed was stung, and the good humor engendered seemed to extend to the unheralded attraction, for business was very good and the people appeared to like the show.

The use of the caged animals was to suggest that there was also something to be seen in the barrel. It disarmed suspicion.

Old Wash Line Display Finds a New Employment

The laundry line idea started with "Through the Back Door" and has been adapted to a number of titles since then, being very generally used on "A Homespun Vamp," but the Hippodrome Theatre, Taft, Calif., expanded the idea.

Instead of using the wash across the lobby, it flung the lingerie to the winds of Main street, with a banner reading, "Direct line to romance. Molly O. Hippodrome Wed. and Thurs." This was strung in front of the Sunshine Theatre as the Hip needed it's own space to advertise a Constance Talmadge picture.

The effect of the wash, which could be seen for several blocks in either direction, can well be imagined, and it beat all the window tie-ups the town could afford, for no one could overlook this if they got anywhere near the business centre.

Dented the Records

Going after a picture from every angle pays every time. "Her Husband's Trademark" was recently played in Tampa and C. D. Cooley and "Jack" Frost started into exploit.

Gloria Swanson's gowns were played up in slides for two weeks in advance, and a trademark hook-up was worked in the papers, to match the title. Frost used his easel cutouts for the first time, and the net result was $175 better than Wallace Reid in "The World's Champion," though Reid is a strong local favorite.

Theatre Turned Church to Advertise "The Rosary"

Arch Bamberger, of the Empress Theatre, Owensboro, Ky., a First National stronghold, turned the front of the house into a church when he played "The Rosary," making the title above the entrance the only advertising on the house front.

Above the marquise, a real bell was hung which was rung during the showing of the short subjects to advertise the fact that the feature was shortly to start.

This front is very elaborate, yet the material cost only twelve dollars, being chiefly wallboard and transparent paper; the latter being painted up for stained glass effect. Lights back of the windows gave a strong night display.

With very little change the structure can be used repeatedly as other uses suggest themselves.

Following the other man's lead is often the policy that spells ruin. It is better to be different and appeal to those who do not like the other manager's ways; and it inevitably follows that not all persons can be wholly in accord with any single policy. Give your house individuality. Don't copy!

A First National Picture.

BUILD YOUR OWN CHURCH; THEY ARE GETTING CHEAP

Arch Bamberger, of the Empress Theatre, Owensboro, Ky., built this for First National's "The Rosary" at a cost of about $12, and he can paint it over and use it for other titles later on. A real church bell on the marquise supplemented the painted bell

Selling the Picture to the Public

Hooked a Big Bank to "Back Pay" Stunt

Evert R. Cummings hooked the Peoples National Bank and the People's Trust and Savings Bank, Rock Island, Ill., to the Fort Armstrong campaign on "Back Pay." He was willing to give the banks half the advertising for the sake of the free publicity he got.

The trust company got the front of one of its regulation pay envelopes and the other bank got the back. In the space left for the name of the employee and his time record was a red overprint "Back Pay" and the text on the envelope worked right in with this. The other bank advertised the value of a checking account.

Brand New Penny

Inside was a card for the Paramount picture, with a new penny pasted in one corner. Part of the text announced that the penny, with 39 cents more, would admit to see the Hurst play at the Fort Armstrong. It cost nothing and the bank hook-up carried a certain moral weight.

You can work it on your bank, for banks are working like ordinary advertisers these days. It no longer considers it undignified to go out after business.

Real Store in Lobby Is Old But Effective

Oscar White, of the Rex Theatre, Sumter, S. C., goes in for miniatures in his lobby displays, but he had a full grown store in the lobby for "Peck's Bad Boy," and a cutout of Jackie stealing red apples from a real barrel, while a cutout policeman with a real club made a pinch. Upending the barrel reduced the number of apples required.

Club a Real One

The club was borrowed from the Chief of Police, but the rest of the display came from the stores, with everything from ham and cabbage to cigars and cigarettes. It made a lot of talk and interested the grown-ups just as much as it did the kiddies. There was a gallery all day long.

The counter was two by ten feet and was attended by a real clerk who knew all about Jackie and his play and was willing to tell the world.

As most of the material was borrowed, the chief cost was for the cutouts.

Sold "Four Horsemen" to Race Followers

Sidney B. Lust, of the Super Film Attractions, got out a very neat idea for the Leader Theatre when it played "The Four Horsemen of the Apocalypse."

The nags were running more or less rapidly around the track at Bowie, and Mr. Lust fixed up a fake "information" sheet that looked very much like the alleged racing dope purveyed at the track. It was even stapled together so that no one could read it without paying the price, but the slips were handed out free.

Jazzy Language

Inside the text was in imitation of the jazz writing the tipsters affect, a section reading: "We saw this one canter home recently in a field of eight and he was so fast he had to run sideways to keep from flying, actually was so fast that an aviator got out of his machine to see if he was anchored." There were about three hundred words of this sort of talk and the title was not mentioned until the end, which held the reader interested.

This is good only where there is a race meeting, but it would appear that stapling any interesting looking throwaway will cause people to open and read it where they would not take the trouble to read an unfastened sheet. Why not try it? It's good for once.

It was a winner for "Luck" because it fitted in.

Teased the Sports

Charles McFarland, of the Capitol Theatre, Houston, played it low-down on the sporting bloods when he put two game chickens in the lobby for Bebe Daniels in 'A Game Chicken."

The chickens were on opposite sides of the lobby and the doorkeeper had special instructions to see that they stayed that way, but the sports cast longing looks at the two birds. One ballyhoo angle was the fact that the cocks were constantly challenging each other and kept the lobby in an attractively noisy state.

This and some window cartoons of local types of human chickens cost McFarland $3.75 and brought him a twenty per cent increase in business. It was a lot more profitable than buying marks.

Hal Whitfield, of the Liberty, Beaumont, beat this. He had five chickens and three roosters, paid nothing for them and got about the same improvement in business.

Chaplin Paymaster for Poli "Pay Day"

Charlie Chaplin himself was paymaster for Poli's Capitol Theatre, Hartford, during the run of "Pay Day."

James F. Clancey installed a cashier's desk in the lobby, hired a Chaplin impersonator, and stood him back of the grating. It was pay day for everyone, but the wages were stage money with an advertisement for the comedy.

Ten thousand bills were distributed and practically none of them were thrown down after being read. People carried them away to try and fool others with, but this couldn't be done, for most of the folks had similar bills and they also were looking for victims. These attempts to sting added materially to the advertising value of the stunt.

Expanded

Everything about Lem L. Stewart has been expanded—except his head. He still wears the same sized hat.

Because of the remarkable success attending his efforts to obtain real exploitation in the Atlantic section of Southern Enterprises, he has had the Texas territory added to his charge, and with competent assistants in Atlanta and Dallas, he will alternate between the two points.

William C. Johnson has been moved from Atlanta to Dallas, to be second in command. C. M. Watson, of Columbus, Ga., will be in Atlanta.

Mr. Stewart will retain his Atlanta office as headquarters but will make frequent visits to the South. All ideas will be interchanged.

Before Stewart took hold, the Southeast was the deadest territory in the United States as far as real exploitation and advertising was concerned. Now the managers are up on their toes and are making real records.

Just as a sample case it might be noted that wherever the Stewart campaign on Peter Ibbetson has been followed, the picture has been a big money maker. Where the general plan book has been followed, the results have not been as good, because Mr. Stewart adapted his exploitation to appeal to his particular clientele—most of whom believe that Wallace Reid is an automobile agent in disguise. Playing up the literary angle and the times of starting got the crowds, and big ones.

Telling "Saturday Night"

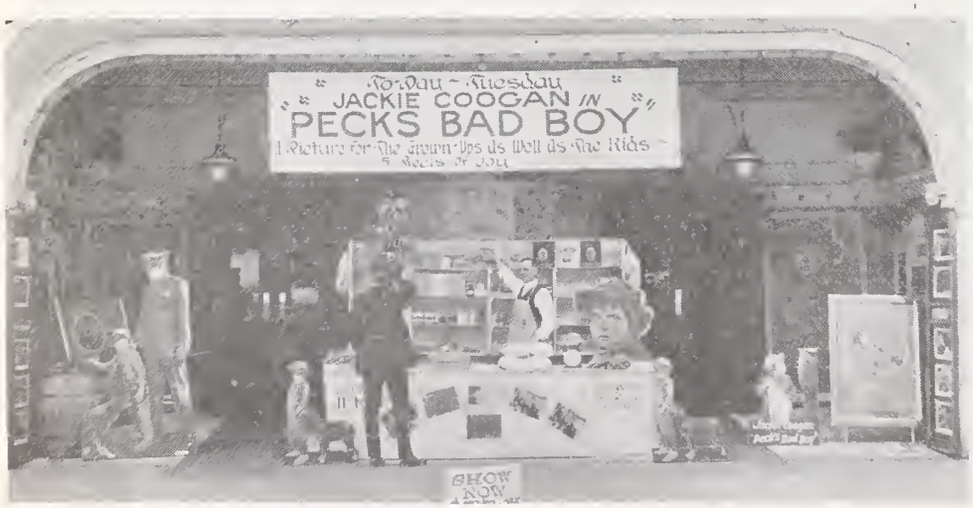
Because of the many stunt ways to work the title, "Saturday Night" has been given a variety of advertising. The Orpheus Theatre, Halifax, used the title across the front and then ran four legs down from the cross piece each one lettered with one of the days of the week from Monday to Thursday; the four days the picture was run.

This is a clever adaptation of the newspaper idea to a lobby front, and is simple enough to be copied even by the smaller houses.

Try This Good One

"The Rosary" and unemployment have nothing in common, but they were linked in the exploitation of that First National at the Empire Theatre, Syracuse.

Morris Fitzer advertised the stunt for a week in advance and during the run of the picture, a clerk in the lobby received the applications of the unemployed and the demands of employers. Good jobs were found for several men; though the applications for work were far in excess of the openings, and the general idea took hold so strongly that the newspapers gave the play a lot of publicity in handling the news story of the bureau.



A First National Picture.

THIS GROCERY STORE HELPED SELL "PECK'S BAD BOY"

It was rigged up by Oscar White, of the Rex Theatre, Sumter, S. C., who borrowed real wares from the merchants to get attention in the lobby. Over on the left the apples Jackie is stealing are as real as the policeman's club

Selling the Picture to the Public

A Paramount Picture.

MOST WORLD'S CHAMPIONS SEEM TO PREFER AUTOMOBILES

A portable prize ring with a pair of lively scrappers was C. A. Crute's contribution to "The World's Champion" when it played the Lyric Theatre, Huntsville, Ala. Now and then the dray would be stopped and the two boys would mix it up

Put New Trimmings on Impersonation Contest

Eller Metzger, of the Strand Theatre, Creston, Ia., has been at it again. This time he put false whiskers on the impersonation contest and made it look different.

The play was "My Boy," and the contest was for the best imitator of Jackie Coogan. Instead of making it a free-for-all, the stunt was split. Each school had its own contest and selected a winner to compete against the other entries for the Strand prize. The tryouts were held in each school yard on Saturday and the judging done at the theatre n Sunday.

On Sunday, the boys were brought onto the stage of the Strand for the verdict of the audience when Freddie, the little coon, who has been used in a number of Metzger's stunts horned in. It hit the crowd and the award went to him.

This we think was an error in judgment, for the lines of the contest were clearly defined and an added starter should not have been permitted to walk off with the prize. His introduction as a comedy stunt was a good idea, but he should have been eliminated from the judging. Apart from this, the new idea puts fresh life into the contest scheme.

Putting a Theatre Right on Its Feet

H. R. Kistler, who has been managing Southern Enterprises houses in Atlanta and Greensboro, was assigned to put the Savoy Theatre, Durham, N. C., on the map when that house opened as a first-run Paramount show.

After a survey of the situation he decided upon hook-ups with a newspaper and a dry goods store.

To the newspaper he gave passes to be turned over to those who saw their names mentioned in the classified ads. This carried an eight inch single column announcement in each issue. He also offered a 30-day pass as the first prize in a jingle contest. In return the paper gave a number of reading notices.

With the store arrangement he supplied it with bags in all sizes with the joint advertisement of the house and store, and as many as 7,000 bags have been used on a busy Saturday, while the weekly average is 15,000, which cost under $40.

Another deal provides 150 tickets weekly for a store prize offer, which gets a very prominent display in the store advertising, putting over the name of the house and playing up the attraction.

When the store and newspaper patrons have acquired the Strand habit, the stunts may be withdrawn, but at that Mr. Kistler does not see how he could get as much for his tickets or the money the tickets represent.

Toured His Fighters for World Champion

C. A. Crute played up the prize fight angle on "The World's Champion" and sent a float around town with two young men in ring costume, attended by their seconds and bannered for Wallace Reid.

They went through the motions as the float proceeded around town, but now and then the horses would be stopped and a real scrap for the benefit of the onlookers. It sold this angle strongly, and Mr. Crute doubtless knows which angle will sell his town best, but in most places we believe that the actual scrapping will convey the idea of too much fight in the picture, and keep a number of persons away who would like the picture, if they saw it, chiefly because there is so little scrapping.

Cheap Dollars

C. B. Grimes, of the Belvedere Theatre, Tuscaloosa, Ala., put over Harold Lloyd in "A Sailor Made Man" at a cost of only $12.75, and did about 25 per cent. above his usual business.

He used a screen style frame for his stills and on top of this he placed a model battleship borrowed from the small boy owner at a cost of three passes. A blue paper ocean served as a sea for the steel toy. A sparker was set up on the masts and this was worked from the box office to give a wireless effect. The whole was backed by a cutout of Lloyd.

An usher was sent around town in the nautical ford already illustrated here, and he also ballyhooed the lobby at showing times, dressed in whites and with goggles. The car cost six passes. Rigging that and the wireless represented the chief expense.

Filled His Lobby with Cutout Poster Material

Columbus, Ga., is too far from tidewater to permit C. M. Watson to get hold of nautical material when he needs it in his lobby without paying too high a price.

The Rialto, a sister house to the Grand, had previously used a huge pair of goggles, and Mr. Watson borrowed these, and set a one-sheet into each. A cutout from th : three-sheet and cutouts from the twenty-four, gave him the rest of his material, and he pulled in a good business as a very small exploitation cost, supplementing the lobby with a perambulator who looked very much like Lloyd, when he had his goggles on.

A Pathe Picture.

THIS LOBBY DISPLAY IS MADE FROM CUTOUTS ALONE

With the exception of the goggles, which were borrowed from a sister house. C. M. Watson, of the Grand Theatre, Columbus, Ga., could not get naval material in an inland town, so he turned to the poster material for his exploitation

Selling the Picture to the Public

A Paramount Picture.

HOW AN AUSTRALIAN LIVE-WIRE WON 23,000 PEOPLE

J. L. Coombe, of the Grand Theatre, Perth, used a familiar lobby with a live convict and warder for Tom Meighan in "The City of Silent Men," and played to a clean-up. The warden must have been out for lunch when this photograph was made.

Australian Exhibitor Wins Large Business

J. L. Coombe, of the Grand Theatre, Perth, Australia, writes that he pulled in 23,000 people to see Tom Meighan in "The City of Silent Men" with the lobby pictured on this page. Street stunts are permitted in Perth and the convict was also perambulated.

The convict pictured behind the bars was a live man and not a dummy, and there was also an armed warden to pace before the cell. The display is very carefully made and the painting is more convincing than the usual rough work put in on lobby displays. This looks like real stone.

Another House Coming

Mr. Coombe is not taking a back seat to any part of the world when it comes to lobby work, but it is worth while when you can play to 23,000 at one and two shillings admission.

Mr. Coombe writes that another house is building in Perth to seat 2,500 and to cost about £65,000. He adds that "The Affairs of Anatol" ran for four weeks in Sydney and that "The Sheik," which followed, broke all records on the opening day.

Used Prize Fight to Advertise "Forever"

Working on the proposition that the patrons of the Lyceum Theatre, Winnipeg, preferred punch to pathos, the management tied up to a local boxing event staged by the Elks.

The Lyceum provided the souvenir programs, and after a string of five bouts announced "Wallace Reid vs. Ivan Linow," adding that this was an extra bout, to be staged in "Forever" at the Lyceum the following Monday. The reverse of the card carried a well-printed still of the prize fight scene in the play, which is largely incidental to the action.

Another idea was the lucky key stunt, with a trunk in the lobby. Five thousand keys were carded and distributed, or you could use your own. The first person to unlock the trunk got the prize—a cash award. The keys used by the house were obtained from a locksmith and cost $5 for the lot.

The house also tied in on a beauty contest in a local paper, arranging to have the winner appear and be introduced to the audience at each night performance, and no less a personage than the Mayor did the announcing.

Finds Best Advertising Comes from Hooking Up

In Worcester, Mass., the merchants know that a hook-in to a picture will help them move their own goods, and they lend a willing ear when someone comes around from the New Park Theatre.

On "Penrod," for example, the clothier stocked a line of Penrod suits and then sold the show at the theatre to get attention to his own line. The garments took on some of the attraction of the theatre and moved rapidly.

The sporting goods store was also hooked-up, and this gave a strong angle, for the Holy Cross College turns out real athletic stars and interest in athletics is more than usually strong. A big display of stills and posters sold tickets and at the same time sold the window display of uniforms and baseball accessories. Another good window was gained on the books, and here the stills were even more liberally used.

A First National Picture.

PENROD SUITS SUIT THE STOREKEEPERS AND THE THEATRES ALIKE

Both find them good advertising, and build business with the displays; and the stores do a better business when they hook to the showing at the theatre than when they attempt to play a lone hand and put it over without assistance. The right-hand cut shows a tie-up with the local sporting goods store for the New Park Theatre, Worcester, Mass., home of Holy Cross College

Selling the Picture to the Public

Ran a Poultry Show in Theatre Lobby

Most Southern Enterprises managers have used the gamecock idea for a lobby ballyhoo for Bebe Daniels in "A Game Chicken," but W. E. Drumbar, of Knoxville, beat that.

He borrowed the cages from an exhibition company, announced that only the bluest blooded of the stock would be shown, and he was besieged by fanciers who wanted the pick of their pens to be represented.

The result was that he had the finest collection of game cocks ever brought together in Knoxville, and everyone came to see.

Not the least useful angle in this ballyhoo is the crowing of the cocks in challenge to each other, and with a punch of champions in the convention the conversation was continuous and Drumbar had to provide his cashiers with headache powders. A large rooster cutout on top of the box office was the only silent member of the collection, and he did a lot of sight talking.

A Paramount Picture

HERE IS A REAL POULTRY SHOW AND NOT A POOR ONE

W. E. Drumbar, of the Knoxville, did not rest content with a couple of roosters on "A Game Chicken." He borrowed pens from the fair grounds and held a reunion of champion game cocks that had all the fanciers fighting for a representation

Fake Toonerville Trolley Was Too Good to Double

Although Harry W. Kress, of May's Opera House, picked out the oldest and smallest trolley car to be found in Piqua, Ohio, he could find nothing that really looked like the Toonerville trolley.

He did the best he could with what he could get and painted it all up with watercolor to get in the comedy lines and then he sent it around town with a trailer on which was seated the fattest woman he could find, to represent Aunt Eppie Hogg. He had the reverse of his trouble with Aunt Eppie. He could not find a car small enough and no woman large enough, but the outfit attracted no little attention to the comedy series and made it draw as strongly as the longer feature. After the stunt was over, they simply turned the hose on the car and washed all the special paint off.

Martin Bauer, the publicity man, acted as the Skipper and showed a capital make-up, though in the photograph the whiskers have worked over to the left side of his map instead of staying centered.

A First National Picture

THIS IS NOT AS GOOD AS THE REAL TROLLEY, BUT IT HELPED

Harry Kress, of May's Opera House, Piqua, Ohio, picked out the oldest trolley car he could find, but even the oldest was a Pullman alongside the Toonerville special which meets all trains. Still, it helped greatly to advertise the comedies

Still Something New with Hook-up Pages

Here is something for D. M. Bain, who specializes in two-time hook-ups. It was invented by J. P. Harrison, of the Hippodrome, Waco, Tex.

He arranged with a newspaper to get a full-page advertisement in return for bringing in two pages of merchant advertising.

On Thursday he printed a full-page for Gloria Swanson in "Her Husband's Trademark" and gave a page of merchant ads. Each of twenty spaces gave the substance of a telegram which was to be written in proper form. For example, a florist gave: "Deliver dozen roses 14 rue de Gals, Paris, France."

This was expended by the successful contestants into "Understand you send flowers all over the world. Send dozen roses." An address and signature were added. These were printed with a Western Union heading in the Saturday edition, and the prize winners were then announced. Some of the fifteen and twenty-word "messages" were run up to a hundred words, and the contestants certainly earned their money. So many contestants were interested that the theatres raised the number of prizes.

The best form of contest will be to give as many prizes as there are telegrams to be written, and to limit the number of words in the amplified message.

The value to the advertiser consists in the fact that his advertisement must be studied in order to get all of the points into the rewritten telegram.

Later Mr. Harrison used the page with the winners as a herald, getting them at a cost of $2.50 per thousand.

Beats Yeast Treatment

Baking theatre tickets into loaves of bread was the way a bakery put over a new brand name. It got a thousand tickets from the Strand Theatre, Ottumwa, Ia., for "Forever," and baked these right into the loaves. The loaves went like the traditional hot cakes instead of bread, and the theatre got a cut rate on its tickets and all the advertising an earnest and energetic baking company could put into a big campaign. Not everyone got tickets and those who did not came anyway.

Selling the Picture to the Public

A Benday Background Throws Up a Panel

This panel advertisement for Crandall's Metropolitan Theatre, Washington, gets much of its strength from the Benday background with the inset portraits, but the background is a bit heavy for the panel. Nelson Bell is in his usual form in getting plucky showings for his big lines by putting six-point italic in between and he gets as good a display in a space 85 lines long as though he made the entire space a single announcement and used more display faces. He gets just as much display,

A BENDAY BACKING

and he has all of the display value of the backing in addition. It is just as though he got that additional space free. Of course, he has to pay for it, but he would have had to pay for it just the same had he run the usual advertisement, so it is all clear profit. We do not think much of the cuts, for they are fine screen and too nearly the color of the background. Here it falls short, but it is a minor lapse as compared to his major accomplishment. We are glad to see the Crandall house ads back, for he has been having a hard row to hoe through no fault of his own.

—P. T. A.—

Character Drawings Sell Vitagraph Play

Drawings that are in keeping with the character of a production will go far toward selling that production and we think the sketch of Maclyn Arbuckle will do much of the selling on "The Prodigal Judge." He looks like a character from Dickens and will sell the story to those who are interested in this type of story, and they will find that there is much of Dickens' atmosphere in this quaint story of the South. The text added by the Parkway Theatre, Baltimore, will help the idea along. If it is not press book stuff it is an accomplishment for the Parkway and worthy of picking up. It runs: "A stirring play of the old Southland that excells all others because the characters are real, the situations are actual and the players forget to act." That seems to be a pretty good description of the play and it will sell to those who want to see that type of story. The cuts will help to sell as strongly as will the text and we think that the story will help the house in its effort to get the better class of patrons, for "The Prodigal Judge" is a

MAT. 15¢ 20¢ EVES 25¢ 44
HOME OF REFINED PROJECTIONS
PARKWAY
FEATURES
SPECIAL SYMPHONY DIRECTED BY PROF V. NESSUL
THIS WEEK ONLY
The Rembrandt of the Screen
"THE PRODIGAL JUDGE"
WITH
MACLYN ARBUCKLE
—AND—
JEAN PAIGE
Adapted from the World-Famous Novel by
VAUGHAN KESTER
A stirring play of the old Southland that excels all others because the characters are real, the situations are actual and the players forget to act.
Comedy Surprise News Topics
What the Papers Say:

WHERE CUTS HELP SELL

rarely enjoyable play; something that is different from the usual run and a story that will help to persuade the semi-hostile that there can be real good in the pictures. The Parkway has handled it in a manner to appeal to those most likely to be pleased. It is intelligent advertising.

—P. T. A.—

Made an Affidavit a Personal Guarantee

Frank L. Browne, of the Liberty Theatre, Long Beach, Cal., has gone the "personal guar-

The Most Honest
advertisement ever printed
IT STARTS TOMORROW
On Oath, Manager of Liberty swears to power of "Tol'able David"
Read His Sworn Affidavit
AFFIDAVIT:
I, Frank L. Browne, solemnly and truly declare that no picture I have shown this year has held the drama, suspense and vivid reality of the fight in "Tol'able David."
—the true, lovable humanness of this story of a boy who wanted to be a man and got an opportunity of proving himself.
—the sweetness of appeal that is in the mother-love of a mountain-mother for this boy.
—the remarkable characterizations, the grip, the magnetic force which radiates from every reel of this splendid picture.
And I solemnly affirm that in my opinion, "Tol'able David" ranks with the three greatest screen dramas of this year.
(Signed) FRANK L. BROWNE, Manager Liberty Theater.
Sworn and subscribed to before me (Signed) LOUIS MURDOCK, Notary Public.
RICHARD BARTHELMESS
in his first production as a First National Star
"Tol'able David"
LIBERTY
ALSO— A Special Comedy and Kinogram— Frank Anderson at the Organ

THE AFFIDAVIT AD

antee" one better. When he booked "Tol'able David" he went before a notary and made an affidavit which he made the chief selling point in a four twelves. He figured out that while most persons would take his word for it—for he has a good reputation with his patrons—the affidavit would give the statement a solemnity that no mere statement would carry. Ordinarily that cut should have gone to the left, but since David is looking to the left, his glance would have carried the attention out of the advertisement. It would have been better to have reversed the drawing to show him looking to the right, but since this was not done this cut placement is more correct. One point to consider in looking at this is the attraction value of the fist broken into the border of the affidavit.

—P. T. A.—

Made a Fashion Show Cover Three Weeks

Most managers seem to feel that they are getting theirs when they can put a fashion show over for a week, but the Crandall Theatre, Cumberland, Md., found that it could run three weeks and not lose interest. This seems to be a record for length of run, and should encourage others to make the trial. The first week the showing was of the usual street wear, with local and imported models displaying clothes for both men and women. The second week sport clothes held the stage, and for the third and last week the June brides were given opportunity to get the lowdown on what was likely to happen through watching the Easter bride costumes. As all of the local merchants were tied up to the show, the combined weight of all their advertising went to put the show over and also served to influence the editorial write-ups. The first week drew almost a column, the second ran a little more than two columns and even the third week was good for a half column, though this was the shortest exhibition of the trio and had to be stretched out with a skit. It should be noted that the show ran only two nights a week—Monday and Tuesday, for the town is too small to supply a 2,500 audience every night for six consecutive performances, but where the public is larger the number of nights can be lengthened. The big idea is that the same persons will respond three weeks in a row to the same appeal.

—P. T. A.—

Conventional Layout Presents Good Copy

The copy is better than the layout in this display from the California Theatre, Los Angeles. "The drama of a woman who wed not wisely but too well" is a bit stale, but there is a real kick to "An entrancing romance that asks and answers the question, which shall be broken, a man's life or a woman's heart?" Apart from the small stuff this is the only kick

A CONVENTIONAL LAYOUT

line, but it will sell. Most of the Los Angeles layouts follow the same lines. As Claud Saunders remarked the other day, in reference to another town: "Each house seems to be afraid to do something the others are not doing." We do not call to mind a single instance of a clever freak layout in a Los Angeles paper in more than a year. They never

Selling the Picture to the Public

border with white space, or centre on selling a single feature or do any of the other things that the live wire advertiser does. They go on, week after week, with about the same style of stuff. Now and then one of the houses will be able to get out a better layout than usual, but it is all along conventional lines. Some cuts are better done than others, but no one dares get too far away from the other houses. The California, for example, probably would not dare to take this five-eighths to set in the centre in twelve point light italic:

Whether you are married or single, you will be interested in the marital problems of beautiful Katherine MacDonald in "Her Social Value," starting at the California Theatre today.

That would be too revolutionary—a waste of space that might be filled in with a lot of four to six line letters, and yet just that, set down in a page of conventional stuff would make the First National the talk of the town at least over Sunday. The little man, with eight dollars and a half as the limit of his advertising appropriation, must make brains take the place of space, but the "rich" house, buying at line rates, feel that it must get a line of type for every line of space and the advertising looks as though the paper had faced the ink rollers instead of the stereo plates. This is a better than usual, because the cut is not too badly smeared over the space, but it would be poor stuff in some of the tank towns where a live manager has to make a showing on a two twos and will lose seven dollars on the week if he takes more space. The freak make-up will "get" Los Angeles or any other large city just as strongly as it will win Twin Forks or Red Gulch, but very few have the courage of Ralph Ruffner or J. W. Sayre to get out and use type in the smaller sizes to great advantage than in the 120 point faces.

—P. T. A.—

Sells Two Attractions in a Limited Display

Harry E. Gardner, of the Rialto Theatre, Pueblo, was one of the live wires to perceive the selling value of the plan book cut for Bebe Daniels and he makes it sell not only "A Game Chicken," but Ethel Clayton in "Her Own Money." He sells them on little more than a single four each, though the entire display is in five sixes. The two spaces show how Mr. Gardner varies his appeal. "Her Own Money" is sold not so much on the story as the appeal that story has to women, so the story is briefed and then he appeals to the women to come and bring their husbands, knowing that the domestic financial problem is the basis of most marital discords and that he cannot keep the women home after such an appeal. On the other hand, he knows that the story will sell as a story for "A Game Chicken," so he gives more detail on this and winds up with a mention of the underwater work. It is a clean and inviting space and puts over two attractions in only thirty column inches where some advertisers cannot sell one in twice that space. We have yet to receive from Mr. Gardner a space overloaded with heavy type. We do not believe that we ever shall get one from him. He knows better, and knows that the best display is gained through keeping all but the display lines down. He is less interested in ink than in results.

—P. T. A.—

Mostly Campaign Book Helps Streator Space

The Majestic Theatre, Streator, Ill., made the stock cut of Jackie Coogan the basis of its space and gained not only a good display but the book lines help to build up on the idea. The apportionment of the display lines is excellent. The star is superior to the title, so he is given the better display, and the title is put below and made the only other display, with the result that both get over. An italic for the type just below would have been a little better than the bold, but this is not black enough to

MAJESTIC
ALWAYS A GOOD SHOW
The Best Yet. It will tickle your funnybone
Prices 30c, 20c, 10c
Jackie Coogan
THE KID HIMSELF in
'PECK'S BAD BOY'
1921 EDITION, SAYS
Doin' bad don't hurt you. It's what comes afterwards that causes all the grief. Generally its your ma that comes afterwards and she sure waves a wicked hard. So long, gotta smash another window now
SPECIAL MUSIC
"George White's Scandals—1921."
"Anna is Jealous."
"Listen to Me."
Cordelia Dale, piano; Harry Robertshaw, violin; Steve Halpin, drums; "Brick" Carroll, cornet.

A NICE PROPORTION

kill down the display value of the title. Most of the selling is done on the cut, and so a cut large enough to be seen is used, and with Jackie looking right into the space, you naturally connect the talk with the picture. Had the cut been placed at the left, the result would have been very different. The lifted paragraph will get a laugh, and the laugh will sell the idea of a comedy, and most persons will imagine that Jackie will be worth while in a comedy, more particularly since the comedy is based upon "Peck's Bad Boy." All that remains is to take their money and wish them a pleasant evening. Just in passing, that crayon is better than all the half tones you can find in a dozen press books. You cannot very well spoil it even with poor printing. It may not come out as well as it should, but you can't keep it from coming up even on a hand press.

—P. T. A.—

Hooked Soap Sales to a Saturday Night Run

George Hammond, of the Strand Theatre, Holyoke, Mass., said it with soap. It worked so well that McConville, the Boston Paramounteer, has tied other New England towns to the same idea—and the same soap. The stores were tied to the offer of sixteen cakes of soap and a theatre ticket for 95 cents, which is less for the soap alone than they are getting in New York. The tickets were bought to sell the soap and not the soap to sell the tickets, so the house got full price and the soap manufacturers stood the reduction. The advertisement for the City Market gives the idea. It is

SPECIAL FOR THURSDAY
LIFEBUOY
HEALTH SOAP
For Your Saturday Night's Bath With
Free Tickets to Strand Theatre
The tickets will be accepted Thursday, March 2d, at either matinee or evening performance of Cecil B. De Mille's
"SATURDAY NIGHT"
Featuring the Glorious EDITH ROBERTS.
LIFEBUOY HEALTH SOAP
SPECIAL SALE LIFEBUOY HEALTH SOAP for 95c and One 16 Cakes Ticket FREE
We have only a limited number of tickets—Buy Early!
Fresh Laid Eggs .....35c doz
HOLYOKE CITY MARKET
349, 351, 353 HIGH ST. Telephone 296-297

THE SOAP OFFER

a two sixes. In other towns even larger spaces were taken by the stores and in one of the New England towns a "demonstration of the use of Life Buoy for the 'Saturday Night' bath" was announced. If it was all it sounds like, it might have been interesting. In Holyoke it was Mr. Hammond who took the major space, for he made a press book cut the center of a page display, explaining that he had booked so closely to the playing date that he was taking that means to announce the picture. In a panel he announces that it is his idea of a clean, snappy entertainment. Probably he was still thinking of the soap. "Saturday Night" is not a great story, but it is a most colorful production, like most Cecil De Mille pictures, and it does not need soap to put it over, but the angle is an interesting one, and it makes for larger houses, and since these patrons will all be well pleased, it will also make for future business. Anything is good advertising that will sell the idea to the public, and if soap will float the picture to larger receipts, there is no reason why soap should not be used for the clean-up; which is not intended as a pun. It is a simple exploitation idea and perhaps De Mille will make a companion picture in "Monday" to put over the laundry soap idea. It would not be a bad scheme, at that, and it could ride on the

RIALTO
LAST TIMES TONIGHT
At 6:30, 8 and 9:30
ETHEL CLAYTON
—IN—
"Her Own Money"
A Paramount Picture.
His bride gave him her savings to "go into business"—
And he didn't pay it back.
Then, when she had skimped and saved another "nest-egg" he said it was not "her own money."
Ladies, here is one play you MUST NOT MISS. And be sure to bring your husband.
Fay Tincher Comedy:
"Dining Room, Kitchen and Sink."
RIALTO
TOMORROW AND SATURDAY
BEBE DANIELS
—IN—
"A GAME CHICKEN"
In which Bebe will amaze you with some breath-taking, dare-devil stunts, while capturing a gang of boot-leggers working between Cuba and the coast of Maine. Some startling under-sea photography shown.
ALSO
Pathe News and Comedy:
"The Barnstormers."

HOW HARRY E. GARDNER USES PLAN BOOK CUTS

Selling the Picture to the Public

popularity of the Saturday title. It is always possible to get up some sort of a soap sale and

STRAND
ENTIRE WEEK
STARTING
MON., FEB. 27
This attraction was secured by us so close to playing date that we did not have much time to tell you about it as we are taking the whole page to let you know how good we think it is
Come and See You'll say we're right
YOU SIMPLY MUST SEE THIS
Cecil B. De Mille's
"Saturday Night"
EXTRA ADDED ATTRACTION
LARRY SEMON in "THE SHOW"
Augmented Strand Orchestra
Strand News and Review
"This bill is my idea of real clean, snappy entertainment in motion pictures. Your money back if you don't like it."
GEORGE HAMMOND

A FULL PAGE FOR A PARAMOUNT

help the grocer put it over in return for his aid on your picture.

—P. T. A.—

The Pictures Make Theatre a Fibber

The type display on this full page from the Rialto Theatre, San Diego, Cal., is very good, but the pictures fail to back up the type, which tells that Theodora was the most beautiful of all heroines. She evidently took badly when she posed for the photographer, for the large figure is a hard faced female with a waist line around her knees, while the seated figure

The RIALTO Theatre
REGULAR PRICES
Starts Today!
THE GREATEST DRAMATIC SPECTACLE THE WORLD HAS EVER SEEN
—The Story of a Woman Who Wrecked An Empire for One Moment of Supreme Love!
Nothing Like It Ever Before Produced—Magnificent, Startling, Thrilling
GOLDWYN'S SENSATION
THEODORA
Victorien Sardou's Immortal Romance
Special Added Attraction
LEE MORAN
Upper and Lower
RIALTO THEATRE
Prices:

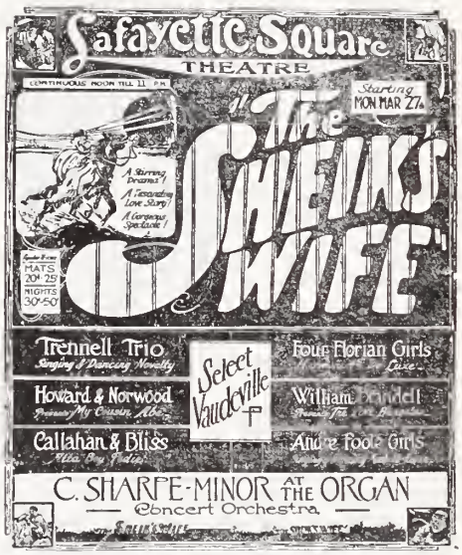
A GOOD TYPE LAYOUT

in the lower corner makes her look masculine in the coarseness of her outlines. This is a small matter when the type puts the idea over so well, but it argues that where so much pains was taken with the copy and type, a little more care in the selection of attractors would have repaid the trouble. About the only original material is that in the space with the house signature. The rest is taken from the campaign book and the newspaper advertisements, and the management has used the best of a large choice. It is good judgment to select the best and use only that when there was room on the page to use twice as much—and kill everything. What has not been used is even more to be commended than what has been taken. Instead of talking the reader to death, he is given sound argument from three different angles and then left to make up his mind from whichever section appeals to him most strongly. Many managements would have taken everything in the book and have stuffed the page so full that nothing would have had a chance at the public. This space is by no means bare, but it is not crowded, and it probably was all read with interest.

—P. T. A.—

Strong Selling Title Sunk Into the Plate

Following the success of "The Sheik," the Vitagraph title, "The Sheik's Wife" is about as good a seller as can be conceived, for it must inevitably ride upon the popularity of the Hull story in its pictured form. For that reason it cannot be given too much prominence, and yet the Lafayette Square Theatre, Buffalo, not only makes it in white on a poor reverse, but streaks the letters to make them still further



STREAKED LETTERS AGAIN

obscure. A small cut, too full of detail to be in any degree striking, completes the selling on what might have been a good clean-up title. If the picture went over it was because of the other advertising done and not on account of this. Streaking letters is a sort of disease. Apparently it is incurable, though Jewett Bubar did reform. An artist who messes up a display line with this sort of stuff is stealing his employer's money as surely as though he dipped into the till, for advertising spaces cost real money in Buffalo the same as elsewhere and not to give full display value to an advertising line is not to get that for which important money has been paid out. To a perverted mind this sort of thing may be artistic, but it is not advertising, and the man who hires out to draw advertisements should be more concerned with the selling value of the space than in anything else. As a matter of fact this is not artistic or anything else that is commendable. It is just insane. It might not matter so much on a house program, but it has no place in a well ordered scheme of things and least of all in an advertisement paid for at line rates instead of at 20 cents an inch. The only decent display in the entire three hundreds is for the organist. He is put over better than the expensive feature and at a smaller cost. It is pretty late in the day to be talking about gashed lettering, but it still creeps up and this Buffalo artist does not seem to care enough about his work even to read the trade papers, or he would know better by now.

—P. T. A.—

Black Background Is Seldom Attractive

The Stanley Theatres in Philadelphia have been running so good an average of late that they are entitled to a couple of mistakes, and we think this is one of them. The black ground is seldom lovely and is good only when it is a real black and this practically never happens in newspaper work. This space for the Stanley was a dark grey in the paper, and while it got some attention, the center space was too crowded to give the best effect. It would have been better had there been less said and this in type instead of hand-lettering, but at best a newspaper space is seldom good in reverse,

The Stanley
NINTEENTH AND MARKET
BETTY COMPSON
IN
"The Green Temptation"
A PARAMOUNT PICTURE
The SOUL-STIRRING STORY OF A LITTLE DANCER IN THE DEPTHS OF PARIS RUSHING ON THROUGH AMAZING ACTION SUFFUSED WITH THRILLS AND LAUGHS AND TEARS.
MYSTERY, EXCITEMENT, ROMANCE—THIS ONE HAS THEM ALL AND ALL OF IT BRIGHTENED BY GORGEOUS SETS AND STARTLING GOWNS.
The Great Cast Includes
THEODORE KOSLOFF and MAHLON HAMILTON
ADDED ATTRACTION
"HOW TO GROW THIN"

A SMALL REVERSE

especially when the white space it encloses is so filled with lettering as to be too nearly of the same shade as the frame. This is only seventy lines across three and too small for any reverse unless only the star and title are named. Including a lot of selling talk, whether type or lettering, will make the space almost inconspicuous in spite of its blackness. You see it, but you do not read it unless you are particularly interested. A better layout would have been the star name brought down about a pica from the signature and a single column of eight point light italic below that with the How to Grow Thin well away from the names of the support. The italic should be not more than two-thirds as wide as the space, to permit white to show on either side in sufficient quantity to attract. Even white outlining does not bring up the cuts on either side. Probably the artist did not expect to get much cut, and used the figures merely to break the regularity of the black. It is one of those instances where a cut is not used as a cut at all, but is merely an outlined attractor which gives distinction to the mass without much detail. This does not class as poor work, but merely is not as successful as the lighter layouts.

—P. T. A.—

Didn't Chew the Rag

In Australia, street work is not permitted in most places, but the Haymarket Theatre, Sydney, sent out a man who chewed persistently upon some substance which yielded a copious red fluid. He handed out cards which read to the effect that if you wanted to see what he was eating you should look at his back. Tacked to his coat was a sign reading: "I am the 'Lotus Eater,' at the Haymarket." The value of such exploitation is questionable, but it is at least interesting as something to avoid.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Write us that you'd like a free supply of report cards.

Associated Exhibitors

MARRY THE POOR GIRL. Personally I thought the picture "got by" but patrons have "soured" on Mr. and Mrs. DeHaven and just why I don't know. They have arrived at a stage where they mean nothing at this box-office. Advertising; usual. Patronage; healthseekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MARRY THE POOR GIRL. Nothing to it, not in it with "Twin Beds" or "The Girl in the Taxi." Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

WHAT WOMEN WILL DO. Not up to expectations. Anna Q. Nielson one outstanding feature. Advertising; newspaper. Patronage; small town. Attendance; poor. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

First National

BEAUTIFUL LIAR. This picture features Katherine MacDonald and she has no box office value here. Patronage; general. Attendance; poor. S. A. Chambers, Palace Theatre, Wichita, Kansas.

CHILD THOU GAVEST ME. Exceptionally good production. Play up Richard Hedrick, child actor, well, and you will be repaid for this special advertising. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

CUP OF LIFE. A regular picture, good acting and good stars; the kind that makes your patrons come back. Advertising; billboard. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

FOOLISH MATRONS. The best picture I have ever run of its kind. Holds good to title; advertise heavy. Advertising; dodgers, photos, ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

THE LAST OF THE MOHICANS. If you can't tie up with the schools and make money with this one, you had better quit. Advertising; let school advertise it. Patronage; mixed. Attendance; good second day, first day storm. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

LOTUS EATER. A very good picture, have seem similar ones that are better. The compliments were given to Colleen Moore and John Barrymore. Advertising; dodgers, photos and ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

MY BOY. Way ahead of "Peck's Bad Boy," but paid too much rental to make any profit. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

ONE ARABIAN NIGHT. Very good picture, especially scenes and settings. Story very weak, too long drawn out but O. K. Advertising; usual. Patronage; usual. Attendance; poor indeed. Geo. C. Poindexter, Broadway Theatre, Hopewell, Virginia.

PLAYTHINGS OF DESTINY. Patrons said they liked Anita Stewart better in this one than in any I had shown for several months, and that's going some. Patronage; small town. Attendance; good. Wm. E. Tragsdorf, Trag's Theatre, Neillsville, Wisconsin.

If these Reports do NOT help you—tell us why.

If they DO help you—COME ON IN AND GIVE OTHER EXHIBITORS THE BENEFIT OF YOUR EXPERIENCE WITH PICTURES.

SMALL TOWN IDOL. A little draggy in spots, but as a whole went well. Advertising; extra, 24 sheet and newspaper. Patronage; mixed. Attendance; fairly good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario.

SMILIN' THROUGH. Norma Talmadge. Excellent picture; newspaper criticism favorable. Attendance; capacity audiences throughout the week. Patronage; general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

THE WOMAN GIVES. If not for Norma Talmadge this picture would be punk; as it is she raises the drawing power of what is a decidedly weak story. Advertising; two one sheets, three sheet, slides and programs. Patronage; mixed. Attendance; good. Jack Kaplan, South Fallsburgh, New York.

Fox

AFTER YOUR OWN HEART. The best comedy drama that I ever ran of Mix. Had them laughing for one hour and fifteen minutes. Book it. Advertising; paper, photos, regular. Patronage; all classes. Attendance good. J. I. Wright, Rex Theatre, Bevier, Missouri.

ARABIAN LOVE. Better than "The Shiek," better in every way; better acting, better direction and more to it. Advertising; usual. Patronage; usual. Attendance; usual. Geo. C. Poindexter, Broadway Theatre, Hopewell, Virginia.

CONNECTICUT YANKEE. Greatest comedy drama of the season, titles great, plenty of laughs. Advertising; heavy, all kinds. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

JACKIE. Excellent. Shirley Mason is a good drawing card for me. Patronage; general. Attendance; good. Henry R. Fitton, Liberty Theatre, Piney Fork, Ohio.

OVER THE HILL. Give us some more pictures like this and there will be no more bad business. Picture great, pleased all. Attendance; good. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia.

PERJURY. William Farnum in a heavy drama of much emotion, too much in fact. Well acted in Farnum's best heavy style. Story and character suits him and if your people like Farnum they will like this. Leaves one depressed in spite of happy ending. Attendance; fair. Ben. S. Morris, Elk Grand Theatre, Bellaire, Ohio.

PERJURY. Good. Advertising; posters and newspapers. Patronage; mixed. Attendance; fair. Arthur B. Smith, Fenwick Theatre, Salem, New Jersey.

THE PRIMAL LAW. The first time we ever had Dustin Farnum and this won't be the last. "The Primal Law" pleased 100% and it is a picture all classes will like. The little child is splendid. Advertising; usual posters. Patronage; neighborhood. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

ROUGH DIAMOND. Best Mix picture have ever shown. They liked it, a change from so much western stuff. Mary Thurman did her share and deserves mention. Advertising; cut-out of escape, four ones, photos. Patronage; mixed. Attendance; good. J. G. McDonald, Bijou Dream Theatre, Oil City, Louisiana.

SHAME. Would be good if in five reels instead of nine. Can't fool me on a lot of reels again. Watch them. Thank goodness I didn't raise my prices; fell down awful second night; lost money. They still fool 'em with lots of reels. Advertising; six one sheets, slide and big newspaper advertisement. Patronage; small town. Attendance; poor. H. L. Perkins, Dixie Theatre, Bastrop, Texas.

TO A FINISH. A real Buck Jones. If your audience likes lightning action and lots of it, you'll not regret this one. Advertising; photos, slide, ones, dodgers. Patronage; good. Russel & Son, Lyric Theatre, Cushing, Iowa.

UP AND GOING. A very good Mix picture, just the kind he should be in. Advertising; regular. Patronage; very best. Attendance; only fair, rain. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

A VIRGIN PARADISE. Pearl White proves entirely satisfactory as a female Tarzan, plenty of comedy situations in this picture. Advertising; programs, slides, two one sheets and one three. Patronage; general. Attendance; only fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Straight from the Shoulder Reports

Goldwyn

THE BRANDING IRON. Good picture, one that will be remembered when others are forgotten, holds interest from start to finish, wonderful shots, no sagging, well made Advertising; threes and ones. Patronage; industrials. Attendance; good. Howard James, Union Theatre, Voluntown, Connecticut.

DOUBLING FOR ROMEO. A very clever little comedy, pleased everyone who saw it. Advertising; lobby, newspaper, billboard, programs. Patronage; mixed. Attendance; fair. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

GRAND LARCENY. Well directed, handsomely gowned and eminently well acted, and my patrons thought it was pretty good. Personal opinion, a fair picture with no big moments or tenseness, will pass, but won't hold up or make good on unusual exploitation. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GUILE OF WOMEN. An excellent little program picture, nothing special, but should satisfy everyone. Real humor both in Will Rogers and in the subtitles. Advertising; as usual. Patronage; high class. Attendance; good. E. W. Large, Strand Theatre, Ithaca, New York.

UNWILLING HERO. Rather slow, only ordinary, patrons not satisfied. Advertising; poor. H. R. Walker, Royal Theatre, Dartmouth, Canada.

Hodkinson

GOD'S CRUCIBLE. Pretty fair but didn't seem to take here for some reason. Pleased about 60%. Advertising; slide, paper and cards. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

LAVENDER AND OLD LACE. The mother of them all, will appeal to everyone unless they have a heart of stone, and the best part is they didn't forget the comedy. Why not more of this type? They didn't tax me a fortune for it either. Attendance; good. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

Metro

CAMILLE. Six reels. Will appeal to those who like tragedies. A trifle too heavy for the average picture fan. Pleased 75% here. Wonderful acting and personally we thought this a very fine picture, several favorable comments from our best patrons. Advertising; newspaper and lobby display. Patronage; general. Attendance; poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

GLASS HOUSES. Another crackerjack "Dana" picture. Pleased all my patrons 100%. It's fine, give us more like this one, Metro. Advertising; one three sheet, four one sheets, heralds and photos. Patronage; first class. Attendance; good. H. Odom, Dixie Theatre, Durant, Mississippi.

IDLE RICH. Bert Lytell in a pleasing picture well done and of a type in which he is at his best. It drew business and gave satisfaction. Attendance; good. Ben S. Morris, Temple Theatre, Bellaire, Ohio.

THE SILVER LINING. Jewel Carmen. Excellent picture which took well and pleased, big business. Patronage; general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Paramount

BOOMERANG BILL. Some picture, one that can be played up strong and which will not prove a disappointment to any audience. Advertising; usual. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

BRANDING BROADWAY. Was a repeater, but Bill Hart fills my house regardless. Advertising; posters and photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

BURGLAR PROOF. A good picture and pleased them all. Advertising; lobby and newspapers. Patronage; mixed. Attendance; good. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

CALL OF THE NORTH. A good picture which pleased majority of those who saw it. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio

CITY OF SILENT MEN. Good. Advertising; billboard, two papers, herald Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

COPPERHEAD. Very good for working in connection with school, film in poor shape part missing. Advertising; special. Patronage; small town. Attendance; good, severe storm. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

END OF THE WORLD. More entertaining than ninety-nine out of a hundred pictures. Will be enjoyed by all elements of picture goers, grab it. Advertising; posters, slides, newspaper. Patronage; small town. Attendance; good. A. LaValla, Community Theatre, Bethel, Connecticut.

EXIT THE VAMP. Patrons reported this picture as very pleasing. Didn't do much business, the weather was against it and the star is not a puller, but the picture was not to be found fault with. Advertising; ones and threes. Patronage; health seekers and tourists. Attendance; poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FOOL'S PARADISE. Very good picture but not worth the price paid for it. Advertising; four 24 sheets, heralds, window cards, two newspapers. Patronage; the best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

A FULL HOUSE. One of those that Paramount made for the "Henglish" trade. About as funny as a crutch. One of those oily-tongued salesmen talked me into this one. Patronage; best small town. Attendance; fair. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

HUMORESQUE. Good, but some said they liked "No Woman Knows" just as well and some said it was the best they ever saw. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

THE JUCKLINS. What a relief to run across a real 100% entertainment picture like this once in a while. Patronage; family. Attendance; good. R. J. Relf, Star Theatre, Decorah Iowa.

A KISS IN TIME. Very good, will please. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

LADIES MUST LIVE. Every girl should see this picture, it's great entertainment and with an out-standing moral. Advertising; big; Patronage; better-class. Attendance; good. W. R. Fairman, Queen Theatre, Bryan, Texas.

LAND OF HOPE. What few Brady fans I had left went out through the side exit on this one. The rotten condition of the film had something to do with this. Patronage; best small town. Attendance; fair. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

THE LANE THAT HAD NO TURNING. A very pleasing little picture, well acted. Miss Ayres is well liked here. Advertising; lobby, newspaper, billboard and hand bills. Patronage; mixed. Attendance; good. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

THE LANE THAT HAD NO TURNING. If I had seen this picture before playing it, I wouldn't have shown it for a thousand dollars. It's a good picture, but it has a hunchback character that is very humilating to a cripple. I wouldn't advise any one to play it if they have any hunchbacks in town. Might be alright for a large city with transient trade. Why do they do it? Geo. H. Newsome, Plaza Theatre, Mt. Vernon, Illinois.

LITTLE ITALY. Better than some of her other pictures, but still not up to her standard. You may get by with it. Advertising; usual posters. Patronage; neighborhood. Attendance; fair. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

MORAN OF THE LADY LETTY. A very good feature, pleased everyone. Advertising; regular. Patronage; mixed. Attendance; good. F. S. Widenor, Opera House, Belvidere, New Jersey.

MORAN OF THE LADY LETTY. Stars sure make this picture. Take Dorothy Dalton and Rudolph Valentino out and it is an ordinary melodrama. These two make it a big drawing card and the story pleased. Feature the stars and it will go over and rank as a special. Attendance; capacity. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

THE SHEIK. A fine production which pleases a large majority. 'Drew above average with extensive exploitation. Takes high rank amongst modern pictures. Advertising; widely exploited. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

NANCY FROM NOWHERE. Not the kind of a picture for Bebe Daniels: action very slow. You may be disappointed with it. Advertising; lobby, newspaper, slide. Patronage; mixed. Attendance; fair. Thomas Clark, Electric Theatre, Maryville, Missouri.

O'MALLEY OF THE MOUNTED. Hart is always good bet here. Picture not his best but still satisfying. Advertising; newspaper, program. Patronage; small town. Attendance; very good. N. R. Carskaden, Music Hall, Keyser, West Virginia.

ONE GLORIOUS DAY. Did not please patrons. Everyone was disappointed in this picture. Advertising; regular. Patronage; mixed. Attendance; fair. F. S. Widenor, Opera House, Belvidere, New Jersey.

RENT FREE. Not up to Reid's standard: patrons expected more. This kind does not do him any good. Advertising; usual. Patronage; better class. Attendance; very good. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Straight from the Shoulder Reports

THE SHEIK. Good, not as many compliments and not as good as "Anatol." Print in bad condition. Advertising; heralds, newspaper, lobby. Patronage; all classes. Attendance; good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

STRAIGHT IS THE WAY. Lack of well known stars presented drawback. Matt Moore not known here. Advertising; newspaper. Patronage; small town. Attendance; good. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

TILLIE. Mary Miles Minter did her part finely and everybody liked the picture, very good. Advertising; newspaper, lobby and slide. Patronage; mixed. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

TRAVELIN' ON. Poorest Hart picture released in a year. Hart fans falling off. Advertising; good. Patronage; general. Attendance; poor. S. A. Chambers, Palace Theatre, Wichita, Kansas.

TRAVELIN' ON. Picture not as good as Hart pictures generally are. Advertising; posters, papers. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

WORLD'S CHAMPION. Wallace Reid in a prize ring. Weaker than average Reid picture for me. Advertising; average. Patronage; good share ladies. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

R-C

AT THE STAGE DOOR. Very pleasing picture, good cast. Billie Dove and Huntley Gordon especially good. Audiences liked it very much. Advertising regular advertising. Patronage; average. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

THE STEALERS. Very good picture, many good comments. I thought it a little too slow, not enough comedy. Advertising; ones, threes and photos. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

Selznick

PROPHET'S PARADISE. A picture that received an unmerciful panning from my patrons and deservedly so. Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

United Artists

IRON TRAIL. A good picture which pleased patrons who like productions of this nature. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THREE MUSKETEERS. Wonderful production with Fairbanks at his best. Excellent cast. Following consistently the book. A small opposition house had another version on same day and date at less than one-third our prices of admission, but did not affect our business. Our patrons delighted. Advertising newspapers, heralds, window cards, manager's stage talks. Patronage average. Attendance; good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WAY DOWN EAST. Excellent, will please the majority. Advertising; big. Patronage; the best. Attendance; good. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

Universal

FOOLISH WIVES. Personally I liked the film. Public opinion 50-50. All the picture is Stroheim. Settings and acting great, but story weak. Advertising; heavy, all kinds. Patronage; women mainly. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

THE FOX. "Pretty good" just about covers this one. Far, far lacking when screened against the slogan, "The first Western super-picture ever made." Bring on "The Rainbow Trail," "Riders of the Purple Sage" and dozens of others bigger and better. Advertising; newspapers and lobby. Patronage, mixed. Attendance; poor. C. A. Pratt, Fox Theatre, Washington, Iowa.

GUTTERSNIPE. Not as good as some of the other Walton pictures. Give us more like "Playing with Fire." Advertising; lobby, newspapers and slides. Patronage; mixed. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

HEARTS UP. Carey is a good actor but he should let someone else write his stories. Picture well liked however. Advertising; newspapers, posters. Patronage; small town. Attendance; good. Kenneth Thompson, M. W. A. Hall, Hancock, Wisconsin.

NOBODY'S FOOL. One of the best pictures we have shown for a long time, pleased all. Advertising; lobby and newspapers. Attendance; good. A. R. Workman, Coliseum Theatre, Marseilles, Illinois.

RED COURAGE. This boy isn't a comer, he's arrived. He's in a class with Bill Hart right now and I have run Hart up to the "Toll Gate" since old Triangle days. Advertising ones, threes and photos. Patronage; small town. Attendance; good. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

THE TORRENT. Universal pictures are very reasonable in price and I have pleased my patrons. Advertising; heralds, ones and threes, photos. Patronage; neighborhood. Attendance; good. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

Vitagraph

THE LITTLE MINISTER. Picture well received, and played to good business despite day being opening day Chautauqua, big local wedding and baseball. Receipts best of month. Advertising; newspaper, used entire ad campaign as outlined in press book. Patronage; all classes. Attendance; good. J. I. Sims, Reliance Theatre, Orangeburg, South Carolina.

THE MATRIMONIAL WEB. Fair picture, above the average program picture. Advertising; two papers, lobby and slide Patronage; mixed. Attendance; fair. Thomas Clark, Electric Theatre, Maryville, Missouri.

PURPLE CYPHER. A very good, interesting picture, but didn't draw very well; bad night. Advertising; paper, cards and slide. Patronage; middle class. Attendance; poor. A. E. Rogers, Temple Theatre, Dexter, New York.

SON OF WALLINGFORD. Very good, entertaining picture. Fine to exploit and will please 90%. We had several favorable comments and no kicks. Advertising; heralds, newspaper, lobby and street frames. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

Comedies

NEGRO COMEDIES (Pathe). "BEAUTY CONTEST," "CUSTARD NINE." These two negro comedies only fair. Not what I thought they would be, however some of my patrons liked them as they were a novelty. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

HIS ROYAL SHYNESS (Assoc. Exh.). Poor Lloyd comedy, not as good as usual. My advice, "don't book this." Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

PLAY HOUSE (First National). Keaton is a good card here and this comedy went over. It shows that comedies can be made. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Short Subjects

INTERNATIONAL NEWS NO. 7 (Universal.) Advertise Pope Benedict and get them in. It'll pack the house. Patronage; small town. Attendance; good. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

State Rights

KEITH OF THE BORDER (Triangle). Not a new western but a dandy. Roy Stewart is certainly good. If you like action, you get it in this from start to finish. Wherever a western takes, you will make no mistake in booking this. Mix, Hart and Carey are good, but try this one. Advertising; ordinary. Patronage; regular. Attendance; good. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia.

SCHOOL DAYS (Warner). A picture that will carry you back to your school days, absolutely clean and will please. Advertising possibilities great. Advertising in every way possible. Patronage; very best. Attendance; good. F. M. Holeman, Garrick Theatre, Madisonville, Kentucky.

EXHIBITORS: Ask for Free Cards DO YOUR BIT REPORT

News from the Producers

By C·S·SEWELL

Kane Summons Field Force to Discuss Handling of Lloyd's First Five-Reeler

Associated Exhibitors announce the arrival in New York City of the first print of "Grandma's Boy," Harold Lloyd's first five-part feature. President Arthur S. Kane immediately summoned the executives to a screening, which was followed by the first of a series of conferences, resulting in a call to all field men now in the neighborhood to New York.

This extraordinary activity is due to Mr. Kane's conviction that in "Grandma's Boy" not only has Harold Lloyd produced the greatest feature of his career, but one of the greatest box office attractions ever made. The purpose of the conference with the field organization is to obtain an interchange of views, based on their experiences in the distribution of big productions.

Comments of some of the exhibitors and picture reviewers who saw "Grandma's Boy" in California bestowed high praise. These prepared Mr. Kane and the other officials for what they were to see, yet even these are said to have fallen short in voicing the impressions made upon the minds of the executives here.

Mr. Kane and his lieutenants consider the picture a knockout, and that a considerable burden of responsibility has been placed upon him and his helpers in the East. Harold Lloyd, Hal Roach and their organization in California have produced such a super-attraction that only by adoption of extraordinary measures in the handling of the product can the Eastern force fulfill its part of the working arrangement on anything approaching an equitable basis. Just when "Grandma's Boy" shall have its public premiere, and where, have not yet been decided.

Filming Finished

William de Mille has finished "Nice People," his production for Paramount, with Wallace Reid, Bebe Daniels and Conrad Nagel, and is now assembling the film. He soon will turn his attention to his next production, an adaptation by Clara Beranger of Booth Tarkington's story, "Clarence," with Wallace Reid, Agnes Ayres and May McAvoy.

Colleen Moore to Play Lead in Goldwyn's Prize Picture

Colleen Moore will play the lead in Goldwyn's production of Winifred Kimball's "Broken Chains," the scenario that won the first prize of $10,000 in the Chicago *Daily News*-Goldwyn $30,000 scenario contest. She is the first member of the cast so far chosen by Abraham Lehr in charge of production at the Goldwyn studios, and Robert B. McIntyre, casting director. Allen Holubar, one of the country's most distinguished directors, especially engaged by Goldwyn to direct "Broken Chains," agreed with them that Miss Moore was just the right actress for the part.

Carey Wilson, one of Goldwyn's associate editors, who has been placed in full editorial charge of the prize winning scenario, is putting the finishing touches to the continuity of Miss Kimball's story and it is expected that everything will be in readiness to begin photographing by the time the continuity is finished and the rest of the cast has been selected.

Miss Moore has just finished acting the leading role in Rupert Hughes' personally directed picture, "The Bitterness of Sweets," which the author is now editing and titling. She has acted the feminine lead in two other Hughes pictures for Goldwyn, "Come On Over" and "The Wall Flower."

Prominent Men Endorse Pathe's Serial, "Go Get 'Em Hutch"

Pathe says never before has a serial photoplay received such solid endorsement as has the new Pathe chapter-play, "Go-Get-'Em Hutch," in Detroit, and one of the results is that the serial has been booked by sixty theatres in Detroit and throughout the State of Michigan. The Detroit Fress Press has given over considerable space regarding the merit of the serial and declares that it contains more thrills to the foot than any other picture that has yet been released.

Detroit Branch Manager Sharp has received letters from various church and school heads in Detroit and Michigan commending him for the release of a spectacle that is featured by its attractiveness, wholesomeness and remarkable powers of entertainment. Rev. John P. Jockinson, of the Pilgrim Congegational Church of Lansing, Mich., states:

"When you present a picture like this I feel that it is worthy of my heartiest recommendation and support." C. E. Reid, of the Detroit Y. M. C. A., declared: "I find the picture intensely interesting, full of thrills, but very clean in every respect."

Frank Cody, superintendent of the Public Schools of Detroit, writes: "I wish to thank you for the opportunity of witnessing the new serial, 'Go-Get-'Em Hutch,' featuring Charles Hutchinson." A. D. Jamieson, Boy Scout executive in Detroit, states: "Thank you very much for the opportunity of seeing the portion of your new serial release, 'Go-Get-'Em Hutch'. I certainly enjoyed the showing very much."

"North of Rio Grande" and "Beauty Shop" Come May 14

The Paramount features scheduled for May 14 are the Cosmopolitan production, "The Beauty Shop," with Raymond Hitchcock and an all-star cast, and Jack Holt and Bebe Daniels in "North of the Rio Grande."

"The Beauty Shop" is a picturization of a famous Broadway comedy success. Mr. Hitchcock, who plays the leading role, was seen in it on the stage for nearly a year in New York and on tour in many of the other large cities. It was written by Channing Pollock and the late Rennold Wolf. Doty Hobart wrote the scenario and Edward Dillon directed.

Supporting Mr. Hitchcock are Louise Fazenda, Billy B. Van, James J. Corbett, Montagu Love, Madeline and Marion Fairbanks, Diana Allen and Laurence Wheat.

"North of the Rio Grande" is an adaptation of Vingie E. Roe's novel, "Val of Paradise." Will M. Ritchey wrote the scenario and Joseph Henabery directed. It is a western story. Supporting the co-stars are Charles Ogle, Alec B. Francis, Will R. Walling, Jack Caryle, Fred Huntley, Shannon Day, Edythe Chapman.

Amalgamated Producing Co. Will Soon Present Stan Laurel to Public

The Amalgamated Producing Company of Los Angeles believes it has a rival of Charlie Chaplin both as a fun-maker and as a popularity-getter in the person of Stan Laurel, an English comedian. Laurel has recently been signed by Amalgamated Producing, which is headed by G. M. Anderson. The company is a new one, which Mr. Anderson started on its career, and is making its productions on the West Coast.

For the past five months Laurel's comedies have been supervised personally by Mr. Anderson, who foresees an overwhelming popularity for the comedian when his films go before the public. Three of the films have been finished. They are "The Gardener," "The Bootlegger" and "The Carpenter." Others which are being made are "The Miner," "Mixed Nuts" and "Make It Snappy." Arrangements for releasing are now being made.

"Laurel is not an imitator of Chaplin," Mr. Anderson said. "He is an Englishman who came to this country with the same company of players as Chaplin and played with 'Fred Karne's Night In An English Music Hall,' which was the same company that Chaplin played with. But Laurel's acting is distinctly original. He is a pantomimist of exceptional ability, with a peculiar knack of impersonating Welshmen and Scotchmen. Though new in films he has found no difficulty in adapting his talents to screen work."

Florence Vidor in New Picture

In "The Real Adventure," her second both as a star and as an Associated Exhibitors' release, Florence Vidor is supported by an excellent cast.

Playing opposite Miss Vidor is Clyde Fillmore, who was on the stage four years, his characterization of Sam McGinnis, the leading role in "Civilian Clothes," being declared by newspaper reviewers to be one of the chief factors of the play's appeal. After entering the cinema field, Mr. Fillmore appeared in "The Devil's Passkey," "Nurse Marjorie" and opposite Ethel Clayton in four pictures. Philip Ryder, cast as the stage director, before entering pictures was in musical comedy exclusively. He made his screen debut in "Common Property." Lilyan McCarthy is best known for her work in two widely varying roles in one film play, "Even Unto Eternity," a Sessue Hayakawa production. Nellie Saunders, playing the mother, is a well-known character actress.

Lloyd Hamilton to Make Six Specials for Educational During the Coming Season

A short time ago, James W. Dean, reviewing "The Rainmaker" for the Newspaper Enterprise Association Service, in an article headed "Lloyd Hamilton Slated for Niche in Comic Hall of Fame," said: "Lloyd Hamilton is hereby nominated for a place in the hall of comic immortals. Chaplin, Lloyd and Keaton must crowd up a bit to give him room."

The nomination has been seconded and Hamilton has been elected, Educational says. During the coming production year, Hamilton will make six big special comedies under his own name. The Hamilton Comedies will be released by Educational Film Exchanges, through which the Mermaid Comedies in which Hamilton has been featured have been distributed for the last two years.

The production company is to be considerably enlarged. The pictures will be made under Hamilton's supervision and will be directed by Hugh Fay, who has directed the later Mermaid Comedies in which Hamilton has starred. Irene Dalton, who has played opposite Hamilton in each of his pictures in the current year, will continue as his leading lady.

Jack White, who has supervised the production of the Mermaid Comedies in the current year, will supervise a new series of Mermaids with all-star casts. There will be twelve pictures in this Mermaid series. Production of the Mermaid Comedies and also of the Hamilton Comedies will begin in June and the first picture of each group will be ready for release in the early Fall.

Production work will be carried on at the United Studios, where the later pictures of the current Mermaid series have been made.

Ingram Will Make "Toilers of Sea" on East Coast

Rex Ingram will make "Toilers of the Sea," the first of six pictures he soon will undertake for distribution by Metro, in the East. He will come to New York in about a month, bringing with him the unfinished print of "Black Orchids," his most recent photoplay, the story of which he wrote himself.

The cutting and the titling of this picture, the only one he has done since "The Prisoner of Zenda" will be performed in New York. Following the final task of preparing the print for exhibition, Mr. Ingram will begin Victor Hugo's "Toilers of the Sea." He plans to have the marine episodes enacted on the coast of Maine. For his interiors, a studio in New York doubtless will be obtained, possibly the Metro studios in Sixty-First street.

Newspaper Lauds "Fair Enough" and "A Rag Doll's Romance"

The Chicago *Tribune* devoted half a column in its issue of April 29 to praising two short comedies recently released by Educational Film Exchanges.

The pictures which were spoken of so favorably were "A Rag Doll Romance," a Campbell Comedy, and "Fair Enough," a Christie Comedy.

"'A Rag Doll Romance' is one of those clever animal comedies," says the *Tribune*, "that William Campbell directs and will delight the heart of your child and your own as well. Prominent members of the cast are a dog and a monkey, who busily serve the little boy and girl, who boss them. There's considerable of a plot to 'A Rag Doll Romance'; lots of laughs and many surprises."

"Fair Enough" features Dorothy Devore and Earl Rodney. Most of the action takes place in and around a jail. The *Tribune* says, "You'll like 'Fair Enough.'"

Mary Pickford Starts Her Picture Revival of "Tess"

Actual camera tests of the costumes and scenes to be used in the elaborated version of "Tess of the Storm Country," in which Mary Pickford will star for a second time, have been made preparatory to starting the filming of this notable production, which will be released by United Artists in the fall. Miss Pickford and her supervising company will do their initial work on this re-creation of one of the first great classics of the screen at Chatsworth Lake, where a complete fishermen's village, similar to the one described in Grace Miller White's book as located on the lake opposite Ithaca, N. Y., has been built with unusual care. Every piece of material used in the construction was selected because of its naturally aged appearance and condition. A large crew of searchers have been scouring all Southern California for several weeks to assemble gates, doors and whole houses which show the wearing and disintegrating effects of time and weather. All this material has been transported to Chatsworth Lake and re-assembled there.

Although the plot of the novel will be followed closely, the new scenario calls for a marked elaboration of the story and it is said eight reels may be required for unfolding it. The present plan is to release the picture under the one-word title of "Tess."

Miss Pickford personally selected the cast. Lloyd Hughes will portray the character of Frederick Graves, the role in which the late Harold Lockwood won his first fame-begetting success. Gloria Hope will do Teola Graves while Elias Graves will be characterized by David Torrence. The others are Forrest Robinson, Jean Hersholt, Danny Hoy, Robert Russell and Mme. Bodamere. The production will be under the direction of John S. Robertson, who was engaged especially for this one picture.

Another George Arliss Picture for Release by United Artists

The success of the current George Arliss photoplay, "The Ruling Passion," has caused its producers, Distinctive Productions, Inc., to engage the same producing staff for the forthcoming Arliss production, entitled "The Silent Voice," which will be released by United Artists this fall.

This is an adaptation by Forrest Halsey of the stage play by Jules Eckert Goodman, in which Otis Skinner registered one of the greatest successes of his brilliant career. Mr. Halsey adapted "The Ruling Passion" for Distinctive, and Harmon Weight directed it. Mr. Weight is directing "The Silent Voice" and Edwin W. Morrison, Clark Robinson and Harry A. Fishbeck, respectively assistant director, art director and photographer, of "The Ruling Passion" are officiating in these same capacities on the new production.

The producers state that "The Silent Voice" had been selected for Mr. Arliss because of its suitability to that star and also because of its great success on the speaking stage. "We have been looking for a long time and at the request of many Arliss admirers," said Henry M. Hobart of Distinctive, "for a stage play of high repute, but the rub has been to find one that made for vivid motion picture translation.

"'The Silent Voice' has universal appeal where many stage plays have only class appeal. But the theme is distinctive. There is pictorial value in the play, too, which I cannot describe as well as the finished photoplay can show. That pictorial side is always worth keeping in view when judging the screen possibilities of stage plays."

Ann Forest has been selected for the leading female role in support of Mr. Arliss. Miss Forest is best known to motion picture fans for her work in "Dangerous Days" at Goldwyn, and in "Love's Boomerang" and "The Great Impersonation' for Famous Players.

"The Silent Voice" witnesses the return of Effie Shannon to the screen. Mr. Hobart has been anxious to use this talented actress in a Distinctive picture ever since the inception of Distinctive Productions, but Broadway theatrical contracts would not permit her engagement. Edward Earle has the leading juvenile male role and Ivan Simpson, of the legitimate stage, is another featured player.

"Hands of Nara" Due in New York Within Fortnight

Within a fortnight the home office of Metro Pictures Corporation in New York expects the first print of "The Hands of Nara," starring Clara Kimball Young, to arrive from Hollywood. Production was finished recently, and within a week its director, Harry Garson, counts upon having completed the titling.

Except in New York and Northern New Jersey, this will be released through the Metro exchanges. The date upon which it will be available for booking has not as yet been definitely fixed, but the understanding is that exhibitors will be able to schedule Miss Young's most distinctive photoplay for showing late in the summer. The picture version was produced by the Samuel Zierler Photoplay Corporation.

"Ballad of Fisher's Boarding House" Playing in Best Houses

Pathe reports that the point expected to be made with its one-reel screen version of Rudyard Kipling's "Ballad of Fisher's Boarding House" has been realized with emphasis. The results achieved within a few weeks after release are declared to prov econclusively that leading exhibitors have rid themselves of the idea that length necessarily is the measure of a special feature. A big idea brilliantly executed in a compact drama with "a beginning, a middle and an end," in the language of the dramatists' axiom, is the essential feature standard, irrespective of length.

Whether on Broadway, New York, or at any of the first run theatres in the other principal cities of the United States already playing the "Ballad of Fisher's Boarding House," Pathe says that the verdict is the same—the Kipling short but powerful melodramatic classic measures fully up to the feature standard—actually beyond it, for its very brevity is an element of electrical interest which the longer photodramas necessarily miss.

Springfield Lyric Books Many Films

"Associated Exhibitors attractions suit my patrons," declared H. E. Waters, as he signed a pile of contracts calling for the early showing of several features of this organization in his Lyric Theatre, Springfield, Ill.

The pictures included in the list are: "Woman' Wake Up." "Don't Doubt Your Wife." "Marry the Poor Girl" and "Handle with Care." In the same collection were two Playgoers features, "Woman Who Wait" and "Discontented Wives," and a Pathe feature, "The Power Within."

Off to London to Play Leads in "The Christian"

Richard Dix and Mae Busch, recently selected by Goldwyn to play the leading roles of John Storm and Gloria Quayle in the screen version of Sir Hall Caine's novel, "The Christian," which Maurice Tourneur is to direct for that firm in England, arrived in New York from Culver City, where the Goldwyn studios are located, on Thursday of last week and sailed two days later on board the steamship *Homeric* for London.

Moorlyn Books Six Associated Films

Six Associated Exhibitors features, including the productions of three stars, were booked for early showings in the Moorlyn Theatre, Ocean City, N. J. The list includes Harold Lloyd's "Never Weaken" and "A Sailor-Made Man," Florence Vidor in "Woman, Wake Up" and "The Real Adventure," and "Don't Doubt Your Wife" and "When the Devil Drives," with Leah Baird. "The Isle of Zorda," a Pathe attraction, also was booked.

Theatre Patrons Praise Serials

Manager Holzapfel, of the Broadway Theatre, Minneapolis, is one of those wise and enterprising exhibitors who give earnest attention to program preferences expressed by patrons. Recently he received a letter from a patron praising the Pathe serials and asking why he does not show them.

Test of Popularity

The popularity of a screen comedian is put to an acid test when his past efforts are revived. Harold Lloyd's popularity as a screen comedian is proven, it is said, by revivals of his best comedies at three leading theatres in Times Square this week. The Rialto is playing "His Royal Slyness;" the Cameo, "Bride and Gloom," and the Central Theatre, "Number, Please?"

In addition, many theatres outside of the Broadway district display Lloyd's name in electric lights, if only to announce a showing of one of the comedian's re-issued one-reelers. Revivals of his two-reel offerings and the re-issued comedies are being shown everywhere, and, in many theatres are proving so successful that they are shown as rapidly as they are released, it is stated.

Three Noted Stars in Pathe Releases the Week of May 23

Among the stars included in the short subject features and the one serial episode scheduled for release by Pathe Exchange the week of May 21 are Fannie Ward, Harold Lloyd and Charles Hutchison. Fannie Ward is starred in "The Cry of the Weak," the new Pathe three-reel playlet re-edited from a former feature success. George Fitzmaurice directed the production, which was taken from the story by Ouida Bergere.

"Why Pick on Me?" is the title of the current re-issued one-reel comedy starring Harold Lloyd. He is surrounded by a bevy of bathing beauties and is assisted by Bebe Daniels, "Snub" Pollard and others of the Hal Roach comedy staff.

"On Danger's Highway" is the seventh episode of the New Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz, starring Charles Hutchison.

"Do Me a Favor" is the latest Hal Roach comedy featuring "Snub" Pollard. Pollard is assisted in the offering by Marie Mosquini, Eddie Baker, Mark Jones and the Hal Roach comedians. "Love at First Sight" is the title of the new animated cartoon of the series of Aesop's Fables," produced by Fables Pictures, etc., and created by Cartoonist Paul Terry.

Pathe Review No. 156 is filled with a number of all-star features of a widely diversified nature. Pathe News Nos. 42 and 43 supply the screen with the up-to-the-minute current events of the world. Topics of the Day No. 21 presents bits of wit, humor and wisdom.

Prepare Film Trailer to Aid Sales of Sport Review Subjects

To assist the salesmen of the various Goldwyn exchanges in promoting the distribution of the Sport Review, Weiss Brothers have had prepared a novel sales reel. This film, which measures 350 feet in length, has been prepared and edited under the supervision of Jack Eaton, producer of the Sport Review subjects for Artclass Pictures Corporation.

It contains short scenes of the most striking shots in the various releases, together with slow motion analysis and close-ups of the Sport Review stars, including Babe Ruth, Jack Dempsey, Walter Hagen, Ethelda Bleibtry, Rex Beach, etc.

A special main title will convey information to the exhibitor along the lines of appeal, exclusiveness and publicity value of the Sport Reviews in general. Every salesmen in every Goldwyn branch from coast to coast will be equipped with at least one of these advance reels. It is believed that this novel film will go far toward promoting sales for the Sport Review.

A most ambitious idea for the exploitation of this series of single reelers is now being worked out by Jack Eaton and Bert Ennis and will be placed in active operation during the middle of July.

Holubar Waxes Enthusiastic Over $10,000 Prize Scenario

Allen Holubar, one of the country's most noted directors, who has been released by Associated First National to direct for Goldwyn's "Broken Chains," Winifred Kimball's $10,000 prize winning scenario in the Chicago *Daily News*-Goldwyn $30,000 contest, is most enthusiastic about the story.

"'Broken Chains' has all the elements of a great motion picture," says Mr. Holubar, "and I think it has every chance of being one of the year's finest productions, for Goldwyn is making elaborate preparations for filming it in keeping with the theme which made the contest editors select this particular story for the $10,000 prize out of 27,000 scenarios submitted.

"It is a vital picture story of regeneration with characters that are fascinatingly real and individual, the sort of theme and story into which the director willingly puts every bit of his intelligence, of his understanding of his fellow human beings and of his boundless enthusiasm for the possibilities of motion picture production.

"I am ready to go to Goldwyn's studios in Culver City as soon as Carey Wilson has the continuity of 'Broken Chains' in readiness so that the preliminary work of the production may be undertaken."

"Error Sheet" a Feature of Bennett's Efficiency System

The system of production invented by Whitman Bennett and used in the production of his two United Artists releases, "The Iron Trail" and "Fair Lady," was made public this week when it was learned that the Distinctive Productions, making the George Arliss pictures, were employing it in the filming of their next release at the Bennett studio in Yonkers, N. Y.

"I have made no attempt to keep secret the system I devised," says Mr. Bennett," and any producer is at liberty to follow it if he so desides. The first essential is the engagement of a staff, competent not only to perform the assigned work but fully versed in every other detail of production.

"Next comes the advance preparation of all sets, revisions of scripts, and the setting of production details, before the cast is engaged and the actual shooting commenced. Then one of the most effective parts of the system is put into operation. This is the 'error sheet' and I have found that it works better than a time clock in increasing efficiency. The 'error sheet' is kept close to the hand of the director and on it is noted every delay experienced during the day's work, the reason for the delay, the department responsible for it and the amount of time lost, and the matter is officially taken up with the persons at fault."

United Artists Film Is Praised

"Romance, intrigue and beauty—these are the three ingredients that go to make up the plot and production of 'Fair Lady,'" said the critic for the Philadelphia Inquirer when this United Artists release and latest Rex Beach picture was shown recently at the Aldine Theatre, Philadelphia. Betty Blythe is star.

Said the critic for the Public Ledger, "'Fair Lady' is the latest of the Beach stories to be screened and film fans cannot complain that it lacks action." "'Fair Lady' is a very exciting story," said the reviewer for the North American.

"'Fair Lady' is one of the most interesting of the recent photoplays," wrote the critic for the Record. "'Fair Lady' moves rapidly from start to finish," said the critic for the Bulletin.

Helene Chadwick on Her Way West

Helene Chadwick, who has been in New York on a brief vacation devotion to seeing the new plays and outfitting herself with an entire new wardrobe, is now hurrying back to the Goldwyn studios in Culver City, Calif.

Immediately upon her arrival there, she will prepare for her biggest role, the lead in a new Rupert Hughes picture.

Retains Title of "Golden Dreams"

The latest Zane Grey Picture, produced by Benjamin B. Hampton and included in Goldwyn's new release group, will retain its original title of "Golden Dreams," which was the name of Mr. Grey's story upon which the adventure picture was founded.

Books Lloyd Film for Six Theatres

L. Boas has signed contracts for the showing of the Harold Lloyd-Associated Exhibitors feature, "A Sailor-Made Man," in his theatres in six New England cities. The bookings call for a run of eight days at the Strand, Newport, R. I.; six days each in the Central Square, Waltham, Mass; Rialto, Fall River, Mass., and Strand, Portland, Me., and two days each in the Strands of Newburyport and Amesbury, Mass.

Announcing the Second Series of the very successful and popular

Pathé Playlets

Re-edited to Three Parts

The first series has made good

The first series of Pathe Playlets, now playing, has definitely established the high value of **short length,** first class dramatic productions **which have made good** as features.

Reports from exhibitors prove Playlets plan highly satisfactory

The wisdom of the plan which made available 3 reel star productions of the highest quality and real dramatic value has been proven by the warm words of appreciation from many exhibitors, in every section. Summed up, the opinion expressed is "They fill a real need."

Fifteen more Playlets will soon be ready for weekly release

Therefore fifteen more Playlets, selected and re-edited in the same careful way, will soon be ready for weekly release;

3 fine Frank Keenans, 3 dramatic Fannie Wards, 3 charming Baby Marie Osbornes, 3 peppy Bryant Washburns, 2 heart-interest Bessie Loves, 1 Irene Castle are among them. Four of these were directed by George Fitzmaurice.

15 Brilliant Short Features Booking Now

Pathé Playlets

Second Series — 3 Parts Each

Short Features for Money-making Short Subject Programs

Titles

Several of the second series of Playlets are from well known novels; "The Ruler of the Road," "Twenty-One," and "Carolyn of the Corners." Two are from successful Broadway plays,—"The Silver Girl" and "A Japanese Nightingale. The rest are original stories written particularly for the various stars. There are fifteen in all.

Stars and Subjects

3 Frank Keenans
"The Ruler of the Road"
"The Silver Girl"
"Todd of the Times"

3 Fannie Wards
"The Cry of the Weak"
"A Japanese Nightingale"
"Our Better Selves"

3 Baby Marie Osbornes
"A Daughter of the West"
"A Little Diplomat"
and another.

3 Bryant Washburns
"Kidder & Ko"
"The Ghost of the Rancho"
"Twenty-one"

2 Bessie Loves
"Carolyn of the Corners"
"The Great Adventure"

1 Irene Castle
"The Hillcrest Mystery"

Directors

George Fitzmaurice directed four; Robert Thornby two; other directors include Stuart Paton, Elliot Howe, Ernest Warde and Frank Keenan.

Each picture has been selected for real merit

Pathe Short Subject programs will make money for you when nothing else will; ask the nearest Pathe Exchange for the proof!

(Continued from page 266)

a cast for making the pictures would be made, that the exhibitor would have a voice in the fixing of that cost, and that after the picture had been completed and approved by the representative committee of the M. P. T. O. A., they also set the exhibition value.

It was his opinion that no picture should have an exhibition value in excess of $300,000 and that amount for super-specials only. In the event that the gross rentals exceed the exhibition value, the excess profit is to go to the organization. He appealed for the cooperation of the exhibitors. He expressed his opinion that $50,000 was a reasonable cost for a program five-reel picture. He said that he was paying First National 60 per cent. for distribution. That figure, he claimed, is exorbitant because other distributors charging 30 per cent. were "making a profitable business."

The greatest item in distribution, he said, is salesmanship. Under his scheme the salesmen would be eliminated. A debate between Mr. Hartford and delegates then followed. He stated that the exhibitor would be called upon to give the independents only the assurance that they would use good pictures and that it was the intention of those for whom he spoke to make none but "good, clean, money-making pictures." It was then suggested by certain delegates that the Board of Directors be empowered to make some sort of arrangement with Mr. Hartford.

Mr. Cohen here interrupted and said: "We are not in the producing or distributing business, gGentlemen."

Delegate Cody then asked about Movie Chats, to which the chairman replied that "they are made by the Kineto Company of America and the physical distribution handled by Hodkinson." He warned the exhibitors to remian on their own "side of the fence." A delegate accused the "producers and distributors of stepping outside the fence and for that reason the exhibitors were justified in taking a similar step."

A debate arose between Hartford and Crandall, the latter stating that producers did not sit in with distributors when exhibition values were placed. Mr. Crandall, a First National franchise holder, disputed this. Mr. Hartford said he was speaking only for himself. The matter was finally referred to the committee on business relations.

C. C. Griffin of the Business Relations Committee reported on another similar proposition. This proposition, he said, was "a non-profit distributing arrangement so far as exhibitors are concerned." The proposition, as outlined, would eliminate distributors. "I will solve lower rentals and guarantee the pictures that will make money for us," he said. He pointed out that the proposition provided for the incorporation of a subsidiary organizaiton to handle physical distribution of pictures.

The distribution would be carried on

What the Constitution Provides

AFTER specifying in the preamble the purposes of the organization, the constitution of the Motion Picture Theatre Owners of America adopted by the executive committee in article one confers the following powers and privileges; authority over organization affairs in all parts of the United States, to issue charters to states or subdivisions, care for the general welfare of picture theatre owners handling elements of national legislation as may affect their interests and keep watch over affairs of every character concerning the picture business: national matters to be handled in co-operation with state organizations, states to handle local matters with privilege of national assistance; right of appeal from state to national body which will act as court the decision being binding until next national convention.

Article two provides that none but bonafide picture theatre owners may become members and application must be made to the division in which applicant is located or directly with national organization if no subdivision exists.

Article three provides for supreme authority being vested in national convention also manner of selecting date and place, and manner of selecting delegates and time of such selection and notification to national organization; issuing of credentials, enrollment on national roste.. Section six provides all sessions shall be closed unless otherwise directed by majority vote of delegates in attendance and that open sessions can only handle matters specifically referred to it. Article also covers the manner of voting and provides roll call shall be ordered on any question at request of any four delegates from your different states. That any member may debate matters before convention by permission of presiding officer.

Section on state organizations covers manner of organizing such units and issuance of charters to them by the national body; and issuance of charters to units already in existence; also for holding of state conventions reporting of same to national body and that such units shall adopt constitutions and necessary laws not in conflict with constitution or decisions of national body.

Another section provides for the election of national president and other officers by ballot according to roll call of delegates, a majority vote determining the election also how nominations shall be made, manner of canvassing the vote, eligibility requirements of candidates, action where none receive a majority; installation of new officers; states the term of office shall be the interim between national conventions and specifies the procedure for calling special conventions.

Other sections specify duties of the national officers, giving the president supervision over financial affairs and power to sign checks drawn on the national treasury for proper expenditures; gives the delegates power to determine his salary, provides for maintenance of national office, specifies duties of other officers and gives board of directors power to fix salary of recording secretary, the furnishing of a surety bond by the treasurer, places appointment of executive secretary in hand of the president his compensation to be determined by board of directors.

Provision is also made for appointment by each state or subdivision of one member on executive committee with five additional to be appointed by the president, provides when and where it shall convene and specifies its duties, twelve to constitute a quorum; another section also provides for election by convention of twelve members to constitute board of directors, seven to constitute a quorum, gives president or majority of committee power to call meetings of this body specifying that notice shall reach each member at least three days before such meeting, and specifies their powers and procedure giving them supervisory charge over all business between convention periods and charge of financial affairs including the passing on bills certification of accounts and power for determining method of raising funds which shall be binding upon recognized subdivisions; gives them power to fill vacancies among national officers of dues or other sufficient cause subject to right of appeal to executive committee; gives directors power of action to meet emergencies, and charge of property of organization.

One section provides for location of headquarters in New York and another that any ten members in good standing in at least five different states may submit amendment in writing at least three months before convention, a two-thirds vote of delegates being required for their adoption.

Final section specifies that Roberts rules of order will govern all proceedings of convention not provided for in constitution.

under the supervision of a board of governors with representatives from each district. A distributing centre would be established in each zone with managers under salary. A general manager also is provided for, he to have supervision over the branch managers. The distribution of pictures, however, would be supervised entirely by the board, while a committee selected the pictures to be handled. The project, he said, was to be financed by still another subsidiary capitalized at $5,000,000 (tentative figure) with stock sold to exhibitors only at shares of $100 par value each. Only stockholders would be given use of the pictures under the plan outlined by Griffin.

The proposition was referred to the committee for consideration. Mr. Steffes then announced he had similar offers from Vitagraph, Hodkinson and others.

The election of members of the executive committee was then announced. The committee on insurance was not prepared to report. The following resolutions were reported by Chairman Burford of the resolution committee and passed, as was a resolution commending the use of theatres and screens by schools and other educational civic organizations. There was another resolution condemning the production of pictures starring. Peggy Joyce and refusal of exhibitors to show such pictures.

A resolution protesting against censorship.

A resolution calling for closer co-operation with the Women's Clubs of America.

Gus Schmidt, of Indianapolis, here presented a resolution providing for the estabilshment of a picture reviewing board by the M. P. T. O. A., charging that reviews on pictures appearing in trade publications had misled exhibitors and in that way incurred the loss of thousands of dollars to theatre owners who had allowed these reviews to guide their actions in booking. Chicago was voted the 1923 convention city. At 4 o'clock adjournment was taken until 10 o'clock Friday morning.

Sidelights on the Washington Convention

WASHINGTON, D. C.—Within a stone's throw of the famous Arlington National Cemetery is located the U. S. Treasury and opposite the Treasury, on Fifteenth street, N. W., is situated the Washington Hotel. This hostelry has played no small part in the making of national and international history. But now it goes down into the records of the motion picture history as having housed the noisiest, yet most important, convention ever held anywhere under the auspices of an exhibitor organization. Last week we expressed it as our opinion that the convention would be as quiet and peaceful as a boiler factory in full blast. We were not half right. True, that was only the half of it, for as a matter of fact that the 1922 convention of the Motion Picture Theatre Owners of America turned out to be as harmonious as a gathering of the Bolsheviks and Royalists and as peaceful as a picnic attended by Socialists and capitalists. It was quiet as thunder.

There is no limit to which the ambitions press agent will go if an occurrence of the week here can be taken as an example. To begin with, let be known that among those present was Tom Blank, the producer. A clever publicity man sent on to Washington "cooked up" a stunt that was "guaranteed to know them cookoo." And it did, although the stunt didn't materialize. But that wasn't the press agent's fault; it was simply because a mere Vice-President and Congress of these Etats Unit would not do as the aforementioned praise agent had requested them to do. This ambitious lil' one wanted Congress to adjourn and the V. P. to call off all engagements to lead a procession to the Union Station to meet Mr. Blank, the world's greatest and only producer not worried by depression, Volsteadism, etc. But Coolidge couldn't see it that way, darn the luck. And Congress was too dutiful to want to cut a work day short. Nothing like that in Congress! Oh, no. The bait didn't go, so for good measure, the praise agent promised to have the procession led by a jazz band, and even went so far as to threaten to stage a banquet—at the producer's expense—in the evening. But then there are so many restaurants here that the genial gentlemen of Congress just could not see such a bribe and they again balked. And again, darn the luck! Now what Vice-President Coolidge wants to know is:

"Who's looney now."

Ah, but Calvin, old scout, these praise agents must have their little play. And then, too, what is Congress among friends?

Night life in Washington is a reckless affair. One can spend ten perfectly legal dollars in this city and not feel that he spent it. They are indeed hospitable here. This must be the burgh that invented the game of "put and take." They put all sorts of good ideas in one's noble cranium and take your bankroll. Ah, a most accommodating lot!

Ed Fay, who some day honestly hopes to become a regular politician and still at some later day a genuine showman, was one of the floor managers. Ed was at his best at this convention. He made one of those human New England village newspapers seem like the infant just learning to talk. Only Eddie was serious—with himself. But, ah, these film men are not to be fooled. But once in a while they will take a joke.

Somebody said that Eddie did a lot of blowing. Yes, but there are those who remember that it was his blowing years ago that made Fay's band what it isn't today.

Connecticut is famous for its Nutmegs. And it sent one down for the boys to gaze at. No, Bill True, is not referred to, for Bill was too busy wasting shoe leather to go on exhibition.

The convention was slated to start Monday, May 8. But the convention so far as some folks were concerned started on Thursday, May 4.

Poor lil' old New York; how it was abused. E'en its own son, Syd Cohen turned against it, aided and abetted by other States. Yes, and even New Jersey got even, judging from the returns.

Bill Cadoret from Kankakee and incidently head of the Illinois exhibitors hasn't been home in so long that he really does not know whether he still is owner of a movie house. Hence, Bill's going home next week to find out.

"Doc" Horator, who operates the Alhambra and Panthenon in Toledo, O., and his better half were here. "Doc" had promised himself a treat for many months, but the more precious half of the Horator corporation rushed him to lid shops. And really Bill was rejuvenated. This was one time the "Doc" put it over on the treasurer of the family.

Among the tunes that endeared themselves to certain folks here are the following:

"Carry Me Back to Old Virginia," "Below the Mason and Dixon Line," "Maryland, My Maryland" and "How Dry I Am." "On the Gin, Gin, Ginny Shore," "I Was Born in Virginia." The Old Dominion is still in the lead, but Maryland's time is coming.

Cherrydale, Va., is a beautiful spot, but what one R. W. Baremore wants to know is why certain folk up North insist on saying that Virginia is not fascinating. Virginia knows how to treat her guest—and when the boys weren't in the lobby or their rooms, it was a 10 to 1 shot they were on the other side of the Potomac.

Frank Rembusch was here with bells on. But the bells just refused to rattle.

Somebody said Fred Schrader and Joe Lee couldn't distribute their daily convention paper at the Washington. You see certain folk just couldn't stand the truth—but they forget the fact that Uncle Sam is still in the Post Office business and willing to deliver anything within the confines of U. S. A. for one or two cents per.

We can readily understand why Congressmen need more money. Two boiled eggs, grape fruit, coffee and rolls and butter *only* cost $2.65. A very accommodating town this.

Ed Bingham of Indianapolis has a mind of his own—and everybody at the convention found that out. Ed didn't think Will Hays was being given a square deal. He figured that there is no harm in allowing a mind to express himself in the open. Besides there had been a lot of shooting about Hays—and some of the shots were hot ones. And Ed wanted to know what the shooting was for. And he told the Executive Committee so in no uncertain term. They turn out fighters in Indiana who know how to fight.

Harry Fields of Fox was very much here. Harry did little talking, but listened a lot. And he invested, too. 'Twas whispered that Harry cleaned up on the election.

Marcus Loew came on from New York. Loew, until he began to say what he really thought—or had the chance to say what he thought, was characterized by Cohen & Compay as "the greatest exhibitor in the country," told a few gents a few things it did them no harm to learn. Loew knows a thing or two about fair play that made some persons stand up and take notice. Marcus is small, but with his fighting clothes on—look out!

Most of the early arrivals visited the Pimlico track on Saturday, but some exhibitor yelled "Hay" to the horses and they deliberately turned right about face and ran to the stables.

Eddie Bonns of Warner Brothers was on deck as was his old boss, Jim Grainger, associated with Marshal Neilan. The two held one or two get-togethers that they will never forget. Here are a couple of hustlers who

overlooked no bet and before the week was out both Warner and Neilan were winners.

The Philadelphia contingent came down by automobiles. Included in the crowd, were Harry Stevenson, John Evans, Jay Emanuel, Lou Berman and Charley Goodwin.

Charley Burr of Affiliated Distributors, dropped into town to shake hands with the boys for whom his Johnny Hines feature, "Burn 'Em Up Barnes" made money this season. Charley has "I Am the Law," the Edwin Carew Northwester, under tow. Harry Crandall has booked this picture at his Metropolitan Theatre for a run, starting Sunday, May 21.

Bernie Fineman, associated with B. F. Zeidman in production of independent pictures on the Coast, was seeing trotting up and down the lobby. Yes, he wore the same old smile. Headed for the Federated confab in Pittsburgh on Wednesday.

Commander Wells Hawks, U. S. N., formerly of Fox and the best known press agent that ever wielded a pen, conceived a stunt or tacked a card, shook hands with his pals.

Billy Brandt of New York, announced that he will build a theatre in Mount Vernon, N. Y., this summer.

Lou Blumenthal of Jersey and other places hasn't missed one convention. Lou was one of those good listeners—but he thought a lot.

Now that certain exhibitors have ascertained that theirs is a screen press, they will soon come into the fold to try to improve the art Ben Franklin introduced here. There is no limit to some people's ambition.

There was much talk about the lobbies of the Washington and Willard concerning the organization of a second theatre owners' organization to take in the owners of all the first and second run houses.

A disappointment: Sol Brill didn't announce a new house.

And just to show that we were on hand, we'll say that we also saw Lee Ochs. The convention recalled fond memories for Lee.

Dr. W. E. Shallenberger, president of Arrow Film Corporation, and his acting publicity director, Richard A. Weil, registered at the Washington on Monday night.

Ed Peters is through with treasuring. When he's treasurer he wants to be treasurer over something. That's the Texas idea.

Charles O'Reilly between rounds found time to hop over to a Pennsylvania restaurant to order fowl. Charles got it, but found that what he ordered was indeed foul.

For story-telling, this convention goes down in our book of memories as a world-beater.

The exhibitor and producer are not the only ambitious factions within this business. There were four daily specials published here. Some were read, others not.

Until Monday afternoon, someone said Sam Berman had been lost. But he was found—in Child's Monday night. And still smiling.

The biggest item on the expenditure books of the M. P. T. O. A. was transportation.

The accessories exhibit at the Coliseum on Monday attracted such an enormous crowd that reserves had to be called to hold back the crowd that tried to get in. The following firms had exhibits: Allied Laboratory, Dodge Manufacturing Company, Soencer Turbine Company, J. J. Rubey, Boeller Organ Manufacturing Company, Federal Sign Company, Stanley Frame Company, Southern Motion Picture Corporation, W. W. Kimball Organ Company, Simplex Projection Machine Company, H. G. Ward Automatic Ticket Company, Libman & Spanzer, American Seating Company, Mills Novelty Manufacturing Company, Powers Machine Company, Barthola Organ Company, Mov-Easy Chair Company, Jordan Piano Manufacturing Company, American Lux Company, Paramount Publicity Corporation, Famous Players-Lasky Corporation, First National, Select Pictures, Metro, Pathe, Vitagraph, W. W. Hodkinson and Universal.

Sam Bullock was about. Sam's accomplished wonders in that great State—Ohio.

Scandal was the watchword of some very mysterious sessions held prior to the opening of the convention, but then that is a feature of every honest-to goodness convention.

And just to inject color into the thing the Sells-Floto-Buffalo Bill-101 Ranch, all combined, Western show and circus, staged a parade on Monday morning that made many of the folks think they were back home. But every effort to secure use of the caliope for convention purpose failed.

John Mannheimer was jotted down by his New York friends as an anti-Cohen man, but he was one of the loudest boosters Sydney had at the convention.

M. J. O'Toole, in addition to being chairman of the public service committee, also headed the publicity committee.

A false rumor was circulated on Sunday night that the trade press and daily press representatives would be barred from all meetings. Fact is that the committee decided against the circulation of convention extras in the convention hall.

Steamroller tactics of some of the big political conventions were mere jokes in comparison with the rush system utilized during the Monday and Tuesday sessions. Even Teddy Hays couldn't see it.

Fact is Teddy registered an emphatic kick against the limitation on Senator Walker's speech before the exhibitors on Tuesday, claiming that while he was not pro-Walker he did want to "see all men get a square deal."

A little bird told us many little things. But now that it's all over we'll prove that there's nothing secret under the sun. This writer occupied a room directly over the meeting place of the executive committee. But then birdie will chirp, dontcher know?

Ray Rockett, president of Rockett Film Corporation of Los Angeles and W. W. Hodkinson stopped over at Mrs. Willard's place.

Bill True, Pramer, Fay, Cady, Steffes, and several others officiated as floor managers for the Cohen faction. Peter Harrison, O'Reilly, Brandt, Edelhertz, Brecker and Berman acted in the same capacity for the Walker crowd.

Jim Grainger was so sure a dark horse would win the M. P. T. O. A. presidency that on his journey to Pimlico he bet on one and won.

Every credit is due the local convention committee. Nothing was left undone. A good time was had by all. And the ladies certainly did have a most interesting and enjoyable visit.

It certainly was the largest exhibitor convention ever held. Take the word of old timers for that.

San Francisco, Los Angeles, St. Louis and Atlanta all wanted the 1923 convention, but Chicago beat them to it.

Jack Connolly, Washington representative of the National Association, is one of the most popular men in the Capitol, not only with newspapermen, but with Congressmen and national executives. He is a walking Washington directory. Anybody Jack doesn't know in Washington doesn't live there.

Most of the delegations came via the special train route.

The Executive Committee called personally on President Harding at the White House on Saturday morning, May 6, to induce the Chief Executive to attend the convention, but previous engagements prevented him from doing so.

Joe Warren, a law partner of Senator James J. Walker, stopped at the Shoreham Hotel, where also lived the West Virginia delegation headed by President-elect Tipton of Huntington, West Virginia.

'Twas said that the rental of booths at the exhibit hall brought in $20,000 to the organization.

H. B. Varner, of Charlotte, N. C., refused to worry. A little thing like a big little war within the ranks meant nothing in his life, so he managed to light his face with smiles.

R. F. Woodhull, president of the New Jersey Motion Picture Theatre Owners, was one of the livest delegates at the convention. Bob's association holds its convention next month. And Jersey does know how to put on conventions.

Peter Magaro from Harrisburgh, Pa., came down to see what all the shooting was for—and when it was all over he was certain that Harrisburgh is not a half bad place to come from.

Glenn Harper was the most paged man at the Washington—and the busiest of the busy during the convention, too.

The glances that Irvin Salyerds and some of the big town bunch exchanged between acts were not the sort you and I would like to receive seven days in the week.

In the Ohio delegation were noted Martin Smith, President of the State organization; H. H. Lustig, Sam Bullock, and "Doc" Horator. There were others, too.

As usual the biggest delegation came from New York. It exceeded the 150 mark. Rhode Island had the smallest delegation. Ed Fay, head of the organization there, was the sole representative.

Rev. James Shera Montgomery, chaplain of the House of Representatives, was voted one of the "best ministers in the country." He talked show business as fluently as he did religion.

Michigan sent a large delegation headed by Claude Cady of Lansing, H. M. Richey and J. C. Ritter of Detroit.

Dennis Harris headed the Western Pennsylvania delegation.

The Minneapolis-St. Paul and Chicago representations had a special train at their disposal.

Just when the exhibitors were most enthusiastic over prospects for Sunday openings, along came a communication from the Washington Presbytery asking that the exhibitors of the

country close their theatres on the Sabbath Day.

The Monday afternoon session of the convention was a friendly affair. But no one could locate his friends.

The entire executive committee was expected to remain in Washington until Monday, May 5th, when the music tax proposition was to be given a hearing before the Senate Committee on Patents.

It was estimated that 9,000 theatres were represented by the 2,000 exhibitors on hand here.

Now that our work is done we want to apologize to Jay Emanuel and others, occupying a room next to that of the writer's, for having tapped them to sleep with Remington, whom we blame for the disturbance.

Lin Bonner of First National was very much at home during the convention for the reason that before joining J. D.'s outfit Lin was news editor of *The Washington Times*.

Like the usual backward youth who is bashful in the park, but oh my in the parlor, M. J. O'Toole was as aggressive as a kitty in the open convention floor, but a bear behind closed doors. Which reminded that as a newspaper editor O'Toole made the champion star chamber orator.

Fred B. Warren, head of the American Releasing Corporation, on arriving here Monday night, told the exhibitors and the world in general that his firm had abolished the deposit system.

Now 'tis rumored that some exhibitors favor going into the music publishing business and also to act as agents to publishers in getting their copies into the five and ten cent stores. As we said before there is no limit to the possibilities of any man's ambition.

Among the tunes played by the Metropolitan Orchestra was "There'll Be a Hot Time in the Old Town Tonight." And it was the truth.

Life with certain gentlemen was just one meeting after another. They filled up behind closed doors and exploded in the open.

William Brandt, former head of the New York Theatre Owners Chamber of Commerce, was agreeably surprised when members of that organization early this week presented him with a gold engraved tablet secured to a bill fold, containing a life membership in that organization. The inscription was: "Life Membership Presented by the Theatre Owners' Chamber of Commerce to William Brandt, Its Founder, Organizer and Vice-President, April 4, 1922."

President Cohen shed tears at the opening session. "They accuse me of cowardice," he said, "but I don't know the meaning of cowardice when it comes to defending the rights of the organization."

Every delegation in the convention hall seemed to have arose as one man in cheering the arrival of the national officials, headed by President Cohen, at the opening session, but the New York delegation took no part in this warm reception.

C. C. Burr announced that "I Am the Law" opens for a week's run at the Strand Theatre in New York on Sunday, June 4.

Most of the eastern Federated exchangemen, en route to their own little convention in Pittsburgh, Wednesday, stopped off to see the fireworks and then, when certain they had all the dope, they rushed on to the Smoke city, ready for action. Julius Singer, eastern manager for Pacific Pictures Corporation, was one of these delegates.

Dick Barthelmess as a tribute to Harry Crandall and the M. P. T. O. A. flew down here from New York, stopping work on "The Bond Boy," which follows "Sonny," and grabbed the Washington-bound rattler at 2 o'clock. He appeared at Harry's house at 9 o'clock and hopped back to New York on the midnight sleeper.

More than five hundred ladies were present at this convention.

Sidney B. Lust made a crack that few of us will forget when he said that there was "plenty of entertainment with everything free—but only for the ladies." And they say the woman pays.

Sig Samuels of Atlanta was here. But he took no chances. He had his own supply of "sassprella."

Even at the height of the bitterest fights between them those once-upon-a time bosom friends—Cohen and Walker—referred to each other as Sid and Jimmy.

Washington officially welcomed the straw kelly this week. Few of the boys dared venture forth with the straws on Monday, but beginning with Tuesday they all bought. And paid handsomely, too. Boy, they seem to throw away the tags every time a delegate comes along.

Bill Sweeney, the "boy wonder" of Chicago exhibitor renown, was on deck and told the world that his city could stand an exhibitor convention for one week.

This certainly has been a strenuous week for the ladies, for they have seen everything within a radius of forty miles of the capital, everything in the capital and are due for excursion trips to eastern points of interest.

Ben Borowsky of Philadelphia said that when the convention committee selected the Willard Hotel as the original meeting place, they no doubt sought to give the affair atmosphere and had in mind that once there was a champion with that monicker. But like that pug the Willard went and did a flop.

The convention opened peacefully enough, but then one never can tell about future events. And this convention grabbed the prize of a season's one way ticket to Russia for starting a lot of things that will mean tough finishes.

The first big First National franchise holder to arrive on the battlefield was Mandelbaum of Cleveland.

Now comes along a rumor that while the initial First National-Goldwyn deal fell through, with Dick Rowland on the job, an even more important proposition will bring the two together under some sort of mutually benefiting arrangements.

A. J. Moeller, general manager of the M. P. T. O. A., was one of the busiest men at the convention and, despite the many bitter attacks made on him, he was one of the smiling brigade and particularly congenial with the most persistent of his editorial assailers.

There were more mysterious gents parading up and down the Washington lobby this past week than we have seen on the bread lines down at the old Bowery. Everybody seemed to want to say something, but few said it.

Ed Peters of Texas was mistaken for a Congressman on more than one occasion.

Sam Zierler, Sam Enchman, Ike Chadwick and Henry Siegel represented the F. I. L. M. Club of New York.

Jules Mastbaum, head of the Stanley theatres of Pennsylvania, was among the many theatre circuit executives on hand. Fact is J. M. got in just in time to hear the Cohen-Walker battle.

Eighteen hours were consumed in getting some action on the proposition of adopting some sort of constitution and by-laws by the executive committee. Steamroller tactics of the boldest type marred the efforts of those who forced certain provisions to be embodied in the by-laws.

Jack Woody and his personal representative, Phil Selznick, were much around and up with the birds in the morning. So was Max Milder who was here representing Select from Philadelphia.

Peter J. Brady, of New York, a well-known A. F. of L. leader, hobnobbed with the exhibitors and retold a thousand times what organization has done for Equity—which is the M. P. T. O. A. of the legit.

Some of the gags pulled at the conventions, if properly jotted down, will make wonderful material for Shubert's Affiliated circuit next season. Max Spiegel, please take notice.

Lawrence Goldman ran into a peck of hard luck during the convention. First it was a sore throat, then a severe cold, followed with an equally severe headache. And to make it complete along came a toothache.

Louis Blumenthal and Bill Brandt, together with their wives, made the trip to Washington by auto and stopped off at Charley Whitehurst's Century Roof in Baltimore en route. And if you haven't been to the Roof you have not seen America.

They made M. J. O'Toole a member of so many committees that as head of the publicity committee he was as useful to the newspaper and trade press crowd as a pair of pajamas for an elephant.

Poor M. J. they all seemed to pick on him. Even little Leo Brecher of New York, who stands five feet five and a half—he says he's that tall—had his say. When the pyrotechnic display of Monday was at its panic stage, O'Toole jumped onto his feet and uttered some mean cracks that Leo didn't just like. Whereupon the champ from the Big Town shouted, "Sit down, O'Toole." And O'Toole did.

Eddie Bonns of Warners led an army of colored boys through the lobbies of the Washington and Willard hotels, despite the fact that the managerial czars had ruled against such displays. But none dared stop the energetic and enterprising Edward.

Here's a placard in the dining room of the popular Occidental Hotel that attracted no little attention from exhibitors:—

"Controversies of all kind only serve to continue excitement and passion—Robert E. Lee."

Lady chauffeurs are the latest fads. Mrs. R. A. Pramer motored all the way from Omaha with friend husband. Ditto for Mrs. "Doc" Horator from Toledo. And Mrs. Ed H. Bingham from Indianapoils. And Mrs. Bill Brandt from New York. And many, many others.

Boys, as Earl Hudson says, once it get's in your blood you just can't keep away. Wandering around the neighborhood of the Washington was Crandall who was formerly with Goldwyn. He is out of the game at present but just could not keep away.

One of the busiest little boys who were buttonholing exhibitors was Bert Adler. What for? Well that is a deep, dark secret.

Notwithstanding the fact that he owns two or three theatres scattered around the country and aside from his that he is chairman of the Screen Star-Charity Popularity contest in New York for the A. I. C. P., Marcus Loew managed to put in an appearance early in the week. Incidentally, finding out when he arrived here that he had a house in this town, he immediately arranged for a special showing for the bunch and their wives of "The Prisoner of Zenda" at Loew's Palace Theatre at 11 P. M., Thursday night, which was well attended.

The national trade papers were not the only ones that were well represented in Washington. Greater Amusements, the peppy regional published in Minneapolis had a delegation at the Lafayette Hotel, and say, those boys do know how to entertain.

Sidney Lust, Harry Crandall, Lawrence Beatus and all the rest of the Washington boys are certainly regular fellows; busy every minute trying to suit everybody and make everybody happy and glad they came to Washington. Did they succeed? Well, in Irene Bordoni lingo, "I should so say."

But not to detract from the credit due the Washington scouts, love of "fair play" makes us add that the kind hearted weather man who evidently remembered the brand he dished out in Minneapolis last year and is trying to atone, certainly did his bit. Oh, well, the Washington Hotel is not far from the headquarters of the Weather Bureau and maybe some of the Washington boys have a pull over there.

Teddy Hayes, of Minneapolis, is apparently a firm believer in that "pull with the Weather Bureau" stuff. In apologizing for last year's weather, he took particular pains to thank the committee on arrangements for the ideal weather they had on tap.

Some beautiful burg this. If the Washington boys don't look out they will be overwhelmed with competition for 'most everybody has decided they would like to live here. First thing you know somebody will start the ball rolling by selling his house and building a new one in Washington and this will start the avalanche.

Of course, nobody got up soon enough to enjoy it, but somebody started the rumor that a stroll around the white grounds, directly opposite the hotel early in the morning would make you glad you are living and act as a wonderful tonic. But who needs a tonic here with all of the fireworks that has been on tap all the week. The air is full of radio messages, looks, signals and everything, broadcasted at every known and just as many unknown metre lengths.

Monday night just after the fireworks had started, the delegates from New York were the centre of many hot discussions in the lobby in which the Status of the T. O. C. C. seemed to bob up continuously. Someone made the crack that the producers were behind the organization. A kind friend who loves a scrap whispered this to Joe Landua and when last seen, he was wading right into the bunch with "blood in his eye."

A late arrival, who reached the thick of the battle ground on Tuesday morning, was Earl Hudson of First National. Many bets were made that Earl could not stay away and when he did show up he confided to the boys that he heard the circus (the Sells-Floto-Buffalo Bill, etc., combination of course), was in town and when he smelled the sawdust and tan bark, he just could not keep away.

Just because the circus parade immediately preceded the opening of the sessions on Monday, some one started a base rumor that it was another Cohen ballyhoo.

The boys in charge of the publicity and exploitation have done good work. Placards welcoming the M. P. T. O. A. adorn hundreds of windows on Pennsylvania avenue, F street and other prominent thoroughfares, while the street cars carrying announcements of the Accessory Show at the Coliseum.

The ballyhoo staged by Eddie Bonns, the live Warner Brothers exploitation man here, made this city stand up and take notice on Tuesday morning. Eddie employed thirty "low yallers" here and supplied each with a banner on which was interesting reading. One banner in line read: "On the Job—Moving Picture World." The procession was led by a happy colored jazz combination. The ballyhoo, which started in front of the Washington Hotel, moved along Fifteenth street, by the White House, down Pennsylvania avenue to the Coliseum. And street ballyhoos here are as easy to get as on the boardwalk in Atlantic City. But Eddie put it over with the result that the entire town talked about the idea. It was the biggest and best publicity stunt ever pulled in Washington.

Later in the day Bonns headed a committee of officials and distinguished citizens here which greeted Thomas Ince to the city. The stunt went over like a million dollars and again Eddie broke into valuable newspaper space. The ballyhoo was so good that the papers fell line, sinker and all. And when Ince came to town they again had men on the job. Here's a praise agent who GETS what he goes after—and big results, too. Eddie knows what they want—and gives it to them just like his firm, they serve the exhibitor by giving him pictures his firm want. And in that fact is the secret to the success of that phenomenal organization.

Irving Lesser, of Western Pictures Exploitation Company, of Los Angeles, who is in charge of the New York offices of that firm; Bert Adler, one of the livest of the li-ve publicists and business managers in the business; Harry Davis, millionaire theatre owner of Pittsburgh, and Dave Seigal, of Royal Pictures, Philadelphia, arrived in time to attend the pyrotechnic display. But they are still seeking some answer for all that happened.

Marcus Loew set all reports at rest on Wednesday morning by announcing that he had heard from Will Hays, who acknowledged receipt of the M. P. T. O. A.'s invitation to speak at the banquet on Wednesday night and that he would be here. Rumors galore had been circulated on this supposed mystery for several days.

Sidney Kent, of Famous Players, was on hand, renewing old acquaintances and otherwise looking generally satisfied to be among the living.

The moon shines brightly on both the Virginia and Mary-land shores. We make this statement after personal investigation.

Los Angeles daily newspapers assigned special writers to cover the convention.

Dick Weil was on the job for Arrow and while we were shaking mitts with him along came a letter from Charles Davis, the Arrow publicity man, who reported continued big business for "Ten Nights in a Barroom."

When it comes to fighting for something in which he has set his heart they don't make them any more aggressive and gamer than Billy Brandt.

Through the courtesy of Jack Connolly and Wells Hawk representatives of the press were given the privileges of the National Press Club.

John Casey, the official movie and theatrical censor of Boston, stopped off in town en route from Atlanta to the New England metropolis. John spoke in the southern city on the censorship proposition.

Jules Mastbaum didn't disappoint the crowd and it is rumored that before the month is out he will join the association. Mike Comerford has talked organization so much to Jules that the latter is now convinced he belong in it.

Gus Schmidt is as good a chauffeur as he is politician and exhibitor. He is exhibitor by necessity, politician by hobby and driver of his own for pleasure. He drove all the way from Indiana.

Warner Brothers owe Eddie Bonns a vote of thanks. When the convention adjourned there wasn't a single exhibitor or a resident of Washington who didn't know that they will release "Main Street," "Brass," "Broadway After Dark," "Little Church Around the Corner" and "From Rags to Riches" and "Little Heroes of the Streets."

Jake Wells, former ball player, still owner of the Richmond ball club, and one of the biggest and most influential theatre owners in the country, was on deck.

The delegates and other film men at the convention were shocked at news of the death of Maxwell Karger, who, it was understood, had been signed by Bobby North, who is also here, to make a series of productions for release through Federated exchanges.

Unusual appropriateness markes the selection of the arena in which the Cohen-Walker pyrotechnics were held; one one side of the Washington Hotel is the New Willard, which recently experienced a disastrous fire, and on the other side is the Treasury Department Building, bearing visible evidence of fire damage to its roof. To cap the climax, the event was staged in the Hall of Nations.

O'Reilly and a Red, Red Rose. No, this is not the title of a new Irish song, but it was Charlie who first burst forth before the delegates wearing this emblem, while many others were wearing the yellow poppy distributed by the San Francisco Boosters. The appearance of Billy Brandt with a large box soon cleared up the mystery when it developed that the rose was the symbol of the New York delegation.

If you have ever been to a prize fight you will appreciate the feeling of tenseness and suppressed excitement that permeated the convention hall before the beginning of Tuesday's memorable session. There were no preliminaries, however, to while away the time between 1 o'clock, the hour scheduled, and 2, when it actually began, and the situation was getting more tense for every minute of delay.

A very busy man just before the "big event" was Irvin Salyerds, judging by the way he was darting around all over the hall.

Jules Michaels, the Beau Brummel from Buffalo, was considerably in evidence; his display of sartorial elegance did certainly give the boys an eyeful.

There were a lot of ladies in the convention hall with whom Billy Brandt made a hit despite the "political" affiliations of their men folks, for Billy was generous with his supply of roses and each one was accompanied by the well-known Brandt brand of smile.

Pete Magarro, of Harrisburg, was another exhibitor doing considerable foot-work around the hall prior to the "big doings" on Tuesday.

There is something in a name after all. Felix Feist, he of the same surname as a well-known music publisher, it develops is "some" musician himself though he has been hiding his

light under a bushel. It is being whispered around that Felix made quite a hit among a select few with a clever little number of his own composing which embodied appropriate descriptive music for Cohen, Walker and several others who are largely in the public eye at this conclave.

A great little bunch of rooters are the western Pennsylvania boys, and they never lose an opportunity to use their Rah! Rah! Rah! stuff. They pulled it each day before the session got under way.

The Ohio boys were not far behind with their yell either, and at Monday's session the delegates were treated to a vocal competition between the Ohio and the western Pennsylvania delegations which lasted for several minutes.

Though the California boys got the start on them in boosting for the next convention, the Chicago crowd, efficiently led by W. J. Sweeney, put in some good work and by Tuesday night a large lot of the delegates were wearing the blue and gold Chicago badges.

Somebody in the Indiana delegation is a diplomat. He helped to relieve the tension of the long wait before Tuesday's session by starting his delegation to singing that old song about "What's the Use of Worrying" and ending with "Smile, Smile, Smile." Oh, boy, this came at an opportune moment and acted as a regular tonic.

Cohen's entrance at this session was greeted with enthusiasm, and so was Jimmy Walker's. Jimmie's certainly made up in volume what it might have lacked in numbers.

We do not know whether J. Julian Brylawski ever directs his own orchestra, but, after the way he handled the crowd during the singing of "America," we'll say that he's the boy for the job alright.

Roll Call of Who Was Who at the Convention

Sydney S. Cohen, New York; C. C. Griffin, Oakland, Cal.; C. A. Lick, Fort Smith, Ark.; C. W. Gates, Aberdeen, So. Dak.; Jacob Lourie, Boston; A. C. Hayman, Niagara Falls, N. Y.; G. A. Roberts, Albany, N. Y.; John S. Evans, Philadelphia; Col. H. E. Varner, Lexington, N. C.; L. J. Dittmar, Louisville, Ky.; Claude Cady, Lansing, Mich.; E. H. Bingham, Indianapolis; Glenn Harper, Los Angeles; W. D. Burford, Aurora, Ill.; Edward M. Fay, Providence, R. I.; Charles L. O'Reilly, New York; Samuel I. Berman, New York; H. H. Lustig, Cleveland; E. T. Peters, Dallas, Tex.; W. A. Steffes, Minneapolis; W. A. True, Hartford, Conn.; W. W. Slocum, Detroit; R. Fisher, Detroit; W. W. White and wife, Detroit; Arthur Bear, Detroit; Mr. and Mrs. J. E. Niebes, Detroit; Mr. and Mrs. Fred Rumler, Mrs. S. I. Berman, New York; Mr. and Mrs. E. T. Hall, Detroit; Miss Cleo Whitehead, Eaton Rapids, Mich.; Mr. and Mrs. J. R. Denison, Monroe, Mich.; Mr. and Mrs. H. M. Ritchey, Detroit; Mr. and Mrs. J. F. Wuerth, Ann Arbor, Mich.; Glenn Cross, Battle Creek, Mich.; W. S. McLaren, Jackson, Mich.; Phil Gleichman, Detroit; W. S. Butterfield, Battle Creek, Mich.; Miss Freda Levine, Detroit; Walter Vincent, of Wilmer & Vincent, New York.

Charles L. Hamer, Ithaca, N. Y.; Arthur James, editor-in-chief of Moving Picture World, New York; Roger Ferri, of Moving Picture World, New York; Earl G. Vandiver, Kennett, Mo.; Henry Bieberson, Jr., Delaware, O.; Joseph Mogler, St. Louis; Miss R. Hennington, Saginaw, Mich.; L. S. Rothenberg, Brookline, Mass.; H. B. Franklin, Buffalo, N. Y.; Fred J. Dolle, Louisville, Ky.; Senator James J. Walker, New York; Joseph Warren, New York; James Grainger, New York; W. W. Whitson, San Diego, Cal.; Harry Handel, Pittsburgh; Nathan Friedberg, Pittsburgh; Harry Stevenson, Philadelphia; J. M. Seider, New York; H. C. Horater, Toledo, O.; F. J. Rembusch, Shelbyville, Ind.; R. F. Woodhull, Dover, N. J.; John C. Collins, Rutherford, N. J.; Peter Magaro, Harrisburg, Pa.; Jerome Casper, Pittsburgh; Fred Herrington, Pittsburgh; Paul Jones, Pittsburgh; Dennis Harris, Pittsburgh; Mr. and Mrs. M. Barr, Brooklyn; Mr. and Mrs. John S. Mannheimer, Brooklyn; Mr. and Mrs. Eisenstadt, Brooklyn; Mr. and Mrs. R. Sanders, Brooklyn; Mr. and Mrs. M. F. Sandman, Brooklyn; Mr. and Mrs. S. S. Mannheimer, New York; Mr. and Mrs. H. P. Perlman, New York; Mr. and Mrs. David Keizerstein, Bayonne, N. J.; Joe Perl, New York; L. A. Burnstine, Springfield, Ill.; H. P. Dauson, Beaver Falls, Pa.; William Benton, Saratoga Springs, N. Y.; Mr. and Mrs. W. H. Linton, Utica, N. Y.; Jules Michaels, Buffalo; Walter Hayes, Buffalo; Samuel Suckno, Albany, N. Y.; George Roberts, Albany, N. Y.; James Ryan, New York.

George B. Smith, New York; L. W. Boynton, New York; Howard J. Smith, Buffalo; H. W. Scherer, Johnstown, Pa.; Martin Quigley, Chicago; John Spargo, New York; Morris Needles, New York; M. J. O'Toole, Scranton, Pa.; A. H. Moeller, New York; L. Geller, New York; Bernard Edelhertz, New York; Alton Bradbury, New York; I. J. Dittmar, Louisville; Mr. and Mrs. Benjamin Apple, Troy, N. Y.; Mr. and Mrs Sidney Otner, Troy, N. Y.; Mr. and Mrs. Sidney S. Samuelson, Newton, N. J.; M. B. Horwitz, Cleveland; Martin Smith, Toledo, O.; J. J. Kingston, Salamanca, N. Y.; J. J. Rubens, Aurora, Ill.; A. A. Elliott, Hudson, N. Y.; Louis Bache, Washington, D. C.; Harry Crandall, Washington, D. C.; Sidney Lust, Washington, D. C.; Tom Moore, Washington, D. C.; R. E. Baremore, Miss Louella Parsons, New York; Mr. Goldberg, Baltimore; Sam P. Rubin, New York; Charles Steiner, New York; Samuel Sonin, New York; Harry Angell, Detroit; Robert Codd, Detroit; Mr. and Mrs. William Brandt, New York; Fred De Lodder, Detroit; Charles A. Goldreyer, New York; W. W. Hodkinson, New York; H. W. Cress, Kansas City; Sam Harding, Kansas City; W. E. Landau, New York; Marcus Loew, New York; Adolph Zukor, New York; Francis A. Mengin, New York; Sam Peyser, New York; Leon Rosenblatt, New York; Louis Blumenthal, New York; Charles Haring, New York; Michael Rosenblom, Charleroi, Pa.; F. C. Smoot, Parkersburgh, W. Va.; J. E. Storey, New York; A. F. Sams, Windsor-Salem, N. C.; Walter Silverburg, New York; J. S. Lustig, Cleveland; Phil Selznick, Cleveland; Sam Abraham, Cleveland; A. V. Vandeberg, Cleveland; John Silha, Chicago; Charles E. Whitehead, Baltimore; J. S. Woody, New York; William A. Johnston, New York; Edward Manus, New York; John Alicoate, New York; Joseph Dannenberg, New York, Jack Connolly, Washington, D. C.; Thomas Grant, Washington, D. C.; Oscar Cooper, New York; Nelson B. Bell, Washington, D. C.; Earle F. Dorsey, Washington, D. C.; Julian Brylawski, Washington, D. C.; William C. Murphy, Washington, D. C.; Abe Dresner, Washington, D. C.; Lawrence Leatus, Washington, D. C.; Morris Davis, Washington, D. C.; Fritz D. Hoffman, Washington, D. C.; Mark Gates, Washington, D. C.; Irving I. Salyerds, Rochester, N. Y.; Sam Bullock, Cleveland, O.; Lou Berman, Philadelphia; Eddie Bonns, New York; Harry M. Warner, New York; Dr. W. E. Shallenberger, New York; Sam Zeirer, New York; Herman Jans, Newark, N. J.; Max Speigel, New York; Sol Brill, New York; Joseph Quittner, Middletown, N. Y.; Louis Brecker, New York.

C. C. Burr, New York; B. F. Fineman, Los Angeles; Walter Silverburg, New York; H. P. Wolfberg, Huntington, W. Va.; A. B. Hyman, Huntington, W. Va.; C. E. Tipton, Huntington, W. Va.; C. G. Becker, Charlestown, W. Va.; F. A. McGrew, Charlestown, W. Va.; Hopkinson Smith, Birmingham, Ala.; Sidney S. Koch, Altoona, Pa.; L. G. Woods, Pittsburgh; H. B. Kettler, Pittsburgh; Al. H. P. Sayers, Chicago; Gus Inglis, Los Angeles; Julius Singer, New York; M. A. Seibert, Mountville, W. Va.; F. S. Smoot, Parkersburg, W. Va.; Charles Smoot, Parkersburg, W. Va.; Lee Ochs, New York; Jack Clifford, Chicago; Sam McCurdy, Baltimore; Frank Durkey, Baltimore; Jay Emanuel, Philadelphia; Frank Hornby, Baltimore; C. C. Griffin, Los Angeles; W. A. Steffes, Minneapolis; Gus G. Schmidt, Indianapolis; Joseph Stern, Newark; Sol Brill, New York; L. J. Dittmar, Lexington, Ky.; Charles H. Bean, New Hampshire; Joseph G. Rhode, Milwaukee; H. H. Lustig, Cleveland; A. J. Bethancourt, Baton Rouge, La.; Fred C. Seegert, Kenosha, Wis.; Ray Rockett, Los Angeles; Charles T. Sears, Kansas City, Mo.; Percy G. Wells, W. C. Patterson, Atlanta, Ga.; H. M. Richey, Detroit.

Charles H. Goodwin, Philadelphia; David Barrist, Philadelphia; Jay Emanuel, Philadelphia; Harry Stevenson, Philadelphia; Lieutenant Commander Wells Hawks, U. S. Navy; Major Tom Evans, New York; Eddie Connors, Edward M. Saunders, New York; Mrs. Derr, Benjamin Leo, Max Milder, R. W. McMann, S. Klinger, Al. Freidman, E. Mandelbaum, of Cleveland; Sam Barch, Bert Adler, of New York; W. P. Albrech, C. J. Trenkle, W. F. Koler, G. P. Brett, Max Chetkin, Wm. R. Pattie, V. A. Anderson, Joseph A. Hines, New York; Fred Beecroft, New York; M. Brenner, Philadelphia; J. W. Brady, Philadelphia; M. Stiefel, Philadelphia; C. Siegel, Philadelphia; R. Courduf, Philadelphia; J. Cook, Philadelphia; C. Rappaport, Philadelphia; C. Stamper, Philadelphia; C. F. Hopkins, Philadelphia; Boyd Chamberlain, Philadelphia; Peter Magaro, Philadelphia; H. Schad, Philadelphia; S. Hyman, Philadelphia; Michael Comerford, Scranton; Arthur Luce, Philadelphia; J. R. Cadore, Scranton, Pa.; I. Epstein, Philadelphia; Mrs. Courduf, Royersford, Pa.; George Aarons, Philadelphia; M. Femman, Philadelphia; Harry Millman, Philadelphia; Walter Hassinger, Bryn Mawr, Pa.; Ida Fisher, Chestnut Hill, Pa.; Ben Borosky, Philadelphia; M. Rosenberger, Perkasie, Pa.; C. Dietrich, Tunic Kamock, Pa.; Gene McAltee, Mahoney, Pa.; Hugh Campbell, Hazelton, Pa.; Joseph Schevna, Lewistown, Pa.; George Morris, Scranton, Pa.; Fred Herman, Scranton, Pa.; Joseph Duffy, Scranton, Pa.; Dean Rundle, Scranton, Pa.; Harry Speigel, Scranton, Pa.; Richard Weil, New York; Harry Fields, New York; Thomas Ince, Los Angeles; Lyn Bonner, New York; Wendell Milligan, advertising manager of Moving Picture World; Sam Grand, Boston; Bobby North, New York.

News Reel Censorship Before Court; Expect Early Decision on Pathe Plea

ARE news reels to be subjected to continued censorship in New York State? The Appellate Division of the Supreme Court will answer this question in the near future, following the presentation in Albany on May 10 of arguments by Attorney Frederick Coudert, representing Pathe Exchange, Inc., of New York City, and Deputy Attorney General Arthur E. Rose, appearing in an official capacity for the New York State Motion Picture Commission. A decision is expected within a few days.

Meanwhile, Hope Hampton, sealskin suit and all—but in the celluloid—reposes in a huge vault of the Appellate Division at Albany, an interesting and important exhibit submitted at the last moment by Attorney Coudert in substantiation of his contention that the picture should not be classed as an indecent one, a matter which the cold, judicial eyes of the court will determine, and which may become an important factor in the decision itself.

Not that Hope Hampton was the center of attraction, or argument, if you will, before the Appellate Division. The case is one of supreme importance, involving in a sense the future of all news reels. The decision, coming from one of the high courts of the Empire State, will have a far-reaching effect in courts throughout the entire United States.

The case, in its presentation at Albany last Wednesday, was the last on the day's calendar. Representing Pathe, Attorney Coudert was accompanied by Lewis Innerarity, secretary of Pathe Exchange, Inc. In opening his presentation of arguments against a continuance of censorship of news reels by the New York State Motion Picture Commission, Attorney Coudert said that the question was one involving constitutional rights.

Briefly, Mr. Coudert reviewed the current event film, saying that it was akin to the newspaper of today, in that while the newspaper recorded events of world importance by the use of type, that the news film portrayed and placed these events in vivid fashion, but as news, before the people of today.

"The freedom of the press consists in freedom from interference before publication. News films are a part of the press and a part of the publications of the world today ,and as such should be immune from censorship. Deputy Attorney General Rose contends that because the filming of some event or some person shows that event or person as though in actual life, such pictures become more dangerous to the morals. This I deny.

"There is neither reason nor intelligence in any law which demands a censorship of motion news pictures while the newspapers go immune. If we have to wait for the whims of censors, then the news becomes practically valueless. This news service depicts the events transpiring in the world today. It is probably the most important record of its kind that will ever be devised. It should not be submitted to the censorship of one or a group of persons who presume to say what millions shall see."

In combatting the arguments that had been presented by Mr. Coudert, Deputy Attorney General Rose first quoted the chapter under which the New York State Motion Picture Commission was created. Mr. Rose contended that there existed a difference between newspapers and news reels, and that because of that difference, the latter should be subjected to censorship. His contention was that newspapers are sold onthe streets to the individual, who is privileged to buy or not, as he chooses, but that news reels are only sold to theatres and places of amusement to which admission prices are charged.

Mr. Rose told the court that any one of the judges before him, should he by chance have a projection machine in his home, had a perfect right to contract and buy any news reel which Pathe or any company turned out, without its having been subjected to censorship. But when it comes to places of amusement, said Mr. Rose, it is entirely different.

"If it were not for exhibitions and places of amusement," said Attorney General Rose, "this class of pictures, known as news reels, would not be manufactured. We have no desire to prohibit Pathe or any other company in the sale of these pictures, but the law is explicit in saying that pictures shown in places of amusement where admission prices are charged, must be passed upon. No harm has been done by censoring these pictures. They have gone on week by week since August 1, and there has been no delay in their business.

"I differ, however, from Mr. Coudert in that these news reels depict only important events. I refer to one picture in which I think Hope Hampton appeared, the deletion of which started this very thing which we are arguing out this afternoon. This woman undressed in some sort of a portable bath house with flimsy covering, and then, clad in a sealskin, walked out and plunged into the water."

Attorney Coudert, probably anticipating some such reference to the deletion, informed the court that he had the very film in question in the room, and that he would indeed be pleased to leave it to the court to decide whether or not it was indecent.

"She was clad in sealskin," said Mr. Coudert.

"My friend," interrupted Deputy Attorney General Rose, "doesn't say how much sealskin."

And so the argument concluded. A decision will probably be forthcoming within the next few days.

Famous Players Closes $500,000 Deal in Twin Cities with Pantages and Friedman

THE Famous Players-Lasky Corporation has closed contracts with the Pantages Theatre interests of Minneapolis and Joseph Friedman of the Tower Theatre, St. Paul, for exclusive showings of their pictures for one year in the Twin Cities at a reported price of $500,000, or $250,000 for each city. The contracts are for one year and followed extensive negotiations between the Paramount interests, John J. Cluxton, personal representative of Alexander Pantages, and Joseph Friedman.

The contracts, said to be at the highest figure ever set for Twin City showings, provide, it is reported, for a flat rental basis. A certain amount is to be set aside monthly for exploitation purposes. The pictures are to be booked day and date, so that both theatres may tie up on advertising. The continuation of the contracts is optional.

The Tower Theatre was built last year by Mr. Friedman. It is in the heart of the downtown district of St. Paul and the only "independent downtown house in the Twin Cities devoted exclusively to pictures," according to its advertising.

The Pantages has been closed for some time while extensive remodeling and interior decorating has been done. It reopened formally May 7. It is now being managed by Warren F. Lemon, who until recently was manager of the State Theatre of Minneapolis.

Film Possibilities in Brazilian Jungle

Word has come from Senor Carlos Herndl of Goyaz (Capital) Brazil of a great opportunity in that country of making a motion picture of high entertainment and scientific value.

There is a remote region in the Jungle of Brazil known as the Araguaia River where the native Indians indulge in highly spectacular methods of hunting.

Little is known of these people, their habits and mode of living, and Senor Herndl is prepared to direct and accompany an expedition into this country for the purpose of obtaining a film.

Take This To Your Local Editor and Ask Him To Print It

No. 5

More Truth About Hollywood

By WILLIAM PARKER

IT was only a short while ago that a young man friend of mine telegraphed me to meet him at the Arcade station; he was coming from the East for his first vacation in Los Angeles.

"Well," I said, after the preliminary greetings, "of all the superlatively advertised charms of California, what do you want to see first?"

Eagerly he replied: "The hop joints, the dens of vice, the love bungalows of Hollywood!"

We climbed into an auto and headed up Central Avenue, a short cut to Sunset Boulevard. A frown of disappointment had begun to gather on the forehead of my friend as we sped through the wholesale district, over industrial tracks, past unprosaic cold storage plants and unattractive buildings given over to the wholesaling of farm implements, oil drilling machinery, restaurant supplies. I truly believe he expected to see gaily-garbed Rodolph Valentinos twanging liquid notes from seductive guitars while entrancing Nazimovas gracefully whirled in unison to the strains of La Paloma.

We stopped at one of the big studios in Hollywood.

"Umph," he muttered. "Where are the bathing girls? I thought every studio had a flock of them."

"The bathing girl has been relegated to the limbo of forgotten things. She was a seasonable novelty, coming into style like the short skirt and giving the public something new to see and talk about."

On Hollywood Boulevard we came upon a motion picture company working in one of the largest churches.

"You don't mean to tell me," exclaimed my friend, in amazement, "that the pastor gave his permission for this scandalous sort of thing?"

We found the amiable pastor, a man with steel blue eyes, chatting with the leading woman of the company. Truly a disgraceful proceeding in its entirety!

"Well," mused my credulous friend, "I had no idea there were churches in Hollywood."

To this I remarked: "There are twenty-one churches in Hollywood. The average attendance at these churches is 40,000—with Hollywood's population estimated at 70,000, 30,000 of its residents being employed in the studios. One church holds seven services every Sunday to care for the throngs at its edifice. At another big church hundreds of persons are turned away at every service."

"For the love of Mike," interrupted my friend, "cut out the statistics. Let's go to a cabaret where we can dance and meet some of the film Janes."

"I am sorry," I told him, "but when Hollywood voted to annex itself to Los Angeles it retained some of its charter provisions one of which prohibits dancing and cabaret entertainment in cafes."

But my friend was not to be disillusioned by statistics.

"Look here, now, you can't tell me—to be specific—that little Miss ——— is the sort of a girl she should be."

"No," I replied frankly, "she is not. Were she an ordinary girl a good sound spanking would be of vast benefit to her and to the motion picture industry as a whole."

"It is so easy—" there was a sneer in his tone—"then why isn't it done?"

"I will tell you why. In the days before motion pictures came into vogue, Mama ——— , a blue-nosed Yankee woman, was a stock actress of mediocre ability, and with a sniveling brat on her hands. She never knew whether her next week's booking would be in vaudeville or the poor house. Can you imagine her feelings when this same brat jumped into public popularity and a large salary because of a winsomeness which appealed to motion picture audiences? Mama ——— now has diamonds, limousines, a mansion and an English accent. And you would ask her to spank the source of this luxury!

"There is an accepted belief that the motion picture industry has raised certain popular actors and actresses to their high positions. The public, the movie fan, has reared most of these idols and I have yet to see an idol sans clay feet. But do not forget that there are prominent actors and actresses who have won their way to fame by dint of hard labor. This type of actor and actress is respected and encouraged by the picture industry. The other type is the cross we bear, a type wished on us to our seemingly everlasting damnation by a public woefully deficient in its ability to discriminate between talent and trickery.

"Is it fair, I ask you in all earnestness, to believe that because a few have touched pitch we are all defiled?"

"Gee whiz!" ejaculated my friend mournfully as the waiter set down our orders. "You have certainly ruined my vacation. I came out here to learn all the 'dirt' about Hollywood."

American Releasing Company Abandons Deposit System on Exhibitor Contracts

THE first revolutionary change to be announced in long-established film policies for the coming season, but effective instantly as well as later, comes from American Releasing Corporation which announces the immediate abandonment by that company of the taking of cash deposits from exhibitors on film rental contracts.

Every organized exhibitor body in the United States has placed the deposit system under fire for the past ten years and many exhibitor delegations have called upon the home office executives of the various distributors with requests or demands for its abandonment.

At a time when other matters of great moment are demanding the attention of exhibitors, and with the contract deposit problem lying dormant and unsolved, American Releasing, the newest of the international distributing companies, announces through Walter E. Greene and F. B. Warren that now and henceforth the signature of a theatre owner on his written buying commitment to play the pictures released through that company is the only guarantee American Releasing will require. Their announcement, significantly made at a time when several thousand delegates are attending the Washington convention, reads in full as follows:

Text of Announcement

"In the twenty-year-old motion picture industry no nation-wide distributing company has had the courage or the foresight to go it alone on its own money without falling back upon the exhibitor for deposits on theatre contracts. Much of the ill repute and scandal attached to the distribution past and present had its origin in the actual or fancied misue of exhibitor funds for the financing of lame duck distributing machines.

"American Releasing Corporation takes pride in announcing that today, with this announcement, we become the first and only company operating in the United States of America that neither asks nor requires any deposit from any exhibitor signing a contract to play the pictures released by our company.

Have Returned Deposits

"We are operating here and in other parts of the world with our own money and with not one penny of your money. Your signature on your contract with us is your security. Should some exhibitor dishonor his signature we will not deal with that exhibitor.

"Whatever deposits we have held have been returned to their owners, or films have been shipped, served and played to absorb deposits and there is not today in American Releasing Corporation a five cent piece of anyone's money except our own.

"We commend this announcement of a proper and yet courageous step to the attention of the Motion Picture Theatre Owners of America, now holding their annual convention in the City of Washington. What we have done is what every exhibitor organization in the United States has been endeavoring to bring about for the past ten years."

Deposit clauses have been eliminated from all American Releasing contracts for all business to be contracted for within the boundaries of the United States, and deposits previously held by American have been applied on current business being played immediately or refunded direct to exhibitors holding contracts.

Call Independent Florida Exhibitors to Co-operate in Improving Business

ARTICLES of incorporation have just been filed for the Independent Theatres Association, Inc., in Florida, with a capital of $10,000. The membership is confined to theatres outside the Famous Players-Lynch-Southern Enterprises syndicate. On May 17 there will be a mass convention of the Independent Theatre Owners of Florida at the San Juan Hotel, Orlando, under the auspices of the Independent Theatres Association, Inc.

"You and your family are cordially invited and earnestly urged to attend as it means much to you and your business interests and investments," says the call. "The following matters will not only be discussed, but action will be taken on all of them:

"Booking pictures on a circuit on consecutive play dates, thus reducing your express charges by more than half. Booking and playing vaudeville and other theatrical and concert attractions in those theatres having stage and other facilities to handle them, thus being able to arrange several weeks' consecutive time for such attractions with little if any doubling on the railroads and consequently getting better terms.

"Buying and selling supplies of all kinds thus saving considerable money for you by furnishing you with your supplies at wholesale price. The abolishment of the deposit system. Co-operation with the exchanges for the improvement of business relations and methods."

Prominent speakers will address the meeting. There will be a banquet at which all exhibitors and their families will be welcome. An elaborate entertainment program is also being arranged. Carl Kettler is president and H. W. Rosenthal is secretary.

Serials and Slapstick Comedies Most Popular in Mexico, Says Consul

American moving pictures are very popular in Mexico, according to a report to the Department of Commerce from Harold C. Wood, vice-consul at Guaymas, Mexico, about 70 per cent. of the films exhibited in that district being of American production. Among the Mexicans of all classes the serial picture is most popular, states Mr. Wood. They are not exhibited as in the United States, one episode at a performance, but six or seven episodes in an evening. Slapstick comedies follow the serial in popularity.

Show Old Films

No brand-new reels or prints are shown in Mr. Wood's district and all of the pictures shown are at least a year old and some even date back three or four years. As a rule the Mexican picture theatre is nothing more than a bare hall with hard, folding chairs. The music is usually furnished by a pianola, or by a violin and piano. They play at irregular and rare intervals, making no attempt to fit the musical program to the particular type of picture being shown.

Hays Adds Banker to Staff of Assistants

Will H. Hays, president of the Motion Picture Producers and Distributors, Inc., has selected as one of his special assistants Ralph Hayes, vice-president of the Cleveland Trust Company, who was assistant to Newton D. Baker when he was Secretary of War. Mr. Hayes is a Democrat.

The other members of Mr. Hays' staff include C. C. Pettijohn, well known to the industry; Kirke L. Russell, who will conduct an educational campaign, and Courtland Smith, secretary of the association, who for several years was president of the American Press Association.

Print of Stolen Film Has Been Recovered

The print of the "Four Horsemen" stolen in New York City on the night of April 15 has been recovered. Announcement to this effect has been made from the offices of the Motion Picture Producers and Distributors of America, Inc.

Maxwell Karger Dies Suddenly En Route to California; Was to Direct for Weber

MAXWELL KARGER, formerly director-general of Metro Pictures Corporation, died of heart diseas last Thursday night on a Pennsylvania train on the way to California from New York. He left New York Thursday for Hollywood, where he was to begin direction of a series of pictures for L. Lawrence Weber.

Thursday night, according to Mr. Brown, a young man whom Mr. Karger had engaged as assistant and who accompanied his chief on the train, the Metro director went to bed apparently in the best of health. The two shared a compartment. The next morning Mr. Brown could not wake Mr. Karger. A doctor pronounced him dead of heart disease. The body was taken from the train at Fort Wayne, Ind., to be held there until his family, a wife and two children in California, could be notified.

The suddenness of Mr. Karger's death was a shock to those of the Metro organization who knew him personally. He was a man of enormous vitality, and that seemed unimpaired when he left New York. He had been identified with Metro since its organization, his duties being connected principally with the production end. When, in 1919, he was made director-general of production he gained for himself the sobriquet of "the human dynamo" for his ability to work at top speed incessantly. In the course of his career in motion pictures he supervised personally and directed seventy photoplays. The last was "Hate," starring Alice Lake, which will be released May 29.

Mr. Karger was born in Ohio, the son of parents in moderate circumstances. He was married and the father of two, a son, Frederick Maxwell, and a daughter, Mary Ann. He was still in the early forties.

MAXWELL KARGER

Neilan Made Member of Goldwyn Company's Board of Directors

Marshall Neilan, one of America's foremost motion picture directors, was elected a member of the Board of Directors of Goldwyn Pictures Corporation at a meeting of the board held last Saturday.

Headquarters with Goldwyn

This announcement follows the recent affiliation of Mr. Neilan's producing unit with the Goldwyn company. On his return from a European trip, Mr. Neilan will make his headquarters at the Goldwyn Studios in Culver City, where he will produce in collaboration with the Goldwyn organization.

With the election of Mr. Neilan, the Goldwyn Board of Directors and the official roster is completed.

Ninety St. Louis Picture Theatres Miss Music Little

With more than a week of the musicians' wage controversy passed, both sides remain firm in their stand and it now appears that the ninety St. Louis picture houses affected by the lockout of the players on May 1 will show pictures minus music for many days to come.

Although the theatre owners did ask the musicians for a 30 per cent. wage reduction, which they rejected, the main issue of the controversy is whether a theatre manager may be free to employ as many musicians as he deems the income of the house warrants or must put on a given number according to the size of the theatre and the admission fees charged. More than 450 musicians are out of work.

In some of the smaller neighborhood houses the admission fees have been reduced since the strike started. In several instances the managements asked the patrons whether they want pictures minus music for 10 cents or pictures with music for 15 cents. The vote for the lower schedule was overwhelming.

Split Threatened Among Church People in Fight Over Sunday Motion Pictures

AN ACTIVE campaign has been started by the Indianapolis Ministerial Association to close moving picture theatres in Indianapolis on Sundays, and it is understood that the exhibitors of the city are organizing their forces to combat the movement.

The campaign was started some time ago by the Marion County W. C. T. U., which has been working quietly for months circulating petitions which ask the prosecuting attorney to close the theatres on Sunday. The progress of the W. C. T. U. movement was brought up at a meeting of ministers last Monday, and after a spirited discussion, which brought out several objections to the undertaking, the ministers voted to roll up their sleeves and get back of the movement.

"We's got a hard fight and we had better not go into it without our sleeves rolled up," said the Rev. W. L. Ewing, pastor of the Irvington M. E. church. "This campaign will mean that we shall meet strenuous objections from some of the leading laymen of our churches."

Dr. Allan B. Philputt, pastor of the Central Christian church, and one of the leading ministers of the city, expressed opposition to the campaign.

"I have very little hope of any permanent success in this movement," he declared. "It is impossible to overthrow a great industry like this. If we succeed in enforcing the law against Sunday shows, the next Legislature will legalize them. The churches will lose members, and the people will be exasperated because they regard motion pictures as a simple, harmless pastime. I am vigorously opposed to trying to overthrow anything that has as wide a patronage, as strong a clientele, and as large an attendance on the part of our church people as the Sunday movie."

The Rev. Philputt also raised the question as to whether the resolution covered Sunday afternoon concerts, excursions into the country, picnicking and fishing.

The exhibitors of the city say they are not worrying about the Ministerial Association's campaign because they do not think they will meet with much success. They point out that a large percentage of Indianapolis's population attends the Sunday shows and to take this form of amusement away from them would result in an uprising against the ministers and churches.

R. A. Walsh Joins Goldwyn Directors

Goldwyn Pictures now announces that R. A. Walsh, a well-known director, will produce the R. A. Walsh Productions at the Goldwyn Studios in conjunction with the Goldwyn organization.

The arrangement with Mr. Walsh closely follows other acquisitions by Goldwyn that promise for that company one of the most powerful producing lineups in the industry. Supplementing the already impressive aggregation of writers and directors affiliated with Goldwyn, the recent acquisitions place this company in a better position than ever before to make productions of the first magnitude.

Southeastern Films Conference Prefers Indorsement to Censorship; Is for Hays

THE Southeastern Conference for Better Films, held in Atlanta on April 28, was a splendid success, accomplishing four things — opposing censorship, approving of selection and indorsement as a means of obtaining better films, recognizing the National Board of Review and indorsing Will H. Hays. It was the expressed opinion of Charles Pettijohn and Senator H. F. Ashurst, of Arizona, both of whom represented Mr. Hays personally, that this conference points the way for future dealings with the public and is significant as the proper method for opposing regulatory agitation.

In attendance at the conference as delegates were leaders of the various women's organizations, civic clubs, churches and religious publications through Tennessee, North and South Carolina, Georgia, Alabama and Florida. Between 300 and 400 attended.

The report of the committee on findings, which is of great interest to every exhibitor in the country, follows:

Your committee on findings realizes the great importance of this conference, the difficulties of the problems it presents, and the grave responsibility of undertaking to voice its findings. This conference is unique, not only as being the first of its kind, but also as exemplifying the application on a large scale of the great principle of conscious co-operation between producer and consumer. We accept this principle as the safest rule to guide us in our approach to the problem of preserving and developing the good and destroying the evil in this great industry. We highly value the good and feel that it predominates and that standards are being raised, but recognize that there are evils, grave evils, and that both the industry and ourselves are at fault.

The impatient must bear in mind that the whole world is the motion picture audience; that the film cannot be produced, except at prohibitive cost, for a particular community, or to satisfy a special small group, but must be made for all the world.

On the other hand, the producer must recognize the rights of the community—the right to demand that no industry shall pollute its life or corrupt its children.

We doubt the wisdom or practicability of delegating to small groups the power of deciding for all the rest what pictures they shall see. If such censorship should be established it would have to be exercised by a single national body rather than be censors in every state or city. Otherwise meritorious pictures could not be produced and a great educational and recreational institution would be seriously impaired. But we think co-operation should be thoroughly tested before censorship is tried. We believe the industry is ready and sincerely desires to co-operate; that patrons are satiated with salacious films, and would welcome and patronize pictures of higher grade and moral standard.

We therefore recommend:—

(1) The indorsement of the principle of selection rather than censorship.

(2) The establishment of a Better Films Committee in every community and their co-operation with each other and the National Board of Review and with producers and exhibitors.

(3) That all pictures be submitted to the National Board of Review before being exhibited, and that its findings be given careful consideration by local committees in reaching their decisions.

(4) That earnest effort be made by local committees to secure the co-operation of churches, civic organizations and newspapers in the better film movement, especially in small towns, where the motion pictures occupy a position of great comparative importance.

(5) That each local committee have an Indorsement Committee whose findings shall be given such publicity as will encourage attendance at the exhibition of pictures of the best type, thereby raising the standard for the community.

(6) That, in communities of size to justify it, matinees of specially selected films be arranged for children, under proper chaperonage of mothers or members of Better Films Committees, and, in other communities, on special days, exhibitors of pictures selected for the family group.

(7) The liberal use by local committees of the Alphabetical Index of Selected Pictures, published by the National Committee for Better Films, for determining the suitability of films, and the use of photoplay columns in local newspapers to adequately inform the public of good pictures, thereby encouraging patronage of the better films.

(8) That advantage be taken of the great value of visual education by the installation of equipment for the exhibition of films in schools and institutions.

(9) The approval, commendation and pledge of earnest support of the following standards of the industry, adopted by resolution of the National Association of the Motion Picture Industry, March, 1921, which pledges its members to refrain from producing pictures—

(a) Which emphasize and exaggerate sex appeal or depict scenes therein exploiting interest in sex in an improper or suggestive form or manner;

(b) Based upon white slavery or commercialized vice or scenes showing the procurement of women or any of the activities attendant upon this traffic;

(c) Thematically making prominent an illicit love affair which tends to make virtue odious and vice attractive;

(d) With scenes which exhibit nakedness or persons scantily dressed, particularly suggestive bedroom and bathroom scenes and scenes of inciting dances;

(e) With scenes which unnecessarily prolong expressions of demonstrations of passionate love;

(f) Predominantly concerned with the under-world or vice and crime, and life scenes, unless the scenes are part of an essential conflict between good and evil.

(g) Of stories which make drunkenness and gambling attractive or with scenes which show the use of narcotics and other unnatural practices dangerous to social morality;

(h) Of stories and scenes which may instruct the morally feeble in methods of committing crime or by cumulative processes emphasize crime and the commission of crime.

(i) Of stories or scenes which ridicule or deprecate public officials, officers of the law, the United States army, the United States navy, or other governmental authority, or which tend to weaken the authority of the law;

(j) Of stories or with scenes or incidents which offend the religious belief of any person, creed or sect, or ridicule ministers, priests, rabbis, or recognized leaders of any religious sect.

(k) Of stories or with scenes which unduly emphasize bloodshed and violence without justification in the structure of the story.

(l) Of stories or with scenes which are vulgar and portray improper gestures, posturing and attitudes;

(m) With salacious titles and subtitles in connection with their presentation or exhibition, and the use of salacious advertising matter, photographs and lithographs in connection therewith.

Gore Opens the Tivoli in Los Angeles; Largest Suburban Picture House There

RADIATING a spirit of faith in the future restoration of normal conditions, M. Gore, president of the West Coast Theatre Syndicate, principal First National franchise holders in Southern California, controlling and operating fifty-two of the finest cinemas in Southern California, has opened the new Tivoli Theatre, a $100,000 surburban house located in the rapid growing section of the city of Los Angeles, and the new Hippodrome, a pretentious theatre combining both first-run features in cinema productions and high class vaudeville, in Bakersfield, California.

From this activity in constructing new houses it is quite evident that the future outlook, in Southern California theatrical circles is not a hazy one. Mr. Gore makes this point very emphatic, stating that his syndicate expects to continue their building program just as rapidly as new sites and locations can be secured.

The new Tivoli Theatre is actually the personal project of Mr. Gore and his wife. Ultra-modern in every respect, no expense has been spared in equipping this modern cinema house in a most lavish manner. Mrs. Gore personally designed the beautiful foyer with appropriate appointments and it is said to be one of unusual beauty and character. The Tivoli is the largest surburban cinema in Los Angeles.

Honoring the opening of the Tivoli, a premiere of the First National attraction, "The Seventh Day," starring Richard Barthelmess, was booked for the initial offering. This picture showed to record-breaking crowds and was then sent to the Kinema Theatre, the most pretentious and popular theatre owned by this syndicate located in the heart of the down town section. A highly successful run was the report on this First National attraction.

Ten Years Ago Selznick Was "Radical" Because He Visualized Long Features

TEN years ago Lewis J. Selznick entered the film industry. Six years ago he formed his own organization. In a business that was a joke twenty-five years ago and was "given six months to fade out," ten years is a long time and six years is quite a little while. From the day he became a part of the picture business "L. J." began making himself known; today "Selznick" is as much a synonym for photoplays as "Kodak" is for film.

Ten years ago Mr. Selznick was engaged by what was then one of the largest producing and distributing companies in the business to aid in a reorganization of the company's management. His ideas were so remarkable, the results which his suggestions brought were so startling, that within three months he was appointed general manager.

But Mr. Selznick was altogether too progressive to stay long in this company; he needed a free rein to work. He had a lot of new ideas which his superiors couldn't see at all. He dreamed of a regular output of "features," but the heads of the company told him he was wild, that a thousand feet was plenty long enough. So the firm and "L. J." parted company.

Introduced Three Reels

The name of Selznick has been associated with many of the more radical developments in the progress of the screen during the past ten years—that period of revolution which has resulted in the screen of today. His second step in the business was to organize a company to produce three-reel plays on program schedule. Showmen and their public liked the idea and the new company prospered greatly—until the board of directors attempted to control Selznick's "radicalism."

He stepped out of his second alliance to start a third corporation. A distributing organization to release a five-reel feature every week was organized—and Selznick had added two reels to his theory that to give a complete entertainment the screen must tell its story in full detail. At about this point Selznick began declaring that showmen would soon be presenting pictures in general—and his pictures in particular—more than one day.

Filmed Stage Plays

Mr. Selznick turned his attention to plays that had made a stage success and "sold" the idea to William A. Brady, the Shubert and other theatrical producers that their stage plays would make even better photoplays. Prominent stars were associated with the newer type of picture—Lew Fields was presented in "Old Dutch," Wilton Lackaye in "The Pit," Alice Brady and Holbrook Blinn in "The Boss," Clara Kimball Young and Wilton Lackaye in "Trilby," Lillian Russell and Lionel Barrymore in "Wildfire"—these were some of the stage-play and stage-star "bets" that were "coupled" by the Selznick idea. Exhibitors "cashed in" and confidence in Selznick's judgment grew apace. Wall Street money was invested in the idea and, eventually, a curb was applied—with Selznick again declaring for "complete control, or separation."

From the outset of his connection with motion picture production and distribution the hardest nut Selznick had to crack was "the board of directors." When the screws were applied Selznick invariably packed up his belongings and departed. Experience finally taught him to build modestly—but to build for himself and be free and independent.

Six years ago Selznick started "on his own." He developed the idea of open booking on individual pictures; he sold franchises for various territories because he needed the money; he made pictures that made money and enabled him to repurchase the franchises. Select Pictures was incorporated as a distributing organization and thirty offices were opened in the United States and others throughout the world.

Stars were created and directors developed; Select exchanges came under full control and directors developed; Select exchanges came under full control of the man who made "Selznick Pictures" known the world over. As his business developed "L. J." began "developing" his sons—Myron and David O—to stand with him at the wheel. Now Myron is in full charge of Selznick production and David O. sees that they are exploited. When "L. J." started in the picture business ten years ago Myron and David were schoolboys in knee breeches.

Daylight Saving Without Moving Clock Goes Through Quietly in Washington; Is Effective May 15

DAYLIGHT saving in the District of Columbia will become effective May 15 without the formality of legislation and without any change in the clock. Failing to secure the enactment by Congress of one of the several daylight saving bills pending before it, the business men of the city cooked up a new scheme and took it to the White House for the President's approval and the first the general public knew of it was in an announcement that beginning May 15, the government departments and business houses of the District of Columbia would begin business an hour earlier in the morning and end an hour earlier at night.

The moving picture people were given no opportunity to file a protest against the move and, in fact, it is doubtful if any protest they might have filed would have been given much consideration.

This new scheme of daylight saving will probably not be as popular as the more accepted method of advancing the clock an hour, owing to the fact that many people are unwilling to get up an hour earlier by clock time, although they will quite cheerfully get up if the clock is advanced. Opponents of the idea also point out that people will not go to bed an hour earlier, to which advocates of the move reply that we do not need so much sleep in summer anyhow.

Just what effect this scheme will have upon the amusement enterprises of the city is problematical. If the theatres open and close an hour earlier they will undoubtedly lose some business, as has been the case in most of the cities having daylight saving. If they observe their present hours it is quite likely that they will lose very little business. The District law provides that theatres on Sundays may not open until 3 o'clock. Whether the commissioners will adopt an amendment to the law advancing the opening an hour has not been announced.

Pathe Exchange Earned $328,483 Net Last Year

Pathe Exhange, Inc., reports net profits for the year ended Feb. 25, 1922, of $328,483, as against $122,000 interest requirements on bonds outstanding as of that date.

The balance sheet showed total assets of $7,870,622, of which $4,368,045 were total current and working assets, against current liabilities of $1,021,632. Net tangible assets (exclusive of good will and scenarios) were reported at $5,307,066, or 348 per cent. of the amount of bonds issued, and net current assets were reported at $3,346,413, or 219 per cent. of the amount of bonds. At the present time the company has no bank loans outstanding, having anticipated or paid at maturity all bank accommodations.

The company has outstanding $1,525,000 ten-year 8 per cent. sinking fund gold bonds due 1931, $1,679,900 8 per cent. cumulative preferred stock and 100,280 shares of no par common stock.

Rothafel Foresees Egg-Shaped Theatres in Speech to Motion Picture Engineers

By F. H. RICHARDSON

ON MAY 1 the Society of Motion Picture Engineers met in the Home of the Bean, the Hub of the Universe, surnamed Boston, and then and there transacted business of very real and lasting benefit to the motion picture industry.

The meeting was by far the best ever held—and there have been a total of fifteen semi-annual meetings since the inception of the society in Washington, D. C., in 1896—both in point of numbers attending and in excellence of program. As a matter of fact, something more than eighty men were there, many of them accompanied by their wives. The entertainment program was planned by C. A. B. Halvorson, Jr., of the engineering department of the West Lynn works of the General Electric, and his able assistants, including S. C. Rogers. The program included a visit to the West Lynn works, a shore dinner at Marblehead, Mass., than which this scribe hath never partaken of a better, at the conclusion of which came a most interesting illustrated talk by W. R. Collins, of the Department of Fishes and Game of the State of Massachusetts.

There were various other talks and lectures arranged by the committee, one by James T. Williams, editor of the Boston *Evening - Transcript,* entitled "Aftermaths of the Disarmament Conference." Another most interesting talk was by O. W. Hill, director, Investment Division, Babson's Statistical Organization, entitled "The Business Outlook," the main point of which was that every period of inflation is followed by a period of depression, corresponding exactly in amount, and that while things are now on the upward trend, still the center of the present depression will not have been passed until about August of this year. Mr. Hill presented very understandable charts in explanation and support of his conclusions.

Sees New Kind of Theatres

The society was addressed by S. L. Rothafel, of the Capitol Theatre, New York City. "Roxie's" talk was intensely interesting in that he made certain prophesies with regard to the future of the picture theatre which must have been an eye-opener to some who still doubt that the motion picture will not finally exhaust its vogue with the people. Among other things Rothafel predicted a complete change in construction methods employed in the picture theatre, intimating that it would finally take somewhat the form of a gigantic egg. The seating capacity of the city theatre would, said Mr. Rothafel, be made very much larger than at present, and it would probably not be located in places where ground rentals and values are so high, but would by its very excellence be able to draw patronage to itself although located away from congested centers.

Mr. Rothafel also predicted radical changes in projection methods, a very large increase in automatic devices employed therein, and that the time would come when projection speed would be made to automatically synchronize with camera speed. The projectionist of that day, said he, will of necessity be a man of very superior ability, as compared with what is now required.

Wednesday evening, May 3, there was a banquet, followed by a most interesting and instructive lecture on color photography by Dr. C. E. Mees; also the new Prizma, "The Glorious Adventure," was run and was very well received. One point was very evident to all who saw it both ways, viz: the light source was a Mazda and the color showed very much better with the comparatively weak light than with the high intensity arc, which latter emphasized the color values and in many places made them objectionably vivid. Doubtless later development of Prizma will so modify color contrasts that this will not be true, but it certainly is true now, and I would strongly advise projectionists presenting "The Glorious Adventure" with high intensity, or even a powerful ordinary arc, to try stopping down the condenser or projection lens to decrease screen brilliancy. The general effect will, I am very certain be much improved.

Papers Read

The meeting, as a meeting, was very successful indeed. The following papers were read and discussed: "Constant Potential Generator for Motion Picture Projector," by A. M. Candy; "The Film Splicing Machine," by J. H. McNabb; "Projection and Its Importance to the Industry," by F. H. Richardson; "New Applications for Prismatic Rings," by C. Francis Jenkins; "A New Type of Shutter for Motion Picture Projectors," by W. O. Runcie; "Some Uses for Aspherical Lenses in Motion Picture Projection," by Hermann Kellner; "Negative Test Method as an Aid in Condenser Design," by J. T. Beechlyn; "Motion Picture of the Future and the Equipment Probably Required," an extemporaneous talk by Samuel L. Rothafel; "Graininess in Motion Picture Negatives and Positives," by Arthur C. Hardy, and Lloyd A. Jones; "Visual Education," by Rowland Rogers; "Color Photography," a lecture by Dr. C. E. K. Mees; "Studio Lighting from the Standpoint of the Photographic Director," by Alvin Wyckoff; "Projection Screens," by R. E. Farnham.

The following is an incomplete list of those in attendance: W. G. Wolfe, W. S. Wallace, G. A. Webster, Thomas F. Walker, H. F. Vickery, F. H. Stewart, John F. Summers, C. E. Robb, F. W. Ralston, Walter O. Runcie, Stephen W. Rogers, Carl J. Reich, William Redpath, H. H. Powers, W. K. Pike, Lawrence C. Porter, R. S. Peck, M. W. Palmer, Otto Nelson, John E. McGark, W. S. MacGuffin, L. C. Moen, R. D. Mailey, J. R. Manheimer, H. C. MacNary, J. H. McNabb, F. H. McCormick, W. P. Little, William C. Kunzman, Dr. Herman Kellner, William V. D. Kelley, J. G. Jones, L. A. Jones, Bernays M. Johnson, C. Francis Jenkins, R. B. Hussey, R. L.

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MEMBERS OF SOCIETY OF MOTION PICTURE ENGINEERS IN ATTENDANCE AT FIFTEENTH SEMI-ANNUAL MEETING

Frank of Associated Exhibitors Finds Middle West Showmen Confident of Big Business Revival

BUSINESS in the picture industry throughout the Middle West and the Mississippi Valley is experiencing a marked revival, according to W. B. Frank, assistant sales manager of Associated Exhibitors, who has returned to New York after a four weeks' tour. He visited nine exchanges, extending as far west as Denver.

"Everywhere," said Mr. Frank. "I made it a point to get in close touch with the exhibitors, and receive from them first-hand reports on actual business conditions. A business revival which shows every indication of permanence is now well under way, and the confidence of men of the industry is evidenced by a building activity that in some cases reaches the proportions of an actual boom."

"A. H. Blank, of Des Moines, head of the important Blank chain of picture houses, confidently predicts a decided business improvement during the coming summer, as compared with conditions a year ago. Whereas, last year Iowa farmers used their corn as fuel because they found scarcely any market for the grain, they are now getting 50 cents a bushel for it.

"Omaha is one of the cities in which I found great building activity. Harry Goldberg, of Goldberg Brothers, owners of the Sun, The Moon, and other theatres, pointed out that plans have been drawn for the erection of three new office buildings in Omaha, while a project is on foot to spend millions in the construction and improvement of streets and avenues. It is inevitable that such general prosperity should be shared by exhibitors. Indeed, while I was in Omaha, the Goldbergs opened a new million dollar house, the World, one of the finest in the country.

"Every exhibitor in Denver likewise is optimistic. Not only is much building going on in the city itself, notably in the business district, but all of the smaller cities and towns in Denver's territory give evidence of the revival. Pueblo is a striking case in point. The mining and smelting plants, which for more than a year operated with only one-third their normal force, now are opening up with full crews.

"In Kansas City, prosperity seems to be universal. William Flynn, member of the upper house of the City Council, owner of an important theatre, and lessee and operator of several others, is so enthusiastic over the improved conditions that he has interested himself in a million dollar house now being built in one of the suburbs.

"Charles Oleson, general manager of the Alhambra Amusement Company, says that business in Indianapolis and thereabouts is picking up steadily. This concern is now completing a new first run theatre in one of the best downtown locations in the city. Bingham & Cohen assured me that, notably in the last four or five months, their Colonial has been enjoying exceptional prosperity.

"Two other facts also impressed themselves upon me, not only in these cities but in every other that I visited. These are the popularity of Harold Lloyd and Florence Vidor. Mr. Lloyd's name has become a magic word which is an assurance of big business anywhere, at any time. Miss Vidor, meanwhile, is being accepted everywhere as a new star whose success is in no sense problematical."

Film Man Convicted for Sunday Showing While Other Businesses Go Unmolested

WILLIAM DICKSON, one of the managers of the Eagles' Theatre at Wabash, Ind., who was indicted last month on a charge of operating his moving picture theatre on Sunday, was found guilty by a jury in the Wabash county circuit court, Friday, and was fined $10 and costs. Fourteen other similar cases are pending.

Net proceeds from the Sunday moving picture shows in Wabash recently have been given to the city's associated charities.

Various other business houses of Wabash are open on Sunday, contrary to the law under which the case against Mr. Dickson was prosecuted, but the prosecuting attorney, Howard E. Plummer, has announced that he will not prosecute them because they have "become lawful through long established custom." The theatre men, when they opened their Sunday shows, said the money would be given to charity until the Sunday shows became lawful "by long established custom."

Paramount Fetes Visiting Managers

The district and exchange managers of Paramount, who were in New York last week attending the annual spring sales convention, were the guests of the company Wednesday evening at a dinner given at the Hotel Commodore.

John C. Flinn was toastmaster and short speeches were made by Adolph Zukor, Jesse L. Lasky, E. J. Ludvigh, S. R. Kent and R. W. Saunders. An informal entertainment was provided in the form of several acts in which the following took part: Claud Saunders, J. Albert Thorn, A. M. Botsford, C. E. McCarthy, Walter Lindlar, Mel Shauer, J. E. Fontaine, Paul Morgan and Charles Kenmore Ulrich.

ENGINEERS HOLD MEETING

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Hosmer, Arthur L. Holman, William C. Hubbard, J. G. Hornstein, Alfred B. Hetchins, C. A. B. Halvorson, Jr., M. R. Griffith, Carl Gregory, E. Kendall Gillett, Otis A. Gage, Henry Phelps Gage, Thomas Evans, H. N. DeWitt, A. R. Dennington, C. H. Cole, P. Cazstillaine, John I. Crabtree, G. L. Chainer, John G. Capstaff, Albert M. Candy, H. A. Camp, A. D. Cameron, P. S. Bailey, Frank A. Benford, Robert S. Burnap, George A. Blair, J. L. Beechlyn, Paul A. Barbier, L. D. Angell, Carl Anderson and P. M. Abbot.

Rochester, N. Y., was unanimously chosen as the place for the annual fall meeting. The society is in excellent condition, financially and otherwise. The Boston meeting proved conclusively to those who witnessed its functioning that the society has very real value to the industry. In one particular way this is visualized to those attending the meetings which is only partly apparent to those who do not. It is just this: the men in attendance are, at least for the most part, men who are expert in their various departments. They work on the problems confronting them for six months, then they go to one of the meetings and there meet others perhaps working along the same general lines. They are thus enabled to discuss with them the various angles of perplexing points; also they hear the reading of carefully prepared papers on various subjects connected with engineering problems of the industry, and the discussion thereon.

They thus not only add to their knowledge of the problems occurring in their own particular branch of the work, but have their minds broadened and become interested in the problems of other branches of the industry. And this meeting of men of real ability twice a year, who seldom or never could or would meet otherwise, cannot possibly result in anything other than real value to the industry.

I repeat, the Society of Motion Picture Engineers has fully justified its existence, and more. It is from this time forward a power in the motion picture industry which must be reckoned with.

The writer is just a bit elated over one thing. He read a paper, the title of which is set forth in another place. It was ordered given the widest possible publicity, aside from being printed in the official proceedings, an action never before taken with regard to a paper read before the society.

First National Exploitation Division Formed to Serve Exhibitors Everywhere

THE Associated First National Pictures, Inc., has inaugurated an exploitation division, with representatives stationed in every exchange center, for the benefit of the exhibitors of the country. The organization of the new department is another step in the carrying out of the principle of "exhibitor service" which has actuated the company since its formation.

The division has been in operation for several weeks and has assisted many showmen thus far in putting over pictures in a big way. The results achieved have won the praise of the exhibitors, who are said to be swamping the exchanges with requests for the services of these "Minute Men" in exploiting First National attractions.

As an association of exhibitors, First National is pledged to the policy of assisting the showmen in every possible manner, and the establishment of the department is an elaboration of this policy. The agents are subject to the call of any exhibitors in putting over a First National attraction anywhere. Many of the agents are veteran showmen, and all of them have been carefully selected for their demonstrated ability and accomplishments.

The staff is headed by Ned Holmes, one of the most widely known showmen in the country and rated one of the best. He entered the show business many years ago, following a career in the newspaper profession, and has had managerial charge of some of the most celebrated stars of the theatre and circus.

At various times he has been associated in this capacity with Col. W. F. Cody, Modjeska, Lewis Morrison, Rose Coghlan, Sadie Martinot, Kathryn Kidder, Marie Cahill, De Wolf Hopper, Robert Edeson, Helen Ware, Creston Clarke, Grace Van Studdiford and others. After Jack Dempsey became world's champion Mr. Holmes took him out in his first show. He has even "managed" a city and acted as mentor to the Infanta Eulalia of Spain when she came here as the guest of this country.

Mr. Holmes has been in charge of numerous big publicity campaigns national in scope. He has handled many big pictures, from the days of Paul J. Rainey's African hunt pictures down to "The Four Horsemen of the Apocalypse," which he directed throughout its record-setting Chicago engagement of 379 performances at $2 top.

Mr. Holmes has gathered about him a carefully selected corp of assistants, and the division is now in full operation. It is composed of the following:

J. M. Loughborough, who began his career in St. Louis as reporter for Globe-Democrat; Chicago, on the City Press Association, the Daily News and the Inter-Ocean (night city editor and Sunday editor of latter); New York, on Evening World and Evening Journal as reporter, re-write man and copyreader; wrote special articles for the Journal and novelized Ethel Barrymore's play, "Her Sister." Entered motion pictures in Metro publicity dept.; resigned, went to Plattsburgh, commissioned a first lieutenant of infantry; went to France with 77th Division, promoted to captaincy on Vesle front; in publicity department Fox Film a year, then exploited premiere showing of Georges Carpentier in "The Wonder Man" for Robertson-Cole.

From exploiting Loughborough went into selling end for Pathe, working out of St. Louis, then Albany. Winner in two prize sales-contests in the latter territory; subsequently manager Pathe Albany exchange. When Marshal Foch visited this country Mr. Loughborough was chosen by American Legion to handle publicity on the trip, and at its conclusion was awarded the rank of Chevalier in the Legion of Honor by the French Government.

Fred W. McClellan (Los Angeles) started in early 90's with Frank W. Sanger as treasurer and manager of the road attractions "Harbor Lights," "Hoodman Blind," "Mr. Barnes of New York," "Sign of the Cross,' etc.; later identified with Michael Shea of Buffalo, N. Y., as manager of his Music Hall. In 1901, as general manager of Thompson's and Dundy's enterprises at the Pan American Exposition, Buffalo, N. Y., became permanently associated with those showmen and remained with them for nine years as general manager of Luna Park, Coney Island, and their personal representative at the New York Hippodrome.

Upon the retirement from Luna Park of Frederic Thompson, McClellan entered into partnership with Thomas J. Ryan of Philadelphia and with him, designed, built and operated Point Breeze Park in that city for two years successfully. In 1914, at behest of Harry R. Raver, started out as exploitation man and Pacific Coast representative, taking with him to San Francisco the then "big noise" of the movie world, "Cabiria," the first multiple reel feature shown at 75 cents top on the coast; managed "The Panama Canal" show at San Francisco Exposition. Since then connected at various times with D. W. Griffith, J. J. McCarthy, Sol Lesser, and others; for the last two years with the exploitation and exhibition department of Famous Players-Lasky.

H. P. Joslyn (Chicago), formerly a newspaper man with the New York Times, Buffalo News, Toledo Blade, Detroit News, St. Louis Post-Dispatch and Chicago Daily News, as writer or editor; also advertising man.

J. J. Gilmore (St. Louis). First became identified with film business by presenting vaudeville and moving pictures; managed first park at Moline, Ill. for Traction Co.; owned first vaudeville and picture theatre in the town. During winter seasons managed and exploited legitimate attractions. Managed and exploited many films.

H. G. Gill (Kansas City) began as operator over ten years ago; 1912 joined the sales forces of an independent exchange in Wichita, Kan; next with Universal at Oklahoma City, thence to Kansas City office of company. Opened and maintained publicity department, covering Kansas City, Wichita, Oklahoma City and Fort Smith offices; opened an independent exchange in Kansas City territory; affiliated with Enterprise Optical Co., Chicago, as factory representative in Middle West; salesman for Fox, Dallas; returned to Kansas City, and was representing Associated First National Pictures, Inc., in Western Kansas, when drafted for Exploitation Division.

Roe S. Eastman (Cincinnati) came to industry at the suggestion of Roy H. Haines, manager of the Cincinnati First National exchange, last September, after seventeen years as newspaper writer and editor in Cincinnati district, in 1914.

N. C. Wagner (Pittsburgh). Born and educated in St. Joseph, Mo.; entered theatrical profession as treasurer old Tootle Theatre. Later managed Lyceum Theatre for two years. One year with John D. Hopkins Theatre, Chicago; operated Wagner's Wonderland Theatre in St. Joseph four years with stock and vaudeville. First road engagement, "The Sign of the Cross" under Fred Berger's management; managed Blaney Empire Theatre in Pittsburgh two seasons; piloted W. A. Brady attraction on road for seven years; subsequently with H. H. Frazee attractions; entered picture field; exploited for Elliott and Sherman in the western states. Previous to joining Associated First National was representative for George Broadhurst's production, "The Storm."

W. H. Laurance (Minneapolis) broke in as singer of illustrated songs in an Ohio town; after a year he and E. J. Eichenlaub, now manager of Chicago First National exchange, "barnstormed" awhile, then landed in Chicago, where Mr. Eichenlaub formed a company to market first American-made state-right feature, "Twenty Years in Sing Sing." After two years went into publicity department of Eclair Company in New York as assistant to "Wid" Gunning; in September, 1913, went to Indianapolis, first as manager for Warner Features, afterwards as branch manager for World; traveled for two years as salseman for Mutual out of Chicago; salesman for Fox in same territory; assistant Chicago manager for Fox; transferred to the Minneapolis office, 1917; with Select as assistant manager and exploitation representative until February, 1920, then joined First National forces as publicity and accessories manager.

H. S. ("Jack") Fuld (New Jersey). Born New York City; started in picture business as musician; three years with Wurlitzer, managed several small theatres; then joined Motion Picture News, 1913; in 1916 went to Exhibitors Trade Review as editor of exploitation and equipment editor; in 1919 and 1920 was with Famous Players as associate editor of house organ. In 1920 back to Trade Review as editor of exploitation and equipment.

Hal Olver (Boston). Comes of theatrical family; started with a circus, later press agent of a dramatic stock company; several years on the road as advance agent; connected with the publicity office of Charles Emerson Cook, New York; personal publicity and business manager for legitimate players; newspaper reporter, copy and proofreader and cartoonist; two years in the intelligence branch of the U. S. Army; road job, then press agent with stock company, Bridgeport, Conn.; exploitation, Paramount, Goldwyn, Robertson Cole.

Harold Beecroft, born and reared in New York City; son of F. M. Beecroft, advertising manager of Motion Picture News; sailed in British merchant marine for four years; served with the British Army in 1915, later overseas with American forces; sold film for Pathe, 1919-1920; went into stock and bond business. Had own stock trading office in Boston.

W. Bender (Milwaukee) sales department International Typesetting Machine Company 1911-1914; circulation manager, Printing Trade News 1914-1916; field manager Reilly Construction Co., Santo Domingo, 1915-1917; chief pharmacist's mate U. S. Navy 1917-1919; sales department Westinghouse Electric and Manufacturing Company 1919-1920; advertising department New York Times, 1920-1922.

Edwin Ray Coffin (Omaha) native of Iowa; studied law and did court reporting; early newspaper experience; operated real estate and

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Federal Courts in Kansas City to Hear Over Twenty Music Copyright Suits Within the Next Few Weeks

SUITS by half a dozen publishers, members of the American Society of Composers, Authors and Publishers, against picture theatres, hotels and restaurants, in support of license claims, will probably be heard in the Kansas City territory during the next few weeks. There have been about twenty different suits filed in Kansas City, Springfield, Joplin and Topeka—all in the federal court—and since some of the suits involve two or more counts, the total of claims may run into the thirties.

Inspectors of the society have been working diligently in Kansas City territory; and are said to have much more evidence than that made the basis for prosecutions. The attorneys for the publishers say that the technical legal questions involved have largely now been cleared, and that trial will be, as soon as courts get to the cases, on the facts as to the use of the music claimed.

The Kansas federal court has ruled, for instance, that there is no defense of the theatre manager in the allegation or even in the fact that the publishers had combined—it being no unlawful combination for publishers to get together to defend their "rights" under copyright law. The Western Missouri court has ruled that the owner of a theatre can have no defense in claims that he was not a musician and did not furnish the music.

Mostly General Denials

The answers to defendants to these suits present many interesting phases. Mostly they deny all the allegations. H. E. Walker, said to be the owner of the Mozart Theatre, Kansas City, in addition to his general denials, asserts that he did not profit from any rendition of "My Tennessee Maid," and "am not sentimental about it."

Most of the suits have been filed by M. J. O'Sullivan, attorney, whose office is the Kansas City licensing office of the society. It is said there that licenses are being issued generally, first attention to theatres in the larger cities—Kansas City being now almost completely licensed—and that attention is also being paid to smaller cities. Though the expense of securing evidence in the small towns is beyond any possible recovery, still suits are being planned against theatre owners there, as well as other establishments where music may be used, in order to fix firmly the principle of control by the owners of copyright.

Honduras Has Censor; Children Are Restricted

Censorship regulations, similar to those in effect in Costa Rica, have been established in Honduras, according to a report from Consul G. K. Donald, at Tegucigalpa, to the Department of Commerce.

The regulations provide that no films can be shown without a permit from the censors, who are three in number—a federal representative, a representative of the municipality and the head of a family. They prohibit the showing of films treating of "police subjects, treason to the country, lack of respect for any religious cult, disrespectful allusions to friendly nations and all those affairs, in short, which are injurious to morals and good customs in the opinion of the board of censors."

Children under 12 years of age are forbidden to attend picture theatres at night and may attend matinees only when accompanied by an adult.

PROMOTION DIVISION FORMED

(*Continued from page* 313)

insurance business in Iowa for several years; three years ranching on Mexican border; owned and operated two Iowa picture theatres; author of nearly 300 produced picture scenarios; prior to war free lance scenario writer in Los Angeles; after discharge joined Fox sales force at Omaha branch; remained a year and half; joined First National as salesman; for past six months assistant manager and publicity man at the Omaha First National exchange.

Ace Berry (Indianapolis). Born at Brooklyn, N. Y., in show business over fifteen years as actor in vaudeville and legitimate productions, "outdoor shows," business end; had house and road show management, and publicity experience in various sections of United States; with Selznick in Cleveland and Detroit territories one year; routing and personnel of road shows in New England for Famous Players; special exploitation for Mayflower in the Middle West and Central States; handled New England premiere of Robertson-Cole's "Kismet"; handled first big trade showing in New England of Warner Bros.' serial, "Miracles of the Jungle"; business manager for Fanchon and Marco musical reveue 'Sun-Kist" on transcontinental tour, season 1921-22.

Harvey W. Ferguson (Oklahoma City) newspaperman in St. Louis as reporter, dramatic critic, special writer and departmental editor; publicity man for a nationally prominent evangelist; the Daily Oklahoman created for him post of publicity director; handled theatrical and automobile news and advertising; held down every editorial desk and was editorial writer and ad-writing expert during his connection with the Oklahoman and its afternoon edition, the Oklahoma City Times; helped found and was editor of Employer, organ of the Oklahoma Employers' Association; free-lanced in publicity, becoming later publicity and advertising manager for Oklahoma City's largest theatres: after several years resigned to become an independent film exchange manager; later advertising manager of Oklahoma City department store; a "lay-out" expert.

Ed McNamee (New York) born Toledo, Ohio; reporter in Chiago, afterward magazine conrtibutor, actor, advance man, road manager, author of numerous vaudeville playlets. Advertising manager Keith's Theatre, Jersey City, Proctor's Fifth Avenue Theatre, other Keith and Proctor houses, treasurer and publicity man of National Vaudeville Artists. Worked for Fox film Corporation, publicity and exploitation departments.

J. H. Steele (Dallas). Native of Philadelphia. Began as newspaperman, became publicity man for Lubin in Phila; thence into legit and vaudeville as actor, stage director, producer and manager; served in Army two years, saw service in France; went to Dallas almost three years ago with Interstate Circuit, publicity and advertising; then with Southern Enterprises in same capacity, handling numerous shows and new houses, including Palace, Dallas; directed publicity for Capitol Theatre stock in Dallas until fire destroyed building a few months ago. All-round exploitation and publicity man.

C. C. Pippin (Philadelphia). Entered employ of General Film Co., Philadelphia, as stenographer May, 1910. Remained until December, 1914, during which time worked in all departments being made assistant manager in 1913; office manager Paramount, Philadelphia, during year 1915; special representative for Mutual Film Company, Detroit, January 15, 1916, to May, 1917; special representative for George Kleine, Detroit, then to First National Exhibitors' Circuit, Detroit, handling "My Four Years in Germany" in Michigan. Entered the army in 1918; served in the States and in France. Entered the employ of Associated First National in Philadelphia, May 1919, as salesman.

Jack A. Pegler (Washington, D. C.). Born in Minnesota thirty years ago; son of Arthur James Pegler, magazine and feature writer; began publicity work at White City Amusement Park, Chicago, Ill.; with Hearst newspapers in Chicago for several years; traveling representative for Robert Bailey Syndicate Service; one year with Newspaper Feature Service (Hearst); next with New York World Syndicate; motion picture experience, Mayflower Photo Play Corporation, Dempsey-Carpentier fight pictures, First National.

Al Sobler (Louisville). Made his debut in film industry via Vitagraph V. L. S. E. publicity dept.; affiliated with Trades Reporting Bureau as associate editor of the Chemical, Color and Oil Daily; twelve months reporting American analine dye industry; with Goldwyn, charge of Service Department, editing house organ, press books and supervising production of accessories; Mayflower Photoplay Corporation, trade paper advertising and publicity, able field exploitation; exploitation for "Over the Hill" and "A Connecticut Yankee" in Connecticut, establishing a Mark Twain anniversary celebration which henceforth will be regularly observed each year.

J. S. Toland (Cleveland). January, 1919, to February, 1920, the Cleveland Tractor Company, in advertising department. February-August, 1920, with Smith-Welch Company, local distributor of Cleveland tractors, assistant to sales manager. With H. K. McCann Company (advertising agents) as assistant account executive on the Cleveland Tractor Account, August, 1920-April, 1921, operated mail advertising business until September, 1921, when he joined First National's Cleveland office as publicity man.

Jeffrey Lazarus (Buffalo). Born, New York City; studied journalism and kindred subjects at College of the City of New York; did free lance writing and publicity; one of founders and manager, the Credit Guide a trade journal; two years of service in France; became a broker in crude rubber.

Hugh Cardoza (Atlanta). A native of Richmond, Va., he has made his career in the South. Began as a newspaperman in Richmond; left sporting desk to join Jake Wells (1902) as publicity man for Bijou Stock, Atlanta; remained with Wells circuit approximately fifteen years, managing Bijou, Orpheum, Lyric, Forsyth, Grand, Rialto, Georgian, Strand and Vaudette, in Atlanta; supervisor over houses in Macon, Montgomery, Augusta, Mobile, Memphis, Chattanooga, Knoxville and Nashville. Quit show business for insurance in 1915, but returned in 1917 as manager of Loew's Bijou, in Birmingham; rejoined Wells same year and remained until Wells' interests were sold to S. A. Lynch Enterprises in 1919.

John LeRoy Johnston is stationed at Seattle; A. L. Burks at Des Moines; Sid Laurance at Detroit; Bob Harvey at San Francisco and W. S. Stewart at Toronto.

Attempt of Reformers at Investigation of Industry Fizzles Before Shortridge

THE remedy for violations of state laws is to be obtained through the perfecting of the state statutes and not through federal legislation, according to Chairman Shortridge, of the subcommittee of the Senate Judiciary Committee, charged with investigating the desirability of probing the political activities of the motion picture industry. Legislative reform advocates received little solace from Senator Shortridge when appearing before him on May 9 to tell him about the introduction in Wisconsin of the Dempsey-Carpentier fight pictures.

The Rev. S. Paterson Todd, of Milmaukee, was the witness. He was accompanied by Canon Chase, of Brooklyn, and the Rev. Wilbur S. Crafts, of Washington, D. C. The witness charged that the picture industry in Wisconsin had conspired to break down the Rodenberg law prohibiting the transportation of fight films. He also charged unfair methods in seeking the repeal of the Wisconsin Sunday blue laws, declaring that there was an evident purpose to break down the law.

Senator Shortridge suggested that the picture men were acting to defeat the activities of the reformers, and when the witness began to go off at a tangent with his testimony, he suggested that he stick to the matter under consideration. He declared pointedly that he did not care what individual men did in Wisconsin, New York, or California. He was charged with the consideration of the Myers probe measure and that was all he was interested in.

How About Press?

Senator Shortridge is very outspoken and extremely fair. He would not permit the ministers to score too heavily in the absence of opponents to question their statements. When the Rev. Mr. Todd began to complain that Wisconsin theatre men had used their screens to favor particular candidates who had expressed themselves as friendly to the motion picture business, and demanded legislation that would prohibit that, the senator called his attention to the political activities of the newspapers.

"Take a great newspaper," suggested Senator Shortridge. "It favors a given candidate. Now that newspaper with a circulation of hundreds of thousands sets out to elect that candidate, and to that end employs skilled writers and artists, and day by day they exploit that candidate. They picture him in all favorable attitudes. They make him appear to be a statesman 100 per cent. plus, and the writers with facile pencils put into his mouth noble sentences he had never dreamed of, and he is elected. Now, could we stop that? And can the government stop the moving picture industry from exploiting men before the audiences?"

The senator then told of a film that had been produced with himself as the central figure, which was used in his campaign for election to the Senate and which he believed assisted a great deal in making his campaign a success.

Questions of Wisdom and Effect

Senator Shortridge, criticising Mr. Todd for running to the government for help to cure a situation that has arisen in the states, declared that there is a disposition on the part of many people to go to the federal government for a cure of our economic as well as social evils.

He pointed out that the motion picture industry, in booming its friends, was not doing anything more than other organizations, the Reform Bureau itself. "This is a free country," he said, "and the question ever in my mind is, first, is it wise, and, second, will it be effective to undertake by law to regulate the people in and about the expression or their views touching matters of domestic or foreign policy. Take the Anti-Saloon League and take many of the organizations headed by the good women of America; they meet, they resolve, and they act. Now, can we control them by law?"

Mr. Todd, in discussing the attempts to break down the Wisconsin laws, as alleged by him, said with respect to that activity the reformers are not proposing new laws but are on the defensive with respect to the existing laws. He admitted that he was a lobbyist, registered under the Wisconsin law.

Senator Shortridge declared that it was not for his committee to consider laws with respect to Sunday observance, and the committee is not concerned with state laws. Mr. Todd declared that the state laws are not sufficient to meet the situation complained of by him, and so national legislation must be provided.

Fight Film Situation

The witness complained that once the fight films were brought into the state there was no way of reaching them other than to prosecute the person or persons responsible for their movement in interstate commerce. The maximum fine is $1,000, and he admitted that had been imposed in one case, but in Wisconsin the fine assessed had been only $250. He pointed out that it is possible to add imprisonment for up to one year, and he complained that no prison sentences had been meted out.

He received little sympathy from Senator Shortridge who declared that he was a member of the Olympic Club, of San Francisco, and that club staged occasional boxing exhibitions, where sometimes some blood was spilled. He did not get very excited over that, he said, because he had himself been coached in the manly art of self defence and one of his teachers had been James J. Corbett. Senator Shortridge later informed the ministers that his father and grandfather had been preachers, that he himself was on speaking terms with the Bible. But he is not narrow-minded.

May Re-appeal

The reformers also want the law extended so as to apply to each showing of a barred film. This is purely a state matter, it was pointed out. Senator Shortridge declared that if there have been violations of the Wisconsin laws it is purely a matter for the grand juries of that state to deal with.

Mr. Todd called the fines assessed against the transporters of fight films "licenses," permitting them to exhibit the films unmolested once they got them over the state line. He bewailed the fact that the Havana fight films and other "movies" of like character were being resurrected and being introduced in this country.

The reformers asked another opportunity to present additional evidence to Senator Shortridge. The request was granted. To date they have failed completely to make out any kind of a case against the motion picture industry. They have dealt in generalities and have advanced only "stock contentions."

Assistant Directors in Another Meeting

The assistant directors held another meeting in New York City last week to fully complete their plans for forming an Assistant Director's Association in the East, to be affiliated with the similar organization on the West Coast. Bert Sutch and Walter R. Sheridan were chairman and secretary.

Special Committee Chosen

A special committee of twelve was chosen to apply for the charter, comprising Leon D'Usseau, Bert Sutch, Walter R. Sheridan, Charles Berner, Walter Lang, Albert Raboch, Joseph Boyle, Ben Behrens, George Kline, Robert Ross, Ned Hay and Charles Hines. An additional committee on the constitution and by-laws was appointed, comprising Leon D'Usseau, Walter R. Sheridan, Frank Bates, Warren Fromme, Walter Lang, William Hamilton, Martin Faust, Eddie James, John Hyland and Frank Walton.

Among the others attending were William Bradley, Lon Shores, Charles Van Arsdale, Ben Lewis, Carl Loviness, Stuart Heisler, Eddie Lawrence, Sherry Harris, Bert Tuey, Shaddy Graham, Austin Huhn and Robert Snody.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

THE motion picture industry has lost one of its striking personalities in the sudden death of Maxwell Karger, former Metro director-general, while en route to California. Possessed of an enormous vitality that met all physical demands on it, he was one of the hardest workers in directorial ranks, and achieved some notable results for Metro, with which he had been identified since its organization. His ability to work at top speed gained for him the nickname of "the human dynamo." When Bayard Veiller became Metro's director-general Karger was assigned the production of feature pictures. During his career he supervised personally and directed no less than seventy pictures, a mark which many of our leading directors have yet to equal.

Fair Play

SENATOR JAMES J. WALKER addressed the convention in Washington, and in two hours and twelve minutes called Sydney S. Cohen many varieties of a liar. Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, replied to Senator Walker, and for forty-five minutes called his opponent a liar. The convention then gave a unanimous vote of confidence in both Walker and Cohen.

The net result is that both men have received the vote of the jury and are acclaimed as the champions in their class. This element of the situation is not without its humorous phases. In fact, the humor predominates. But the convention, in doing a humorous thing, also did a sane and a sensible thing because the controversy was taken off the floor and a program of harmony and progress was begun upon.

Senator Walker was not in form, because his throat was in bad shape. Cohen was not in form because his voice was not equal to the difficult acoustics of the hall. What the convention wanted was peace and progress, and after giving both men a free chance in the fairest way, it settled down to the business in hand.

A sense of humor is always a saving grace. Rarely does humor obtain in a political situation. The Motion Picture Theatre Owners are almost unique in being able to forget the bitterness and the rancor of combat and give a yes vote to both of the warriors.

The producers and the distributors may well emulate this example. Even a ridiculous situation may be turned to advantage if the horse sense of the individuals is working.

ARTHUR JAMES.

THE STATE THEATRE of Jersey City, New Jersey

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BUILT BY FRANK G. HALL

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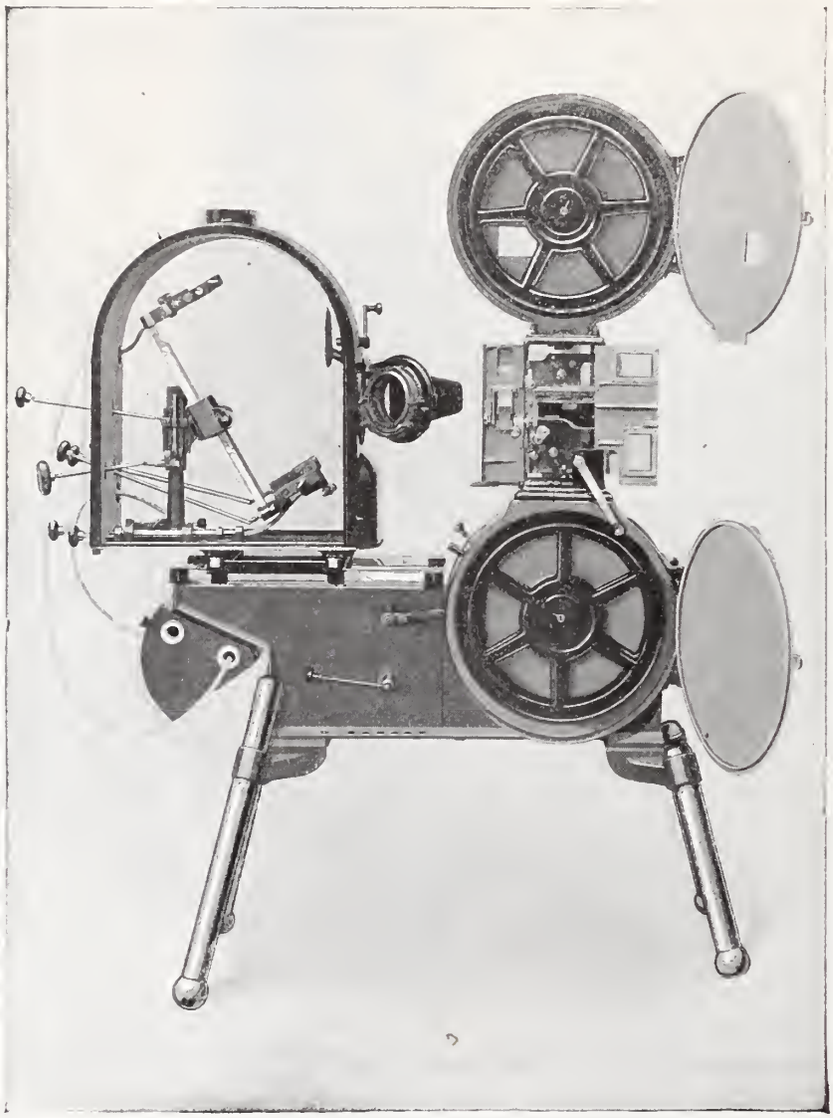

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BAIRD

The State Theatre, Jersey City's New House, Is a Million Dollar Wonder

FRANK G. HALL'S new million dollar State Theatre of Jersey City, which opened on the night of April 24, with the assistance of Governor Edwards, Senator Egan, Mayor Hague and other notables is a triumph of architectural beauty and grandeur and a monument to the progressiveness of the citizens of Jersey City who joined Mr. Hall as members of his organization.

A Community Owned Theatre

The State Theatre is remarkable in that it claims to be the first community owned theatre to be operated under a membership plan.

The membership of the owning body consists of one thousand heads of representative families whose membership entitles them to two weekly admissions to the State Theatre during life.

This free admission privilege will be extended to include the Capitol United Theatre, which is to be built at a later date.

The particular plan of community ownership in the State Theatre is the idea of Frank G. Hall, president of the State Theatre Corporation, and was put into operation by Harry E. Diggs, the State's director of publicity, who is also the general advertising manager for all of the Frank G. Hall's Interests.

That the plan of operation has been successful is evidenced by the long lines of patrons lined up each day at the box office and the conversion of the neighboring streets to parking spaces at night for automobiles.

Mr. Hall's plan of management is well worthy the attention of those contemplating the erection of new picture houses and we believe our readers will agree, after reading the following description of the comforts and conveniences of the house, that the theatre and its plan are calculated to give its patrons rather more than the worth of their admissions.

Approaching the theatre, which front on the Hudson Boulevard, one sees the largest electric sign ever erected in the State of New Jersey, furnished by the Norden Sign Company, of New York, and which has a light equivalent to over 5,000 lamps of 110 watt power each, and is visible straightaway from a distance of over five miles. If the intricate wiring in this modern sign were stretched out it would reach from end to end, a distance of over six miles.

The beholder is impressed by the stately dignity of the exterior architecture—its massive Hellenic columns, the facade and its pediment of sculptural design of Neptune all being of the finest cut stone.

Suspended over the entire front entrance is a huge marquise of architectural steel, imbedded with thousands of electric bulbs which provide a flood of light underneath the canopy and at the same time sheds its rays in a blaze that will make the Boulevard appear as though a section of New York's Great White Way had been transplanted to Hudson County.

Around the edges of this marquise will be illuminated signs reading "State," and below these will be signs announcing the attractions.

Magnificent Lobby

The floor of the spacious lobby is of marble with a base of Travatine and Botticino embellished with a wainscoting of Circassian walnut. The box office is of hand carved walnut and the ceiling is vaulted with Renaissance design of 14-carat gold finish.

The side walls of the lobby are escalette panels with Travanelle rose borders and Ninos base, and the flooring is of Travatine marble inlaid with gray Sienna.

The house measures one hundred feet in width by one hundred and seventy-one feet in length and seats three thousand patrons on two floors, the orchestra and the gallery.

A particularly attractive feature of the State is the mezzanine lounging room and promenade. A circular opening, guarded by a marble balustrade gives to the occupants of the lounge a view of the portion of the orchestra below. The lounge is handsomely furnished with period furniture and mirrors and, among its attractions, has two illuminated fountains and a large marble tank in which flowers grow and goldfish swim. Cages containing love-birds and canaries add to the beauties and homey feeling of this portion of the house.

Over 2,000 linear yards of High Pile Imperial carpeting was used on the main floor and balcony.

The carpet is blue and grey and luxuriously heavy, and was furnished by the Greater New York Export House, of New York City, who also supplied the damasque wall covering.

Some Birds

Speaking of birds, in addition to those which add cheerfulness to the mezzanine, two gorgeous macaws perched on gilded standards add an unique touch to the lobby.

From each side of the mezzanine, left and right respectively, are the women's and men's rest rooms. The former furnished with luxurious rugs and overstuffed divans and easy chairs, the latter constitutes a miniature club room with smoking appliances and leather upholstered furniture.

A particularly noticeable feature is the attention to the comfort of the patrons, evidenced by the installation of Individual drinking cup systems in both the women's and men's rest rooms and wherever else they could be utilized to advantage.

Another attraction about to be added to the house is the installation of a Concert Grande piano, in the lobby. The piano will be used to accompany a violinist so that entering patrons will be greeted by the strains of music.

Mural Decorations

Around the borders of the side walls of the auditorium are beautiful mural paintings by the famous artist Battiste, symbolic of the evolution of drama into the motion picture.

The entire decorations in the theatre proper are of the Greek classic and Renaissance periods, the color scheme being a wedgewood blue and ivory shaded with gold. The art work on the side walls, a golden ivory against a background of dove gray, forms a filigree encrusted with medallions of blue and white, the whole effect being one of artistic harmony.

To further carry out the color scheme, the upholstered chairs throughout the entire house, furnished by the American Seating Company, are backed with a costly cut velour of blue and gold and impannelled back of the second tier boxes is a rich silk Damask of blue background with inlays of pure gold thread.

Leading up from the main auditorium to the mezzanine level are two grand staircases of Botticino and Sienna marble with Travatine marble steps.

The mezzanine floor is decorated and furnished in the Renaissance style, rich in color and pleasing in design. Both the ladies' and men's rooms open on the mezzanine promenade and contain everything which contributes to the comfort and convenience of patrons.

Four stairways lead from the mezzanine floor to the balcony levels. The balcony contains about 1,400 seats, in addition to the row of loge boxes along the front.

In the projection room are three Baird projectors, each equipped with Sun-Light Arc

FRANK G. HALL
President State Theatre Corporation

PERCIE A. VIVARTTAS
Architect of the State

HARRY P. DIGGS
Director of Publicity

INTERIOR VIEWS OF THE STATE THEATRE, JERSEY CITY, NEW JERSEY

Above, at left, the magnificent lobby. At right, orchestra and balcony seating arrangement as seen from front of the house. Below, at left, the men's smoking room and its leather upholstered furniture. At right, the foyer and one of the stairways. Center illustration shows arrangement of the boxes

All the special and ornamental steel
used in building the

STATE THEATRE

was supplied by

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Jersey City, N. J.

high intensity lamps. The projection throw measures one hundred and fifty-five feet. Two spotlights and forty-two baby spots are provided for illumination of the stage when vaudeville is being presented.

Monster Moller Organ

The house music will be furnished by a monster seventy-five thousand dollar Moller organ, a larger instrument than that recently installed in the Philadelphia Aldine, in fact, we are advised that this is the largest organ ever installed in an eastern theatre.

The instrument will be played from a four-manual console, equipped with all the modern accessories, including the Moller double-touch system.

The instrument itself will be divided in structural sound proof chambers specially provided and designed by M. P. Moller in co-operation with architect Vivarttas.

These organ chambers are located on each side the proseenium arch above the upper loges. The grilles, to allow the tone to pass into the auditorium, are twenty-five feet wide and sixteen feet high in the centre.

Wonderful Electrical Equipment

The lighting installation is the very latest. The high lights are brought out by large crystal chandeliers, while the flooding in different colors is effected by concealed lights.

The lighting fixtures were furnished by the Black & Boyd Manufacturing Company, New York City, and represent one of the most up-to-date and attractive installations in the country.

The main ceiling is lighted with one large and two smaller all crystal fixtures composed of more than 62,000 crystals of various shapes and sizes with a mass of candles on the outside and containing the same color effect and dimmer control as the lobby chandeliers.

The lower part of the balcony is lighted with fixtures suspended from small domes in the ceiling, and consist of a cluster of frosted lamps from a band with leaded glass, trimmed with crystals and pendalogues. Some of the larger wall brackets have a crystal and art glass panel in the center lighted by a lamp set in the wall, in addition to candles, and make a very pleasing effect.

The ladies' and men's rooms and other locations are lighted with specially designed fixtures which are works of art and fit in with the surroundings perfectly.

The complete electrical equipment of the State was executed by J. G. Berger & Company, Newark.

On the stage is a large deae front switchboard which controls all the lighting of the auditorium and the stage. There is also located on the stage a large Ward Leonard dimmer equipment which controls the intensity of the lights from full bright to dead out. The lighting system of the auditorium and stage is designed for four different colors, and with the proper blending many attractive lighting effects m .y be obtained.

A separate service supplies current for the operation of the motors. This service is entirely independent of the lighting system.

A number of innovations in this equipment are not to be found in any other theatre in the Metropolitan district. The most striking is a storage battery equipment of ample capacity to furnish light and power for the entire building for an evening performance in the event of failure of the outside electric system. This battery equipment and the wiring system in conjunction with it is so designed and installed, that in case the power and lighting system from the outside is discontinued for any reason, the lights and motors in the entire building will receive their power from the storage battery equipment.

This is accomplished by the means of specially designed equipment and automatic switches which make the change automatically without the audience being aware of it. This same principal, only on a smaller scale, is in everyday use in the subway trains of New York City.

The Ajax interlocking switchboard was built by the Safety-Rite Company, of Jersey City, espccially for the State, and was constructed in ten working days.

This represents the highest type of interlocking switchboard and its many unique features recommend it to the most critical engineers and house electricians.

The broad proper is arranged in a very compact manner with busbars in perfect alignment and properly supported so as to minimize space. All materials throughout are rugged and built for long usage. Each handle is arranged with a special indicating quick change trigger, permitting presetting; very simple in operation.

Ever-Burning Exit Lights

The exit lights are so sonnected that in the event of failure on the part of the lighting service, they will automatically receive their energy from the power service, and in case of failure of the power service they will receive thir energy from the storage battery equipmnt. This means that there are three sources from which the exit lights may receive energy and the change over from one source of energy to another source is accomplished almost instantaneously. This insures every possible protection in case of an accident or fire.

All lights such as electric signs, etc., on the outside of the building are controlled from the manager's office. The manager may press a few small push buttons, and automatically operate large switches in another part of the house which control the lights on the outside of the building.

Aside from the features above mentioned, there are other electric systems such as electric in the auditorium, ventilator fans above the ceilings, motors for operating blowers, compressors, pumps and certain other necessary equipment, telephone systems for both private and public use, and signal systems.

The foot lights, border lights, spot lights and so forth, have been thoroughly studied and installed at the proper places and at the proper angles in order to illuminate the actors and scenery so as to produce the most pleasing effect to the audience.

The ventilating and heating systems are combined in one unit, whose function is to heat the interior in winter and cool it in summer. The installation of this system means that the air in the building will be completely changed once in every twelve minutes. Control is automatic, being governed by a series of Johnson Service Company's thermostats.

The stage is one of the most complete in the country. It has fifty-three sets of lines so that the most elaborate productions can be staged with all effectiveness. The stage rigging was installed by William Camph, of New York. The curtains are masterpieces made from the best materials. Directly over the stage is a fresco that is a classic of color and composition.

SAFETY AND COMFORT

In the construction of the State, public safety and comfort have been given the first consideration by the company, the architect and the contractor.

To this end the building itself "from pit to dome" is absolutely fireproof. Added to this, to guard against even the remotest chances of fire, have been installed every modern device designed for the protection of human life.

On each side of the stage are triple tiers of boxes, artistic in arrangement and beautiful in draperies and decorations.

Safety and Comfort

In the construction of the State, public safety and comfort have been given the first consideration by the company, the architect and the contractor.

To this end the building itself "from pit to dome" is absolutely fireproof. Added to this, to guard against even the remotest chances of fire, have been installed every modern device designed for the protection of human life.

Th entire auditorium balcony, mezzanine, foyer, stage, dressing rooms and rest rooms are protected by a sprinkler system. When any undue heat is generated at any point within the theatre, flood pipes automatically open at the overheated point and a deluge of water follows. This water supply and pressure comes from three huge tanks placed on top the building—one pressure tank ith a capacity of 15,000 gallons, the other a gravity tank of 10,000 gallons capacity, providing a pressure equal to three city fire engines which can flood the entire stage in less than two minutes.

Then there is a fire line tank of 7,500 gallons capacity making direct connections with four 200-foot lines of regulations fire hose placed at convenient points within the theatre.

The asbestos curtain is automatical controlled so that in the event of fire on the stage no human agency need be depended upon to instantly lower the curtain to prevent smoke or flames reaching the auditorium.

There is also conveniently placed in every part of the theatre a number of fire buckets and chemical extinguishers of four-gallon capacity.

Twenty-five Exits

Twenty-five fire exits have been added to the many devices, thus completing the plans for public safety, making it absolutely impossible for a disaster of any kind to happen within the theatre.

The entire building packed to capacity can be emptied within twenty-two seconds.

All goilers for heating are installed in special concrete boiler vaults built outside the theatre.

Not only has every requirement of the new city ordinance pertaining to fire prevention and safety in theatre construction been met, but many other safeguards not legally required have been installed, making the State the safest theatre in the world.

The architect of the State is Percie A. Vivarttas of Union Hill, who also designed the U. S. Theatre in Hoboken along with a number of other playhouses, including the other million dollar Hall enterprise, the Capitol Theatre, to be built on Monticello Avenue, between Brinkerhoff Street and Harrison Avenue.

The builder is James Mitchell, Inc., engineers and contractors of Jersey City, who put into stone and brick and marble and plaster the ideas of the master mind, the architect. They worked with consummate skill as well as speed and it is a question whether so elaborate a playhouse has ever before been erected in so short a time. This concern has erected other large buildings in Jersey City, notably the new Claremont Bank, the Lerner Building and the plants of the Continental Candy Corporation and the Air Reduction Company.

All the special and ornamental steel used in the building was supplied by the Fagan Iron Works, of Jersey City.

The directors of the State Theatre Company are: Edward B. Morgan, Peter Valla, Amedia Ajello, Charles Armbruster, Jr., F. J. Baumhoer, Bernard M. Degheri, James Donohue, Joseph E. Bernstein, Charles M. Egan, John J. Fagan, Edward Gately, Edward I. Goldberg, Frank G. Hall, Emil Herz, George Hollereith, James M Kiernan, Anthony Michel, Benjamin A. Margulies, Harry Max, John Nuttall, Albert Mann, James McArdle, Joseph B. Payton, Dr. B. S. Pollak, Dr. Harrison V. Scudder, Andrew Valla, George J. Wolf.

"Mr. Vivarttas has achieved by his work the position of the foremost theatre architect in the country, and for years to come the State will stand as a monument to his genius."

FRANK HALL, President
State Theatres Corporation

PERCIE A. VIVARTTAS
Architect
110 FOURTH STREET, UNION HILL, N. J.

The State Theatre

was built by

JAMES MITCHELL, Inc.

Jersey City

J. G. BERGER & COMPANY

Electrical
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Newark, N. J.
Phone Market 5042

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JULIUS G. BERGER, President
T. R. STOCKSDALE, Vice-President
JULIUS BERGER, Secretary
ALBERT HILD, Treasurer

The Entire Electrical Equipment of the

State Theatre

WAS INSTALLED BY US

Complete electrical equipment of this building from source of supply to each lamp and motor, and the lighting and power systems with all equipment was designed by our engineering department and installed by our construction department.

We were responsible for the innovation of the complete storage battery equipment of such capacity as to enable to run an entire performance in case outside power becomes useless.

Many other electrical features, which we have installed, make this theatre superior to many others in the Metropolitan District.

Specialists in equipping theatres electrically

We can reduce your fire risk by adjusting your present electrical installation

The cost to you is nominal—and profitable

The material used by J. G. Berger & Company in the electrical construction work of the new

STATE THEATRE

was supplied by

BELLER ELECTRIC SUPPLY CO.

283 MARKET STREET NEWARK, N. J.

Ward Leonard Vitrohm Dimmer and Ajax Interlocking Switchboard

provide the utmost in flexible control of the lighting in the State Theatre. Placed facing each other, the operator can work from one to the other with maximum of ease without taking his eyes from the action on the stage.

THE plate-type dimmer now universally used in theatre-lighting installations was introduced by us over twenty years ago. All Ward Leonard dimmer installations here listed are built by assembling Vitrohm resistor plates of suitable size. The superior characteristics of the Vitrohm plate unit can best be appreciated when its method of construction is understood. A cast iron plate of suitable shape and so designed as to give a maximum of rigidity with minimum weight is coated with a thin, insulating film of vitreous insulating enamel fused to the iron. The resistance metal in the form of wire is assembled with suitable contact buttons on the side of the plate, and covered with another coating of enamel, after which it is again subjected to the firing process and the whole mass fused to the plate.

The connections between the buttons and the resistor metal are made by a special mechanical joint produced under pressure and without the use of solder.

This construction is extremely compact and gives extra good ventilation and heat distribution. It is a permanent form of construction because the resistance metal is held rigidly in place and thoroughly protected from all corrosive influences

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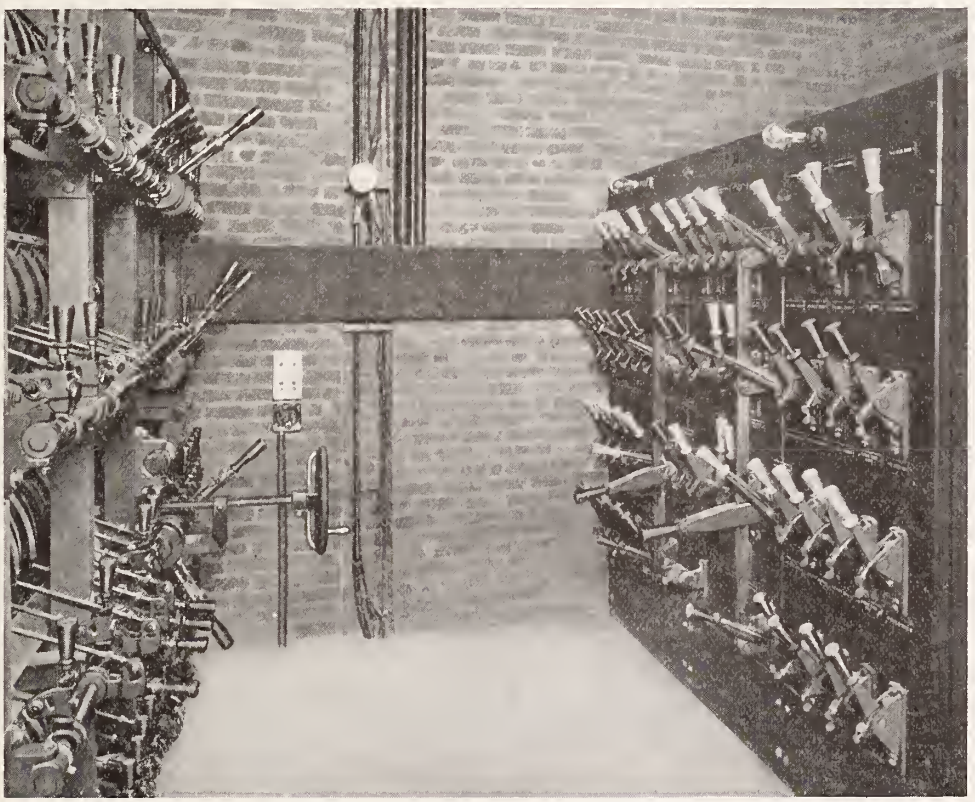

WARD LEONARD VITROHM DIMMER AND AJAX INTERLOCKING SWITCHBOARD INSTALLED IN THE STATE THEATRE

THE switchboard as shown in the photograph was made to order expressly for the State Theatre, Jersey City, and was constructed in ten working days. The board represents the highest type of interlocking theatre switchboard and its many unique features recommend it to the most critical engineers and house electricians.

The board proper is arranged in a very compact manner with bus bars in perfect alignment and properly supported so as to minimize space. The angle iron frame is in skid form and is not dismantled when shipped, thus allowing the customer to locate his board in position without disturbing a single bolt or nut. All materials throughout are rugged and built for severe and long usage. Each handle is arranged with a special indicating quick change trigger, permitting presetting and is very simple in operation.

The entire equipment is made with the intention of harmonizing with the other fittings of a first class theatre.

SOME RECENT WARD LEONARD INSTALLATIONS

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CHICAGO, ILL.—NEW CHICAGO THEATRE
BOSTON, MASS.—LOEW'S THEATRE
DETROIT, MICH.—CAPITOL THEATRE
JERSEY CITY, N. J.—HESTER THEATRE
BROOKLYN, N. Y.—NATIONAL THEATRE
NEW ROCHELLE, N. Y.—LOEW'S THEATRE
YONKERS, N. Y.—STRAND THEATRE
CLEVELAND, OHIO—MUNICIPAL HALL
DALLAS, TEXAS—LOEW'S THEATRE
NEW YORK CITY—LOEW'S 83d ST. THEATRE
NATIONAL THEATRE

SOME RECENT AJAX INSTALLATIONS

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READE THEATRE—NEW BRUNSWICK, N. J.
LOEW'S NEWARK THEATRE—NEWARK, N. J.
LOEW'S NEW ROCHELLE THEATRE—NEW ROCHELLE, N. Y.
CENTRAL THEATRE—JERSEY CITY, N. J.
LIBERTY THEATRE—NEW YORK CITY
AMBASSADOR THEATRE—NEW YORK CITY
JOLSON'S THEATRE—NEW YORK CITY
LOEW'S GATES AVENUE THEATRE—BROOKLYN, N. Y.
BAY RIDGE THEATRE—BROOKLYN, N. Y.
BELLEVUE THEATRE—MONTCLAIR, N. J.
RAJAH MASONIC TEMPLE AUDITORIUM—READING, PA.

WARD LEONARD VITROHM VITREOUS ENAMELLED RESISTOR UNIT 8000 Ohms

Ward Leonard Electric Company
MOUNT VERNON, NEW YORK

SAFETY-RITE ELECTRIC PRODUCTS CO.

Safety-Rite Electric Products Company
Successors to AJAX ELECTRIC COMPANY
56 BALDWIN AVE. JERSEY CITY, N. J.

Vivarttas Designed State Theatre

PERCIE A. VIVARTTAS of Union Hill, N. J., who drafted the plans for the new State Theatre of Jersey City, has gained the reputation of being one of the greatest theatre architects in the country. It was not many years ago when he poured over blue prints as a student and apprentice in the largest architect's offices of New York City and nightly burned the proverbial midnight oil. He first came into public notice as the architect of the U. S. Theatre on Washington street, Hoboken. A number of other playhouses are to his credit.

It was about a year ago that Frank G. Hall, president of the State Theatre Corporation, completed his plans for a new theatre for Jersey City that would be a monument of its kind, and selected Mr. Vivarttas as the architect. The beautiful structure on the Boulevard, now completed, ranks as one of the finest in the country and is pronounced a building of perfect architectural proportions and design.

Mr. Vivarttas has also drafted the plans for the other beautiful million dollar theatre to be built by the State Theatres Corporation in Jersey City between Brinkerhoff street and Harrison avenue, with the lobby entrance at 101 Monticello avenue—a theatre that will rival the State in beauty and size.

The reputation of Mr. Vivarttas as an architect of unusual merit and genius was greatly enhanced by his plans for the State-Capitol Twin Theatres of Union Hill, the only structure of its kind in the world. This majestic palace, being built on Bergenline avenue, Third to Fourth streets, on a plot 200 feet square, will contain two theatres with a combined seating capacity of 4,500. In addition to the playhouses the structure will contain eight shops fronting on Bergenline avenue and forty-three business offices on the second and third floors. In drafting the plans Mr. Vivarttas observed every requirement of state and municipal statutes so that the danger by fire is reduced practically to zero. When completed the Twin Theatres will represent one of the safest as well as one of the most beautiful structures of its kind.

The State-Capitol Twin Theatres of Union Hill are being financed by the same membership plan which has made possible the State Theatre of Jersey City. The board of directors is composed of forty of the best known business men of North Hudson and its membership already comprises several hundred citizens. The remaining memberships are rapidly being disposed of and it will not be long before no more will be available.

The Twin Theatres are scheduled to open to the public on September 1 of this year.

The following companies were selected by the State Theatres Corporation to furnish material and mechanical installations, as described:

Birkholm & deHart (Baird Projectors and Sun-Light High Intensity Lamps), 11 West Forty-second street, New York City.

Fagan Iron Works (special ornamental steel), Jersey City, N. J.

Percie Vivarttas (architect), Union Hill, N. J.

James Mitchell, Inc., (general contractor), Jersey City, N. J.

J. G. Berger & Company (electrical constructing engineers), Kinney building, Newark, N. J.

Beller Electrical Supply Company (electrical supplies), 283 Market street, Newark, N. J.

Ward Leonard Electric Company (dimmer equipment control), Mount Vernon, N. Y.

Safety-Rite Electric Products Company (specially constructed switchboard), 56 Baldwin avenue, Jersey City, N. J.

William Camph (stage rigging and equipment), 1540 Broadway, N. Y. C.

Black & Boyd Mfg. Co. (lighting fixtures), 17 East Forty-seventh street, New York City.

American Seating Company (seats), 119 West Fortieth street, N. Y. C.

A. Battisti (artist decorator), 68 Seventy-fifth street, Union Course, L. I., N. Y.

Greater New York Export House (carpeting), 15 East Twenty-sixth street, N. Y. C.

Norden Electric Sign Company (display signs), 112 East 125th street, New York City.

Chestnut-Winkler Marble Corporation (marble), 297-301 Ocean avenue, Jersey City, N. J.

Johnson Service Company (heat regulation), 118 East Twenty-eight street, New York City.

Schreck & Waelty (sheet metal), 27 Hague street, Jersey City, N. J.

Superior Skylight Company, Inc., (superior automatic gravity ventilator), 456 Fourth avenue. New York City.

Economart Floor Company (cork and cork composition flooring), 229 East Forty-first street, New York City.

Davidson Brothers, Inc. (cut stone), 121-137 Passaic avenue, Harrison, N. J.

S. Markendorff (lobby frames and fixtures), 159 W. Twenty-third street, New York City.

Scagliola Mfg. Co. (scagliola-artificial marble), 255 Lexington avenue, New York City.

Betz Brothers, Inc., (hollow steel and kalamein doors and trim), 32 James avenue, Jersey City, N. J.

BETZ BROTHERS, Inc.
32 JAMES AVENUE JERSEY CITY

Executed the contract for hollow steel doors and trim. Metal covered doors and windows for the

STATE THEATRE

shown in this issue

The

CHAIRS

in the

STATE THEATRE

were furnished by the

AMERICAN SEATING COMPANY

119 West 40th Street, New York City

JERSEY CITY STATE THEATRE
PERCIE A. VIVARTTAS
ARCHITECT

A. BATTISTI

Artist Decorator

Contractor for all mural decorations and decorative painting for Jersey City State Theatre

The general color scheme of the decorating painting in the J. C. State Theatre is a blending of blue and gray which combined with the coloring of the mural decorations confirm Mr. Battisti's artistic ability. Other notable examples are the Loew State Theatres in New York and Boston and several other houses in the principal cities of the United States and Canada.

68 75th STREET, UNION COURSE
LONG ISLAND, NEW YORK

Greater New York Export House, Inc.

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GREENPOINT
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ESTIMATES CHEERFULLY FURNISHED UPON REQUEST

SOME OF THE THEATRES WE FURNISHED OUT-OF-TOWN

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STATE .....Cleveland
GT. NORTHERN.....Chicago
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CADILLAC .....Detroit
KANSAS CITY.....Kansas City
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CHESTNUT ST. .....Philadelphia
STRAND .....Albany
STRAND .....Plainfield
WILSON .....Baltimore
LYCEUM .....Baltimore
RIALTO ..... Newark
RIALTO .....Allentown
FULTON .....Jersey City
COX .....Cincinnati
SHUBERT .....Cincinnati
STRAND .....Louisville
STRAND .....Schenectady
STATE .....Middletown
COLONIAL .....Scranton
LIBERTY .....Elizabeth

We Also Built the Signs for:

LOEW'S
STATE THEATRE
NEW YORK

Rivoli — Palace
Rialto — and all Keith
Criterion — Theatres in the
Strand — United States

ALL THE ELECTRIC SIGNS ON STATE THEATRE, JERSEY CITY, WERE BUILT AND ERECTED BY

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STATE THEATRE, JERSEY CITY, N. J.
Claremont Bank, Jersey City, N. J.
Fourth Ward Trust Co., Passaic, N. J.
First National Bank, Hudson, N. Y.
Capitol Theatre, Trenton, N. J.
Y. M. C. A. Building, Trenton, N. J.
Twin Theatres, Town of Union, N. J.
And others

THE JOHNSON SYSTEM
of HEAT REGULATION

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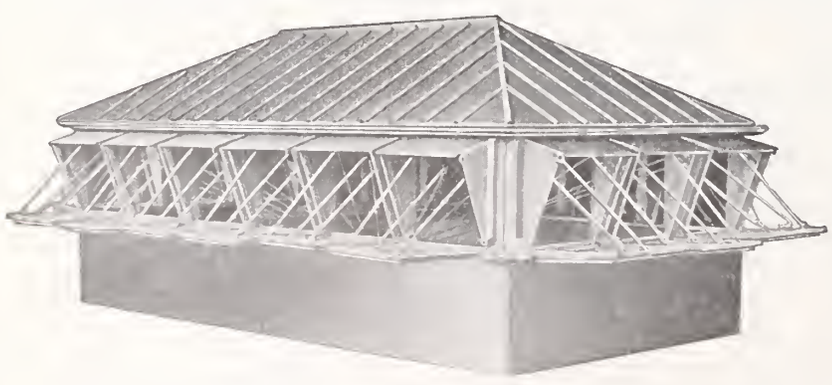

Superior Automatic Ventilator with the Sash Fully Extended.
An Absolutely Unobstructed Passage for Gases, Smoke, Foul Air, Etc.

STATE THEATRE

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Superior Automatic Gravity Ventilator

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233 East 41st Street

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Cork and cork composition flooring. Especially adaptable for theatre work.

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Jersey City

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Curtains and Draperies, Stage Equipment and Stage Counterweight System installed in the State Theatre, Jersey City.

The following is a partial list of theatres that I have rigged and equipped:

NEW YORK CITY

Capitol
Lyceum
Gaiety
Comedy
Earl Carroll
National
48th Street
Longacre
Shubert
Strand
Vanderbilt
Belmont
Geo. M. Cohan
Globe
Booth
Sam H. Harris
Selwyn
Rialto
Rivoli
Lafayette
Acme
Standard

Loew's State
Loew's Victoria
Loew's 83rd Street
Loew's Greeley Square
Loew's Seventh Avenue
Loew's Delancey Street
Loew's Avenue B
Loew's Orpheum
Loew's 116th Street
Loew's Reo
McKinley Square
Dyckman
Mount Morris
110th Street
Punch and Judy
Plaza Music Hall
Fulton
Columbia
Eltinge
Palace
North Star

BROOKLYN

Loew's Metropolitan
Loew's Gates Avenue
Strand
Shubert
Flatbush
Empire
DeKalb
Alhambra
Halsey Street
Borough Park
Republic

ASTORIA

Astoria

BOSTON, MASS.

Loew's State
Loew's Orpheum
Loew's Columbia
Plymouth
Olympia
Fenway
Copley

NEWARK

Loew's State
Strand
Newark
Lincoln
Eisle
Rialto
City
Empire
Court
Branford

SYRACUSE

Empire
Strand

CANADA

Loew's, Yonge Street
Loew's, North Toronto
Loew's, Ottawa
Loew's, Montreal
Loew's, Windsor
Loew's, London
Loew's, Hamilton
Pantages
Capitol, Montreal

Poli's Capitol, Hartford
Poli's Palace, New Haven
Poli's Palace, Waterbury
Loew's State, Cleveland
Loew's Park, Cleveland
Hanna Theatre, Cleveland
Loew's, Indianapolis
Loew's State, Memphis
Loew's Palace, Memphis
Palace Theatre, Dallas, Texas
Atlanta Theatre, Atlanta, Ga.
Loew's Palace, Washington, D. C.
Strand Theatre, Washington, D. C.
Lafayette Theatre, Buffalo, N. Y.
Loew's State, Buffalo, N. Y.
Capitol Theatre, Wilkes Barre
Rialto Theatre, Glens Falls, N. Y.

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Hoboken Lakewood New Brunswick Trenton Wilmington, Del.
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We Also Have the Best Motor and Track for Draw Curtains in Motion Picture Theatres.

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Furnished by

Black & Boyd Mfg. Co.

17 East 47th Street, New York

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CAPITOL THEATRE, N. Y.
STRAND THEATRE, N. Y.
RIALTO THEATRE, N. Y.
RIVOLI THEATRE, N. Y.

LOEW'S STATE THEATRE, N. Y.
(And thirteen other Loew Theatres)

SHUBERT'S JOLSON THEATRE, N. Y.
(And seven other Shubert Theatres)

FAMOUS PLAYERS THEATRES in Dallas, Texas; St. Louis, Mo.; Kitchener, Canada; Toronto, Canada; Montreal, Canada; Regina, Canada; Vancouver, Canada; Hamilton, Canada; Winnipeg, Canada.

B. F. KEITH'S ORPHEUM THEATRES in St. Louis, Kansas City, New Orleans, Minneapolis, Chicago.

POLI'S THEATRES in New Haven, Waterbury, Hartford, Wilkes Barre, Washington, D. C.

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—And 350 others in every state in the union

Keeping in Personal Touch

By FRITZ TIDDEN

WITH eight fully organized, uniformed teams hitting the apple, the second season of the Motion Picture Baseball League got off to a flying start last Saturday, May 6. The commencement of the season was rendered all the more sensational by upsets which, in one instance at least, sent the pre-season dopesters flying for pencils to figure out new statistics.

The most unexpected surprise was the defeat of the almost intact Universal nine, undefeated winners of last year's championship, by the Goldwyn aggregation. The final score, 12 to 2, bore testimony to the one sided slugfest that characterized the Lions' assault upon the big U supposedly invincible nine. The batteries for the winners were: Borak and Lang, and for the losers: Missig, Christoff and Owens.

First National downed Paramount in a game featured by combinations of hits and errors and a sensational ninth inning finish. With a score of 8 to 0 in their favor, the Franchisers blew up in the sixth when six Paramount runners crossed the plate, errors being chiefly responsible. The Franchise pitchers, Loges and Best, with Kelly on the receiving end, practically won the game unsupported. With one down in the ninth, one run across already, two needed to tie, and runners on second and third, Best struck out the last two Paramount batters. The losers' batteries were: Warren, Mann and Cassidy.

Metro took Pathe's scalp in a one inning war dance during which Marcus Loew's boys scored 14 runs. After that it became a baseball game, the final score being 16 to 7. Jones, for the winners, struck out 17 men. The batters for Metro: Jones and Ellsworth; for Pathe, Grant, Eschman and Hiscom.

Vitagraph showed early season batting form by hitting the offerings of two Hodkinson moundsmen for 13 runs, the final tally being 13 to 3. The batteries were: for Vitagraph, Welton and Mason; for Hodkinson, Kraft, Gallup, Sims and Kelly.

Standing of the League

	W	L	Pct.
First National	1	0	1.000
Goldwyn	1	0	1.000
Metro	1	0	1.000
Vitagraph	1	0	1.000
Hodkinson	0	1	000
Paramount	0	1	000
Pathe	0	1	000
Universal	0	1	000

* * *

Mae Murray has accepted the honorary presidency of the Motion Picture Baseball League for this year. According to a letter received by President Paul Perez, Miss Murray is not only keenly interested in the progress of the league, but is an ardent fan herself. So intensely is she concerned for the development of athletics in the motion picture industry that she has volunteered to donate a cup to the winning team this year. This cup will be competed for annually to be retained eventually by the team winning it a certain amount of times, the exact number to be decided later by the league representatives under Miss Murray's wishes.

In expressing her pleasure at acting as the head of the league, Miss Murray has also expressed her desire to be notified of the playing schedule, stating that she intended to attend as many games as possible this summer.

Further awards, for individual members of the winning team have been promised by A. G. Spalding and Bros., athletic outfitters, who are offering individual gold medals to the members of the winning team.

Claridge informed us the other day that their table cloth laundry bills were slightly less than normal.

* * *

That everyone was by no means in Washington, the business address of the government, was clearly pointed out on Tuesday evening, at the May Carnival held in the Hotel Astor, a well-known hostelry situated on the Broadway block bounded by two of the Roaring Forties, four and five. The affair was the termination of the moving picture popularity contest to elect the king and queen of filmdom, which was held to raise money for the Association for Improving the Condition of the Poor, at a dime a vote.

A NEW FIELD FOR ARTISTS

Gloria Swanson has set another style for milady. You have designs painted on the calves and then put on very sheer white stockings. The effect is startling and Gloria will display it in her next Paramount release, "The Gilded Cage"

At a meeting of league representatives held last week it was unanimously voted to accept Miss Murray's kind offer of a cup and to express to her, the league's appreciation of her acceptance of the honorary presidency and her interest in its welfare.

* * *

New York seems partially deserted this week, owing to considerable exodus in the general direction of Washington, the capital of our broad, geographically speaking, country. Mrs. Astor and Mrs. Claridge informed us the other day that their table cloth laundry bills were slightly less than normal.

It seemed as if everyone in the industry was there, too. And everyone present had a fine time, including Bill Fox and Florenz Ziegfeld, who conducted a spirited bidding contest for votes, at ten cents a copy. This little pastime, which included marking up votes at an average of 25,000 at a throw, took place around two o'clock, with Fox bidding from the balcony and Ziggy casting ballots from a table directly under him on the dance floor. Fox was determined to elect Mary Carr and Ziggy was furiously intent on having his wife, Billie Burke, made queen, with the latter winning out. Joseph P. Day acted as master of ceremonies in the voting contest.

Edward Earle was elected king without a battle from any quarter.

* * *

When we made a trip to Boston over the past week end, on Saturday evening we were most cordially entertained by Dick Gorman, who runs the Tremont Temple, the largest church in Boston, which is used during the week as a moving picture theatre and a house of worship in the Baptist faith on Sundays. The picture we saw as part of Gorman's entertainment was Fox's "Monte Cristo," which was reviewed some weeks ago in MOVING PICTURE WORLD.

* * *

Will Hays is rapidly assembling his staff. He has already selected Kirk L. Russell, a former official of the Post Office Department, and C. C. Pettijohn, who needs no introduction. The most recent addition made by Hays is Ralph Hayes, vice-president of the Cleveland Trust Company, who was assistant to Newton D. Baker when he was Secretary of War. Hayes' bank has granted him a leave of absence.

* * *

"April baby showers bring May flowers!" says Tom J. Geraghty.

His amendment to the old saying is unanimously supported by Mary Pickford, Charlie Chaplin, Constance Talmadge, Natalie Talmadge Keaton, Mickey Neilan and Harold Lloyd.

After exhaustive research of the horoscope the Famous Players-Lasky supervising director has discovered that besides these famous screen stars—and himself—among the April babies are Will Shakespeare, Thomas Jefferson, Voltaire, Ulysses S. Grant, Washington Irving, Jean Rosseau, Oliver Cromwell, William Wordsworth, Emmanuel Kant, Catherine the Great, Charlotte Bronte, Edward Gibbon, the Smith Brothers, Jesse James and Charlie Fuhr.

* * *

J. R. Diamond, camera chief of the Hugo Ballin Productions, has been engaged by William Nigh to photograph "Notoriety," a picture starring Maurine Powers.

This does not mean that Ballin will stop producing; but Diamond explains that he has just been loaned to Nigh for a few weeks, during which time Ballin will be busy cutting his latest picture.

* * *

At a recent meeting Will Hays was elected a director of the Chicago & Eastern Illinois Railway Company.

* * *

George Kleine, who is releasing a number of his well-known specials, chief among which are "Julius Caesar" and "The Last Days of Pompeii," announces the removal of his New York Exchange from 145 West Forty-fifth street to larger offices at 729 Seventh avenue.

FORE

On May 25 at the Oak Ridge Golf Club, Tuckahoe, will be held the Spring moving picture golf tournament. The entries are pouring in at a rapid rate and the affair promises to exceed last Fall's tournament, which made history.

Moving Picture World has again donated a silver cup as prize for one of the many classes of contestants.

NOTED GLOBE TROTTER RETURNS FROM THE LAND OF THE TOUTED CLIMATE

Jerry Beatty is back in New York from a two months' visit to California.

Fashion pictures in Selznick News hint that we shall not see short skirts very much longer—if any.

* * *

Charles Van Enger, noted cinematographer, has been selected to photograph the Goldwyn production of "The Christian," Hall Caine's famous story, which Maurice Tourneur will direct in England. Enger has been with Tourneur almost continuously for five years until recently when he photographed "The Doll's House" and "Salome" for Nazimova. Other pictures on which he cranked were "The Great Redeemer," "The Last of the Mohicans" and "Foolish Matrons."

* * *

Australia is planning its first moving picture exposition. It is to be held in Sydney, June 7-9, and elaborate preparations are being made for it. The show will be held in the town hall and the proceeds will be distributed to the various hospitals.

* * *

Many rumors have been surcharging the air anent the activities of Mae Murray. One had the star going into vaudeville. Another said she was going to Europe. Still a third that she was going to quit the pictures indefinitely. All wrong. Miss Murray is not going into vaudeville and is sticking to pictures, and right now is working early and late in the making of her newest production, "Broadway Rose." And the entire picture will be made in and around New York.

* * *

No sooner does Sol Lesser announce the New York premiere of the new Jackie Coogan production, "Trouble," at the Strand, May 21, than he engages that breezy young livewire, Paul Gray, to handle the national exploitation with Harry Wilson continuing as general publicist for the Coogan pictures. This is the fourth time that Gray has been in the Lesser employ and he likes it so well this time that he has decided to stick.

* * *

"I Am the Law" thunders a new film. Wonder who will enforce it?

* * *

Lenore Coffee, the scenarist, returned to the coast May 8. She has been visiting in New York three months. The younger set at the Algonquin luncheons regret her departure.

* * *

Thomas Meighan, Paramount star, and Alfred E. Green, his director, have returned to Hollywood from Chicago after visiting George Ade's farm at Brooke, Ind., where the famous humorist witnessed the first running of his original photoplay, "Our Leading Citizen," in which Meighan stars. Ade has a theatre on his farm which was immediately christened "Ade's Theatre." Tom and Mrs. Meighan and Green were the guests of Ade and enjoyed the brief visit thoroughly, the actor and writer being close personal friends.

While in Chicago, "The Bachelor Daddy," another Meighan picture, was shown at the Crippled Children's Hospital for several hundred kiddies who enjoyed it to the limit. The star sat in the audience, surrounded by the children, who greeted him with vociferous applause.

Meighan has already begun work in Cecil B. DeMille's "Manslaughter," while Green will shortly begin the direction of "The Ghost Breaker," starring Wallace Reid.

* * *

Selznick News pictures Lizzie Rabinson, of Augusta, Georgia, who thinks she is 125 years old. She gives this advice ta girls:

"No matter haw shart her skirts may be, remember she is still your mother."

* * *

George Chesebro married Sophia Barman in Judge Hanby's Los Angeles court the other day. Then they departed for the Yosemite on a honeymoon, where George's company will join them to make exteriors in the great park for his mounted police serial of the Northwest.

* * *

Sam Wood, Paramount producer, who has directed Gloria Swanson in all of her starring pictures, including her current release, "Beyond the Rocks," and "Her Gilded Cage," recently completed, is in New York on a vacation visit. He will remain here until about June 1, when he will return to Hollywood to direct Miss Swanson in her next Paramount picture, "The Impossible Mrs. Bellew."

* * *

Howard Dietz has sailed for the Island of Jamaica on a short vacation trip. Mrs. Dietz accompanied him. If Howard wants to make us real happy he will bring something back with him for us.

And Howard, please don't send it to the office or to the Green Room Club as we are getting stingier and stingier about those things. Our home address is 27 Commerce street, New York City, which doesn't mean anything like it sounds as it is all dwellings.

* * *

Old Walt Hill, full of the dickens as usual, broadcasts that "Too Much Business" is a complaint that nabody but a title writer could make.

* * *

Jesse Lasky sails for Europe May 13, fearing naught concerning the superstition surrounding the date. He will be gone five weeks at least.

* * *

Abe Warner is back from the coast.

* * *

Walter K. Scott, formerly associated with the Lyman Howe Laboratories, has joined the Burton Holmes forces, with headquarters at the finely equipped and up-to-date laboratory of the Burton Holmes organization in Chicago.

* * *

Fablegram: 'Tis said that a mouse is afraid af a man, a man is afraid of a woman and a woman is afraid of a mouse. Moral: Three is a crowd.

Fable: Once upon a time there was a famous author who recognized all the scenes in the screen version of his book.

—"Aesop's Film Fables."

* * *

Jerry Beatty has returned to New York from Hollywood, where he was engaged for more than two months at the Lasky studio in producing "A Trip to Paramountown," a special picture for Paramount showing intimate off-stage shots of Paramount stars and directors, and scenes for some of the fall productions in the making. Jerry brought with him a finished print of the picture, which is about 2,000 feet in length.

* * *

The sale of seven more photoplays was announced at the May 3 meeting of the New York Photodramatist Club. The successful authors were Emma W. Key, Fay G. Butler, Mrs. C. J. Schilling and A. Edward Cook. Director W. W. Young and H. Addington Bruce, of the Globe, gave short talks.

* * *

James A. FitzPatrick, who directed for the Kineto Company of America, two series of Urban Popular Classics, known as the "Great American Authors" and the "Great American Statesmen," sailed for Europe on the George Washington last Saturday to continue the same ideas with European authors and statesmen.

During his stay abroad on the Urban commission, FitzPatrick will do most of his work in England. It is Urban's plan to make the dramatic biographies of the English authors and statesmen balance the series that include the Americans. When this material is all in hand, FitzPatrick will return to work with Urban in editing them for release.

Then he will again go to Europe to work on the Continent. In three years Urban expects to complete the entire series to cover the biggest names in literature and history from all the countries.

* * *

It takes a clever scientist to get ahead of the movies. Sir Arthur Conan Doyle is late with his "spook pictures." For some time the screen has been showing Norma Talmadge and Eugene O'Brien in the Selznick photographs of "The Ghosts of Yesterday."

* * *

Speaking of Sir Arthur, the first time we ever saw him was at the showing the other day of "The Closed Door," which purports to be a spiritualistic film. Accompanying the English author were his two boys, a pair of unusually charming English youngsters, whose age we cannot guess, being very bad at that sort of thing. Sir Arthur seemed interested in the picture, and told us afterwards that he was vitally interested in the great possibilities moving pictures have in either transcribing literature to the screen or in familiarizing the public with spiritualism as it should be practiced.

* * *

Milt Hagen, exploitation manager for S. C. Caine, Inc., and co-author with Herbert Crooker of the new fox trot, "Isle of Zorda," has just made arrangements with all radio broadcasting stations to have the song, simultaneously on a certain date, broadcasted from every station in the country. "Isle of Zorda" was written in conjunction with the Pathe picture of the same name.

* * *

Film titlers have begun to think in numbers with an eye to attendance. Eugene O'Brien's new picture is a case in point. Members of a great family will take personal interest in "John Smith"—if only to gloat over the ignored Browns and Joneses.

Bebe Daniels tries out the special make-up kit prepared for her by W. H. Hazel, cabinet-maker at the Lasky studio

THE FIRST AND ONLY TIME HE WAS CAUGHT SMILING

A snapshot of Buster Keaton taken during his boyhood. Buster's current offering is "Cops," a First National

"Navy Standard"

The Navy Department has drawn up rigid specifications for linoleum to be used on the decks of battleships. Naturally, a linoleum that conforms to these exacting Navy requirements, and that will endure under the terrific wear imposed by Navy service, is exactly the type of floor-covering needed in the theatre.

All so-called battleship linoleum is not made according to Navy specifications. To be absolutely certain you are getting genuine battleship linoleum, made according to Navy standard, you should insist on Gold-Seal Battleship Linoleum.

Motion Picture Exhibitors tell us—

DURING the past year we have asked motion picture exhibitors all over the United States what they demand in a theatre floor-covering. Here, in condensed form, are their opinions:

"Theatre floors must be extremely durable to withstand the heavy, daily traffic, up and down the aisles, through the corridors, etc."

"Floor-coverings must be quiet underfoot so that people walking about and looking for seats will not disturb those already seated."

"They must be easily and inexpensively cleaned to keep down overhead expenses."

"Must be durable?"—*Gold-Seal* Battleship Linoleum is manufactured in strict accordance with the standards set by the U. S. Navy—made to withstand such terrific, grinding wear as is given the decks of battleships.

"Quiet underfoot?"—"Easy and inexpensive to clean?"—As cork is its main ingredient, *Gold-Seal* Battleship Linoleum is comfortably quiet to walk on—pleasantly resilient under foot. Its smooth, sanitary surface can be cleaned in a jiffy by a few whisks of a damp mop. It comes in three colors—attractive shades of terra cotta, brown and green.

No other linoleum so fully meets the requirements of motion picture floors as does *Gold-Seal* Battleship Linoleum. It will pay you to insist upon the genuine.

Gold-Seal Cork Carpet

Some exhibitors, who desire absolutely soundproof floors, prefer *Gold-Seal* Cork Carpet. This efficient floor-covering is very durable and as velvety quiet underfoot as a woven rug. Made in 6 attractive shades.

CONGOLEUM COMPANY
INCORPORATED

Philadelphia New York Chicago Boston Dallas Atlanta
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The Gold Seal, facsimile of which is shown at right, is pasted on the face of all genuine *Gold-Seal* Linoleum. Look for it!

GOLD SEAL
Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

Made According to U.S. Navy Standard

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

My Old Kentucky Home

(*Featured Cast—American Releasing Corp.—7,382 Feet*)

M. P. W.—Should prove satisfactory for audiences who like this type of photoplay.

N.—Carries a tremendous box-office value.

T. R.—Good hokum. . . . Likely to hold its own as a box-office asset.

E. H.—A strong racing story, containing good story interest and an appealing love theme.

F. D.—Looks like a good audience picture even with its familiar story.

The Barnstormer

(*Charles Ray—First National—5,300 Feet*)

M. P. W.—Charles Ray's name may carry this picture across.

E. H.—Pure farce and as such is good.

T. R.—Funny spots. . . . It cannot be listed as a Ray success.

M. P. W.—Familiar material handled without much originality.

N.—Overdone hokum marks Charles Ray's latest picture.

Don't Doubt Your Wife

(*Leah Baird Associated Exhibitors—5,000 Feet*)

T. R.—Offers an original plot, plenty of human interest, quick action and beautiful photography.

E. H.—Story of the eternal triangle solved in an effective climax that holds interest and makes a good five-reel entertainment.

N.—In spite of the title, this picture is an exceptionally high class production, approaching 100 per cent. in entertainment value.

Seeing's Believing

(*Viola Dana—Metro—4,500 Feet*)

M. P. W.—A comedy of complications developed in refreshingly original style is provided by Metro.

T. R.—A bright and snappy comedy with plenty of action and really funny situations.

N.—While this picture travels along on this slight thread there is enough compensation in sparkling highlights or interludes to keep one at attention.

E. H.—Thoroughly delightful little comedy with the vivacious Miss Dana at her best.

The Glorious Adventure

(*Lady Diana Manners—Blackton—7,730 Feet*)

M. P. W.—Box office possibilities in Blackton film photographed in natural colors and starring Lady Diana Manners.

T. R.—As an innovation the film is certainly in a class by itself and justly deserves the attention of every person who is interested in the development of better pictures.

N.—It is such a marked departure—this natural color scheme—that people will flock out of curiosity to see it. From this argument it is worth a booking.

F. D.—First feature production entirely in colors quite beautiful at times. . . . Its value as a novelty should give it a good chance.

E. H.—Interesting mainly because of its being the first five-reel drama to be produced entirely in color, and with a titled lady for its featured player.

Through a Glass Window

(*May McAvoy—Paramount—4,490 Feet*)

M. P. W.—May McAvoy is the sunshine heroine in picture with sentimental theme.

N.—With all the freshness of springtime, "Through a Glass Window" comes to the screen.

E. H.—Typically "a woman's picture."

T. R.—A purely sentimental but appealing story.

Is Matrimony a Failure?

(*Featured Cast—Paramount—5,612 Feet*)

M. P. W.—Farce-comedy based on stage play has many laughs.

T. R.—There is a laugh to every inch of this film.

F. D.—Will do if they laugh easy, but hardly otherwise.

N.—Here is a feature that will contribute to the gayety of nations.

E. H.—A string of laughs, six reels long, that should echo around the theatre world. A picture crammed full of entertainment.

Fascination

(*Mae Murray—Metro—7,940 Feet*)

M. P. W.—Everyone will agree that "Fascination" is the best picture Mae Murray has ever made. A picture of uncommon quality—with a positive popular appeal of powerful proportions.

T. R.—It clearly shows the result of unusually competent handling both on the part of director and actors. There is enough merit in it to satisfy the most exacting audiences.

F. D.—One of the few really big current releases. . . . If this one does not play to capacity, it's your fault.

E. H.—A romantic, swiftly developed story that grips the attention at the start and holds it to the finish.

N.—Another sure-fire hit.

A Wonderful Wife

(*Miss du Pont—Universal—4,668 Feet*)

M. P. W.—Flimsy, outworn theme.

N.—This story has been ground through the fiction and movie mills so often that it fails to intrigue the imagination insofar as building a vein of interest and suspense.

T. R.—Furnishes fairly good entertainment.

F. D.—Rather weak story but it may satisfy enough to get over.

E. H.—Rather slight story of no great interest. . . . Lacks convincing situations and is made along more or less familiar lines. . . . Just a five-reel "movie."

When Romance Rides

(*Featured Cast—Goldwyn—5,003 Feet*)

M. P. W.—Zane Grey's novel, "Wildfire," makes good picture.

T. R.—Should find favor with a goodly number of movie fans.

F. D.—Satisfactory entertainment if they don't object to old ideas.

N.—It suggests an old-fashioned story filled with obvious sequences and so carefully planted that you can anticipate the action far in advance.

E. H.—Adaptation of Zane Grey's widely read novel makes satisfactory program picture.

The First Woman

(*Mildred Harris—Robertson-Cole—4,950 Feet*)

M. P. W.—Shows considerable novelty in the conception of its plot, and it is likely that the picture's greatest appeal lies in this.

N.—A very smooth and pleasing entertainment.

E. H.—Very ordinary is this story of a chorus girl who tricks a wealthy playwright into giving her the leading role in his play. The comedy finish is all that saves it.

F. D.—Fairly slow moving story, but surprise ending compensation.

Too Much Business

(*Tully Marshall—Vitagraph—6,100 Feet*)

M .P. W.—Plenty of laughs. A consistently amusing comedy.

F. D.—First rate comedy offering but would be improved by cutting.

T. R.—This satire on American business gets the laughs from beginning to end.

E. H.—Highly original and extremely funny.

Marry the Poor Girl

(*Mr. and Mrs. Carter De Haven—Associated Exhibitors—5,500 Feet*)

M. P. W.—This is a fast-moving farce that should prove a success wherever this class of feature is in demand.

E. H.—Farce-comedy of familiar type that serves the DeHavens well.

T. R.—A bright and amusing picture.

N.—While the subject matter is lacking in novelty of situation or characterization, yet the tempo is gauged correctly by the stars and the director with the result that it develops with plenty of snap and ginger.

The Man from Beyond

(*Houdini—6 Reels*)

M. P. W.—A spectacular melodrama with great rapids rescue.

F. D.—Plenty of mystery in Houdini's latest. . . . Should do if they favor this type of story.

N.—A thrilling melodrama, fantastic of theme and highly adventurous.

E. H.—A melodramatic tale, dealing with reincarnation, well-set and with thrills aplenty, starring the reckless Houdini.

The Man with Two Mothers

(*Featured Cast—Goldwyn—4,423 Feet*)

M. P. W.—This is a happy blending of the Irish and mother stories.

E. H.—Nothing originally startling or startlingly original about this tale of the "ould sod" and New York.

N.—In this production Goldwyn has a delightfully entertaining little story which would go well in any class of house.

T. R.—Celtic wit and humor run riot all through this happy comedy-drama.

In the Independent Field

History of State Rights

Intimate Resumé of Growth of Market

By JOE LEE

THE State rights market today is made up of some of the brainiest showmen found in this industry. The day when a person who obtained notoriety through some notorious act is no longer sought; gone are the days of the white slave, and sex problem pictures. Today the State rights producer is turning out pictures destined to entertain movie patrons—not to leave a bad taste in their mouths. The State rights men represent the very best that there is in a showman, for he does not attempt to sell until after his product has been completed.

The box office is the aim of the successful State right man of today. He analyzes his pictures from the box office angle. He strives to turn out pictures that will bring them to the box office on the opening day and keep them coming after the picture has been given its introduction. The successful State righter turns out pictures that will make his client of today want to patronize him tomorrow; in other words, he is here to stay and he's telling the world he is here to stay from the very roof-tops.

Independent exchangemen are keeping close tab on the wants of the exhibitor and he understands only too well that the theatremen of today want nothing but bonafide box office attractions—pictures that will meet the growing demand for entertainment. He is serving the exhibitor.

Take, for instance, the Clara Hamons picture. The exhibitors, immediately upon learning that she was to invade the film world, emphatically denounced the picture starring her. That same picture was offered to virtually every distributing organization in this market, but it was flatly turned down. Another producer came to New York with a film featuring Fred Beauvais, who has been mentioned in the Stillman scandal, and offered that picture to numerous exchanges, but again the latter refused. There have been other similar worthless pictures offered distributors, but all were turned down.

This type of picture passed out of the picture game years ago; its end came with the passing of Hammerstein's Victoria (now the Rialto) in New York City.

State right buyers buy pictures on their merit, quality and demand only productions that can be properly exploited. There are in this field, as in every other field, some pictures that are not worth the film on which they are printed, but the fact remains that this situation prevails in every business. A Mediocre or bunk picture has a short life and it does not require much of the exchange's time to realize this fact. Hence, the unusual demand today for big pictures—pictures that will stand maximum exploitation.

To those who contemplate entering the State right market I would suggest that they bear in mind the fact that independents want the very best. The local independent buyer must have these productions for he must compete with some mighty good productions, elaborately made and representing enormous monetary investments by concerns backed by millions.

The most successful independent pictures have been those of the melodramatic types, based on established and proven book and stage successes. There are those in this business who will offhand give estimates on gross rentals of State rights pictures. Such estimates are foolish and misleading. We all know, however, that pictures like "Hearts of the World," "Civilization," "Joan, the Woman" and "Twenty Thousand Leagues Under the Sea," piled up enormous grosses, but the exact figures cannot be even roughly estimated.

Elk Takes Over Graphic Exchange

Close upon the announcement that C. Douglas Sanford has contracted to take over the Graphic Film Exchange of Atlanta for the territories of Florida, Alabama, North and South Carolina, comes word that Berkowitz and Mills, owners of the Elk Photoplay exchange at 729 Seventh avenue, N. Y. C., have just closed negotiations to take over the Graphic Film Exchange for Northern New Jersey and Northern New York State. Offices will also be established at either Albany or Buffalo to take care of bookings in upper New York State.

Pantages Books "Jungle Goddess"

Telegraphic advice comes from Louis Hyman that Colonel William N. Selig's wild animal serial, "The Jungle Goddess," has been booked for first runs in San Farncisco and Oakland in the Pantages theatres.

Sol Lesser's exchange, All-Star Feature Distributors, purchased the California, Arizona and Nevada rights from the Export & Import Film Company two weeks ago.

Snappy Exploitation Aids for Burnside's "Yankee Doodle Jr."

Convinced that the enthusiastic reviews of his production, "Yankee Doodle Jr.," published in the trade papers, has acquainted exhibitors and exchangemen with the merits of the picture from an entertainment standpoint, M. J. Burnside announces that his attention will be directed toward bringing out the exploitation possibilities of the film, which will have its premiere in Cleveland at an early date.

Paul Gray, who is handling the exploitation, reports the completion of several accessories to aid the enterprising showman in making a clean-up. There are red, white and blue hats like "Uncle Sam" wears with feathers, on which are printed "You will be tickled to death with 'Yankee Doodle Jr.'" Other devices include pasteboard pistols which make a loud noise and canes with American flags on top.

A portable electric lobby display will be on view for exhibitors at the Hotel Astor within a short time, together with all of the attractive paper prepared for this production.

CROWDS LINED UP TO SEE "WHERE IS MY WANDERING BOY TONIGHT?"

At the Stanton Theatre, Philadelphia. The crowds were so dense that pedestrians were forced to use the gutter

Joe Farnum to Title Pictures

Through its president, Herbert L. Steiner, the newly organized Housman Comedies Company has contracted with Joe W. Farnham to write the titles and dialogue for that corporation's initial release, "The Snitching Hour." This is the first starring vehicle for Arthur Housman.

Holubar Selected

By special arrangement, Associated First National, for whom Allen Holubar has been producing, releases him immediately that he may direct for Goldwyn, "Broken Chains," the prize story in the Chicago *Daily News* Scenario Contest. The continuity for this picture is now in preparation by Carey Wilson.

Engages Worsley to Direct Barry

Harry Rapf, the producer of the Warner Brothers' attractions, "Why Girls Leave Home," "School Days," and the latest Vera Gordon picture, "Your Best Friend," has engaged Wallace Worsley to direct Wesley Barry in "Rags to Riches."

Film Is Praised

"My Country," Educational's latest release in the series of Wilderness Tales by Robert C. Bruce, is recommended as a "family film" in the latest bulletin of the National Motion Picture League.

State Rights Incorporations

J. Charles Davis, 2nd., Arrow's energetic publicity director, who is in Chicago preparatory to the day and date showings in Toledo and the Windy City, starting April 16, writes to say that the independent pictures are playing to satisfactory business in the Middlewest.

Incidentally, Richards & Flynn, who own the Missouri and Kansas rights to "Ten Nights in a Barroom," inform this department to the effect that that feature will open at the Liberty Theatre, Kansas City, for an indefinite run, starting April 30.

The Thomas Mott Oshorne prison picture, "The Right Way," which was originally exploited and in certain territories distributed on a State rights basis, Producers Security Corporation originally distributing the feature, is being handled in a few sections by the Wid Gunning organization. Joe Silverman, of the Gunning Exchange, Kansas City, already is lining up some good first run showings in his territory.

In the Independent Field

State-Right Buyers Firmly Behind Warner Bros.' "Your Best Friend"

Prominent State Right organizations throughout the country that have purchased the territorial rights to the latest Warner Brothers attraction, "Your Best Friend," a Harry Rapf production starring Vera Gordon, are said to be utilizing to the full the many novelties and exploitation angles devised for the feature by the Warner publicity staff.

"The direct-to-exhibitor co-operative advertising we have carried on in the trade publications," said Harry M. Warner, "and the approval placed upon it by the trade paper editors is very gratifying indeed. We have received many letters from theatre owners commending us for our efforts to help them not only through the trade mediums, but also through our direct mail exploitation service.

"The same helpful suggestions that exhibitors are receiving with our current attractions will also be accorded them with our forthcoming productions. While words often do not mean anything, we will back up all our assertions with action, for we are as much interested in the success of the exhibitor as we are in our own enterprise."

Within the past fortnight a number of exclusive territorial deals on the Gordon picture were consummated by Mr. Warner. Big Feature Rights Corporation, Louisville, purchased the rights to Kentucky and Tennessee; M. Mitchel, Atlanta, secured Georgia, Florida, Alabama, North and South Carolina; Creole Enterprises, New Orleans, bought Louisiana, Mississippi, town of Pensacola, Florida and the Panama Canal zone.

"Your Best Friend" was written and directed by Will Nigh.

PHIL GOLDSTONE
Who is producing Richard Talmadge Productions

"I Am The Law" Figures in Big Exploit Tieup

As part of his big exploitation campaign in connection with the Edwin Carewe independent special, "I Am the Law," C. C. Burr, president of Affiliated Distributors, Inc., which is handling its release, has arranged with the Prizma Company to furnish him a supply of beautifully colored trailers. These trailers will show in the most effective manner parts of some of the striking scenes of the picture. These scenes lend themselves admirably to color treatment.

While the use of colored trailers is not novel in itself, the big scale on which they will be used by Mr. Burr is out of the ordinary. An ample supply will go to each territory early enough to give exhibitors time to get the greatest benefit from showing them. The furnishing of colored trailers is but another one of the many exhibitor aids which has been included in the "I Am the Law" plan of exploitation.

Pacific's Head Begins a Tour

Accompanied by his secretary, John J. Hayes, president of the Pacific Film Co., Inc., has left his Culver City, Cal., headquarters on his maiden trip to visit practically all of the important key cities. Mr. Hayes will make his "swing around the circle" via the Pacific Northwest, his first stop to be Seattle and then on toward the Eastern seaboard. On his return trip, he will stop off a week at Atlanta, Ga., his former home, to visit his parents.

While in Chicago, Ill., Mr. Hayes will be joined by Julius Singer, Eastern representative, where Pacific's Middle West branch will be opened. St. Louis will also have a Pacific branch later.

Weiss Bros. Make Big Foreign Sales

"It Might Happen to You," the five-reel feature which presents a host of bathing girls and wild animals, has been sold by Weiss Brothers' Artclass Pictures Corporation for foreign presentation. Contracts have been negotiated between Louis Weiss and Peter White for this picture for Argentine, South America.

The production, which stars "Smiling" Billy Mason, has also been sold for Scandanavia through Albion Cinema Supplies, Limited, of London, England. Weiss announces additional foreign sales for the serial, "Adventures of Tarzan," starring Elmo Lincoln. The South African rights to this serial have been purchased by the Precision Engineering Company, of Capetown, South Africa, while the rights to Bagdad for "Adventures of Tarzan" have been acquired by Albion Cinema Supplies, Limited, of England.

Sanford to Make Western Series

Pete Morrison has been engaged to play the lead in a new series of eight semi-western five reels features, to be produced by the Sanford Productions of 6048 Sunset Boulevard, Hollywood, Cal.

The first release (the working title of which is "Iron Heart"), has been in production for over two weeks now and is one of the strongest stories ever crammed into five reels, says F. M. Sanford, president of the compnay.

Perez and Mattison Writing

Marcel Perez, a well-known French director, and Frank S. Mattison, formerly of the Reelcraft, are writing the stories for this new series. Mr. Perez will also direct them.

Dorothy Woods is playing the lead opposite Pete Morrison in the first production; also Gene Crosby as the female heavy has a splendid role in this picture.

Will Begin Again After Short Rest

William Seiner reports that the new Neal Hart series have all gone over big and franchise holders are all doing well with the productions. Six have been finished and Mr. Hart and his company are now busy on the last two of the new series, namely, "Butterfly Range" and "South of the Northern Lights." As soon as the eight are completed, Neal Hart will re-organize his company, and, after a couple of weeks' rest at his home in Los Angeles, will strike out for virgin territory to begin a second new series of eight Western, five-reel features.

"Torchy" Host to Mrs. H. F. Burton

Mrs. Henry F. Burton and A. W. Brown, of the New York State censors, spent a day last week at the Burr studio as the guests of C. C. Burr and Johnny Hines. Optimism as to the future plans of the industry in its relation to education, was voiced when the visiting members of the censors said that the latent power of the screen has not yet indicated its possibilities.

Educational Factor

"The motion picture," said Mrs. Burton, "is rapidly taking its place as the most powerful factor in education and entertainment, exceeding even that of the church or school." Every encouragement, she believes, should be given to those producers who are striving to bring about the very finest interpretations of life on the screen.

Both Mrs. Burton and Mr. Brown spent a full day at the studio where they obtained a first hand glimpse of how "Torchy" Comedies are made. Both expressed themselves as being highly pleased and expressed the desire to spend another day watching "Torchy" make "Torchy's Nut Sunday."

Theatre History Made in K. C. by "School Days"

In the past four years of Kansas City first run theatre history there have been but four other pictures that have had the drawing power of the Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, which played for two weeks at the Liberty and three weeks at the Doric Theatre, according to a letter received by Harry M. Warner from M. A. Kahn, of the Crescent-Federated Exchange of that city.

Mr. Kahn wrote in part as follows: "We are pleased to inform you that 'School Days' held up at the Liberty beyond all expectations last week in the face of the greatest opposition in the history of the city. It was held over for a second week at the Liberty, and will run one more week at the downtown first run house, the Doric.

"In the past four years there have been but four other pictures that have had the drawing power of 'School Days' to warrant holding them over for a second week at the Liberty; and in the history of both the Liberty and Doric theatres there is but one other picture that has been strong enough to get a two weeks' run and a third week at the Doric."

In the Independent Field

"Sawing a Lady in Half" Is Given 100-Day Booking at Keith Houses

Following the decision rendered by Justice Delehanty in favor of Weiss Brothers' Clarion Photoplays, Inc., in connection with the injunction sought by Horace Goldin against the film expose of "Sawing a Lady in Half," the distributors have been overwhelmed with requests for bookings.

The Keith booking offices signed a contract on Saturday for 100 days, including many of their finest vaudeville theatres. The Marcus Loew State Theatre in Cleveland has booked the picture for a week beginning May 14. Dr. Riesenfeld presented the expose at his Rialto Theatre, New York, for one week, beginning May 1, while the Sheridan Square also offered this subject for one week beginning on the same date.

Weiss Brothers announce they have been swamped with requests for bookings from all parts of the country where this picture is as yet unsold. The distributors for New York, the Alexander Films Corporation, have already placed more than 100 first runs between New York City and Poughkeepsie. It is believed from present indications that this subject will break booking records for a two-part offering, both in point of first run houses and rentals received. In many instances the various first run theatres are engaging one of the many acts performing this illusion to present it for a week prior to the presentation of the film.

Harry Lande, of Quality Film Service, Pittsburgh, has purchased the expose for Western Pennsylvania and West Virginia. The Lande Film Distributing Corporation of Cleveland and Cincinnati has purchased the rights for Ohio and Kentucky. Alexander Films Corporation, of New York City, has bought upper New York State, which is in addition to Greater New York, already controlled by this exchange.

The other State rights exchanges distributing this film are as follows: Masterpiece Film Attractions, for Eastern Pennsylvania and Southern New Jersey; J. Cone, of the C. C. Film Company of California, Arizona and Nevada; Federated Exchanges of America for New England.

Louis Weiss is confident that the entire country will be disposed of within thirty days. He bases this belief on the widespread publicity which the subject is receiving in newspapers and trade publications throughout the United States. The decision of Justice Delehanty, freeing this film from the litigation in which it was involved for several weeks, has aroused renewed interest on the part of buyers and exhibitors everywhere. An eight page press sheet for this two-reeler will be off the press next week and contains a complete campaign for the exploitation of the film from a novel angle.

Report Sales on "Jungle Goddess"

The sale to Pathe of the United Kingdom rights to Col. Selig's wild animal serial, "The Jungle Goddess," by the Export & Import Film Company, Inc., has been quickly followed by the closing of contracts for two more territories by this company.

This week the Export & Import Film Company disposed of the serial rights for Columbia, Venezuela and Panama and also for Porto Rico and Santa Domingo.

Robert Lynch Buys Rights to Edwin Carewe's "I Am the Law"

Robert Lynch of Metro Pictures, 1321 Vine street, Philadelphia, has purchased for the territory of Eastern Pennsylvania and Southern New Jersey, the rights to the Edwin Carewe independent special, "I Am the Law," which is being released through Affiliated Distributors. This transaction now disposes of nearly half of the United States rights, and yet a finished print of the picture has been in New York only about two weeks.

Several of the territory rights were purchased on the picture before the buyers had even seen a foot of the film. The territories already sold include the entire foreign rights to Warner Brothers, Gus Schlessinger, manager of the foreign department; Western Pennsylvania to Joe Skirball, of Associated First National Pictures, Pittsburgh; Minneapolis to J. F. Cubberly, of Associated First National Pictures; the entire Northwest, including Denver and Seattle, to M. A. Klausner, Mountain States Film Attractions; Cleveland to Louis Hyman, of All Star Features Company; District of Columbia, Maryland and Virginia to Louis Bache, of Associated First National Pictures, Washington, D. C., and Eastern Pennsylvania and Southern New Jersey to Robert Lynch of Metro Pictures, Philadelphia.

It will be seen that a majority of the territories have been disposed of to Associated First National Pictures exchanges, which certainly speaks volumes of the calibre of the production. C. C. Burr, president of Affiliated Distributors, modestly ascribes the success of the sales campaign thus far to the knockout qualities of "I Am the Law," but no little credit should go to himself for the efficient publicity and exploitation he has given the picture.

"Mother Eternal" Is Booked by First-Runs for "Mother's Week"

Close upon the phenominal run of "Mother Eternal" at the Adams Street Theatre, Chicago, which was excellently exploited by Frank Zambrino, comes word that the film has just been booked in two first-run houses during Mother's Week. A. J. Sherman, general manager of the Graphic Film Exchange, of Philadelphia, arranged for it to open at the Lyric Theatre in Philadelphia on Mother's Day, Sunday, May 14. This is the first time that any production has ever opened in Philadelphia on Sunday, which is considered an achievement in film circles. Haggerty, who exploited "Ten Nights in a Barroom" throughout the country, has been engaged to handle the publicity and exploitation for "Mother Eternal" at the Lyric.

In Frisco

Word was also received at the Graphic offices this week that E. H. Emmick and W. Edmunds, franchise holders for the Graphic Film Exchange in San Francisco, have also arranged a full week's showing for "Mother Eternal" at the Rialto Theatre in San Francisco.

Special tieups on Mother's Week will be inaugurated wherever "Mother Eternal" is played. The Weshner-Davidson Agency is cooperating with all the Graphic exchanges throughout the country, by creating some original exploitation ideas that have been going over very well in all of the territories.

"Wandering Boy" Appeals to All Kinds of People

That the drawing power of "Where Is My Wandering Boy," the Equity picture, which created a remarkable sales record on the independent market, is not limited to any one class of theatre, is indicated by the letters which are daily reaching the Equity home office from territory buyers and exhibitors. "Wandering Boy" has brought forth more unsolicited letters from exhibitors than any picture Equiry has ever released.

Especially noteworthy is a letter received from Charles F. Haring, president of the Haring and Blumenthal Enterprises of New York City. Mr. Haring writes: "It is unusual for me to write letters regarding the success of a picture, but the following is worthy of special mention: The picture opened on Sunday. Wednesday, the fourth day, we played to the largest matinee business ever done on any picture. Everyone who saw the picture was well pleased."

Green to Direct

Alfred E. Green, who recently completed "Our Leading Citizen," starring Thomas Meighan, has been chosen to direct Wallace Reid in the latter's new Paramount picture, "The Ghost Breaker," the production of which will be started at the Lasky studio next Monday. Lila Lee will be Mr. Reid's leading woman.

SCENE FROM "THE SPLENDID LIE," STARRING GRACE DAVISON. AN ARROW FILM CORPORATION PICTURE

In the Independent Field

Live News from Independent Exchanges Throughout Country

William K. Jenkins, division manager of the Enterprise Distributing Corporation, was in Kansas City last week, and after having visited Truly B. Siidman, manager of the local Enterprise office, left for California. There Mr. Jenkins will watch the prudoction of the coming Richard Talmadge pictures and the Franklyn Barnum series. Mr. Jenkins is enthusiastically optimistic and reports fine business in his territory.

L. K. Brin of Kwality Productions, Philadelphia, handling Warner Brothers productions, is in Denver for a couple of weeks in regard to opening an office there.

Mike Rosenberg of the Western Pictures Expioitation Co. is expected in Seattle next week from Los Angeles by his brother, Al Rosenberg, of De Luxe Exchange.

M. Neider and Lou Rosenberg are De Luxe salesmen out of Seattle, covering Montana and eastern Washington. They report a slight improvement in conditions in their territory. Within the next thirty days De Luxe will be ready to release a number of big features.

The First National Kinograms which are released through Educational are proving very popular throughout all key cities of the Northwest. Particular interest is shown in the Sketchogram news by Julian Oilendor:, consisting of cartoons of live news topics of the day, which forms the closing part of the Kinogram news.

"The Fighting Stranger" with Franklyn Farnum also fell down. The picture was booked last week at the Empire Theatre in New Orleans, hut, according to Manager Oppenheimer, in spite of the money he laid out in a big advertising and expioitation campaign, the picture failed to draw profitahle business.

"Taking Chances," with Richard Talmadge, continues to do hig business. The Luna Theatre in Brooklyn found this picture a better draw than the first one, "The Unknown." Dick Talmadge is evidently building up a big following throughout the country for the exhibitor demand on this picture is rapidly increasing.

"God's Country and the Law," the first James Oliver Curwood film Pine Tree Pictures Corporation made for Arrow distribution, just managed to bring in a little money for Manager Navary of the Liberty Theatre in Verona, Pa., that that exhibitor credited on the winning side of the ledger, although, he added, picture did not live up to his hox office expectations.

HARRY M. WARNER
President of Warner Brothers

"Bluze Blazes" with Lester Cuneo is pulling good, for three exhibitors this week sent in simiiar reports. They all commended the picture artisticaiiy and further stated that it drew winning business.

"The Birth of a Nation" is still a money-getter, for reports from five Iowa, Nebraska and North Dakota houses indicating that it is drawing hig notwithstanding the fact that it is playing return engagements in third rate towns.

"Adventures of Tarzan," the Elmo Lincoln serial, handled hy Weiss brothers, seems to be catching on in good fashion.

Houdini's "The Man from Beyond" did a splendid gross at its first week's run at the Times Square Theatre in New York, the house being sold out for virtually every show. The reviewers gave this special a wonderful send-off.

G. W. Rothrock of the Campbell Theatre, Macksville, Kan., reports that in his opinion "The Lost City" was the best serial he has ever handled, but added that he failed to do business with it.

Independent short subjects are seemingly growing in popularity among the best and shrewdest first run houses. C. B. C.'s "Screen Snapshots" are in such big demand that Joe Brandt and Jack Cohn have decided to make a series based on the lives of popular stage stars. The Joe Rock-Federated comedies, Hallrooms, Torchy comedies and "Felix" cartoons are all in big demand and pleasingly novel.

S. Barrett McCormick is spending a record amount on properly advertising Equity's "Where Is My Wandering Boy Tonight," in advance of the showing of that special at the Allen Theatre in Cleveland on Easter Sunday. Mac expects to make a clean-up with this picture, having negotiated some nifty tie-ups.

The Moon Theatre, in Omaha, Neb., one of the finest first run houses in the country, did the best week's business it has experienced in many a day with C. C. Burr's initial Johnny Hines feature, "Burn 'Em Up Barnes." The Moon also recently played "The Birth of a Nation" and broke all records with the feature, which made its fifth visit to the downtown sections of that city.

Theatre business in general took a slump during the current week, judging from the estimates received by The Moving Picture World, on Thursday of this week. New England, Pennsylvania, the entire South and the Coast seemed to be the hardest hit. In many instances even some of the established hox office hits took decided flops.

The manager of the Luna Theatre, Brooklyn, after showing the first Richard Talmadge feature, "The Unknown," reported that all his patrons were asking for more.

"The Jack Rider," a Western with Big Boy Williams starred, is going strong. The radio carnival, which is a feature of the picture, seems to he the hig het in the Western theatres.

"Intrigue," with Pola Negri, seems to he experiencing a somewhat unsteady career. Reports on this one are very poor this week, three distinct flops being noted.

"Arrow's Jack Hoxie feature, "Cupid's Brand," scored big at the Hippodrome in Los Angeles.

Negotiations are under way for a Broadway showing of "The Curse of Drink," which Harry Hoyt wrote and directed.

Lester Cuneo starts work this week on his next independent picture, the story for which has been written by Henry McCarty and Leo Meehan.

Denial was made here this week that any arrangement had been made with a national distribution company for the distribution of the latest Jackie Coogan feature, "Trouble," which received its premier showing here last week. A print of this is now on its way. The picture is slated for release late this month. However, no arrangements have heen made for its distribution.

And Nobody Walked Out on It

D. D. Dickerson, the general manager of the Progress Film Company, which is marketing the Arrow releases in the state of Michigan, arranged a showing of James Oliver Curwood's "Girl from Porcupine," for the inmates of the Michigan State prison. That the picture went over big is evidenced in the following letter which was received by Mr. Dickerson from the Rev. William F. Hopp, the chaplain of the prison:

Mr. D. Dickerson,
Progress Film Company,
304 Film Building,
Detroit, Michigan.
Dear Mr. Dickerson:

The 1700 men who witnessed the showing of the picture, "The Girl from Porcupine," at the Michigan State Prison, wish to thank the Progress Film Company for the privilege of seeing this splendid production.

The inmates here are good judges of pictures, and I am glad to report that James Oliver Curwood's "Girl from Porcupine" made a very decided hit. The scenery is superb and no detail has been overlooked.

I hope that some time in the near future the men may have the opportunity to see another Curwood story on the screen.

Men like you, Mr. Dickerson, are doing more to help Warden Hulbert in his great work of rebuilding men than you can realize and he wishes me to express to you his sincerest appreciation.

Very sincerely yours,
(Signed) WILLIAM F. HOPP.

Second National Enlarges Scope of Operations

Second National Pictures Corporation, launched to distribute the best product of independent producers by systematic methods designed to do away with unnecessary and ruinous overhead, is preparing to enlarge its scope of operations.

Originally twelve feature photoplays were acquired for release in the current season, at the rate of one each month. Five of these already have been offered to exhibitors, and three of them have been booked extensively throughout the country.

Negotiations now are under way for the addition of four special productions to the list, and it is expected that arrangements will be made for the release of these to first run houses in key cities within sixty days.

A. Conan Doyle Praises New Film

Sir Arthur Conan Doyle, the eminent English author and exponent of psychic phenomena, was a guest of honor at a private screening given by Edward L. Klein for the trade press on Friday, May 5.

The new production, "The Closed Door," which Klein is handling for the producer, Livingston Phelps, was produced in France and also on the beautiful Mt. St. Moritz in the Swiss Alps.

After returning to his hotel, Sir Arthur sent the following note to Mr. Klein: "I have seen 'The Closed Door' and was very much struck by its originality and power. It is deeply moving."

Plans for distribution will be announced shortly by the offices of Edward L. Klein, 152 West Forty-second street, New York City.

Selig-Kalem Engage Renavent

Georges Renavent, who recently appeared on the speaking stage in the production of "The Pideon," staged at the Frazee Theatre, has been engaged by Selig-Kalem Features, Inc., a new motion picture concern, to star in a series of twelve two-reel photoplays. Work on the series are now under way, under the supervision of Arthur Maude, and the arrangements have just been concluded whereby Pathe will release the Selig-Kalem output at the rate of one two-reel subject a month.

This new producing concern, of which M. Selig and Frank Kalem are the chief executives, have surrounded Mr. Renavent with a cast of seasoned screen players headed by Doris Coram.

Ben Amsterdam Buys Polo Serial

The sale of "Cap'n Kidd," Eddie Polo's first independently-produced serial, is reported for Eastern Pennsylvania and Southern New Jersey to Ben Amsterdam of Masterpiece Film Attraction. Inquiries from every section of the country, including foreign territories, have been received by Joe Brandt during the past two weeks.

In the Independent Field

Warner Bros. Acquire Four More Big Stories Which Are to Be Filmed in the Fall

For the coming season the Warner Brothers have planned to produce what is declared to be the biggest array of popular stories ever procured by a State-right organization. In addition to the three Harry Rapf productions being made at the Warner West Coast studios, Harry M. Warner has purchased the rights to four other stories—two novels and two stage plays.

The following will be known as Warner Brothers' productions: "The Beautiful and Damned," the remarkably successful novel written by F. Scott Fitzgerald.

"Main Street," the novel and stage play written by Sinclair Lewis.

"Broadway After Dark," a melodrama of the Great White Way.

"Little Church Around the Corner," adapted from the stage play of the same name.

The Harry Rapf productions, the first of which is now being produced, include: "Rags to Riches," featuring Wesley Barry. "Little Heroes of the Street," featuring Wesley Barry. "Brass," Charles G. Norris' novel of marriage and divorce.

Commonwealth Obtains New York Rights to Polo's "Cap'n Kidd"

Three important sales were made this week on "Cap'n Kidd," the first independent serial in which Eddi Polo is starring, and contracts have been signed with the Star Serial Producing Corporation, which controls world rights, whereby distributing rights have been taken over for ten additional states on this serial.

Sam Zierler has affixed his signature to a contract whereby the Commonwealth Film Corporation, of New York, of which he is president, takes over the serial for the territory including New York State and Northern New Jersey. Mr. Zierler is preparing a campaign, he says, that will be the biggest thing of its kind ever to accompany the release of a serial in New York or its vicinity.

Another big sale was that made to Harry Charnas for the Standard Film Service, of Cleveland, whereby "Cap'n Kidd" will be seen in the Michigan, Ohio, Western Pennsylvania and West Virginia territory. The Federated Film Exchange, of Baltimore, through Pete Oletsky, also signed for the Delaware, Maryland, District of Columbia and Virginia territory.

Aywon Reports Westerns Sold

Nathan Hirsh, president of the Aywon Film Corporation, 729 Seventh avenue, New York City, announces the following sales on his three Snowy Baker and six Big Boy Williams series of western pictures during April:

Big Feature Rights Corporation of Kentucky, for Kentucky and Tennessee; Royal Pictures, Inc., of Washington, D. C., for Delaware, Md., District of Columbia and Virginia; Minter United Amusements Company of Detroit, for Michigan.

Mr. Hirsh also announces the sale of the following features to the Minter United Amusements, Inc., of Detroit: "Blind Love," "Master of Beasts," "Man of Courage," "When Quackel Did Hide," "Woman of Mystery," "Evolution of Man," "Fidelity," "Woman Above Reproach" and "Oh Mabel, Behave."

JOE DEPEW
A clever player in Arrow's "Broken Silence"

FADING IN AND OUT
With Joe Lee

CONSIDERABLE has been said and written concerning the profits on pictures, but here is a little inside information on one production which did not do so bad. I refer to D. W. Griffith's "The Birth of a Nation." Production on this feature was started on $10,000 furnished by Harry E. Atkin, then president of Mutual Film Corporation. Before much progress was made it was ascertained that an extra $20,000 would be necessary. Director Griffith said he could go no farther without more money. W. H. Clune of Los Angeles came along and was induced to part with $10,000 and then later $5,000.

But more money was needed later. A man named Wynpenny, then proprietor of the Globe Dairy Lunch rooms in Los Angeles, was persuaded to dump $3,000 into the pot, while another chap, Hampton, who had the Ford agency in Pasadena, Cal., came through with $5,000. A Mrs. Grainger invested $5,000. (Later Mrs. Grainger on advice of counsel sold out her interest in the enterprise at a profit of 400 per cent.) A number of Griffith employes having utmost confidence in the director came through and personally invested in the production.

The completed picture cost around $110,000, which in those days was a considerable amount of money to be dumped into a picture enterprise. The scenario rights were purchased from Thomas Dixon, on whose story of "The Clansman" the production was based. The purchase was made on a royalty basis. With the picture completed, the Liberty Theatre in New York was leased at a rental of $1,250 a week. "The Birth of a Nation" remained at that house for six months on that basis and then Mr. Griffith voluntarily raised the rental to $2,500 a week. The picture ran at the Liberty Theatre forty-four consecutive weeks, playing to a gross business of $450,000. To date "The Birth of a Nation" has grossed over three million dollars and the stock held by the original investors has paid them over 800 per cent.—and these investors are still drawing dividends. For this wonderful financial showing, no little amount of credit should go to J. J. McCarthy, for he was the general manager of the enterprise.

Who was the fellow who remarked that "they never come back?" "The Birth of a Nation" came back to Broadway recently, playing the Capitol Theatre to close to $50,000 in one week, and incidentally has the distinction of being one of the few productions to be held over for a second week at that spacious house. Five touring companies were out this season, all playing to wonderful business. "The Birth of a Nation" revolutionized the picture business over night, for after its successful "comeback" at the Capitol the revival season took hold of the exhibition business. Revivals of "Quo Vadis," "Cabiria" and the rest of the mob of money-makers of by-gone days followed in rapid succession.

Do you remember when the following were "special long length features": "The Life of the American Fireman," "The Moonshiner," "Jack and the Bean Stalk," "The Seven Ages," "The Miller's Daughter"? Each of these pictures was just a few hundred feet short of being a thousand feet long. Yet they were "long length features." Remember?

Did you know that D. W. Griffith made his first appearance in motion pictures in "The Eagle's Nest"? He was the leading man in that production.

ANXIOUS EXHIBITORS—Yes, you are right. There is a "shortage of good features." There is also a shortage of "good money."

Where is the fellow who said, "The business is still in its infancy"? Last week on Broadway, Dr. Reisenfeld ran a 25-year-old picture at the Rialto Theatre, entitled, "The Inauguration of President McKinley," taken in 1897. Figure out how long we have been in the infancy class.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Sherlock Holmes"

Remarkably Fine Picture With John Barrymore As the Famous Detective Character.

Reviewed by Fritz Tidden.

"Sherlock Holmes" is one of the outstanding pictures of the year. Coming during a season that is marked by superlative productions of all kinds and nationalities, that statement has more than ordinary force. Its value may be summed up in one phrase. It has everything.

Exhibitors everywhere will be able to cash in on it. "Sherlock Holmes" is a great drawing card. Having pulled the people in it will more than please all of them, to the extent that they will go out and advertise it by word of mouth for the theatre playing it, which every manager knows is an aid to be fervently desired. In addition, just to increase the drawing possibilities, it is suggested that John Barrymore, who controls a large public of his own, is the star and delineator of the famous detective.

Sherlock Holmes in the flesh! Think of that. As Barrymore plays the character and looks the part it is one of the most vivid interpretations of a man out of literature it has been the pleasure of the writer to encounter. He seems to be a composite of what we imagine is everyone's preconceived idea of the great detective, based upon Conan Doyle's many descriptions. And it is not only in physical appearance that Barrymore is Holmes in the flesh, but his performance is so vivid and of such a high degree of artistic merit that it will remain long in the memory. Those who still read with a tingle of the entrancing exploits of Sherlock Holmes will not be able to have any other picture of the character in their minds save that of Barrymore in the part. Sherlock Holmes in the flesh! But without the famous needle, however.

Barrymore is given excellent support from a cast that includes many well-known names. Gustave von Seyffertitz is convincing as Moriarty. Anders Randolph is excellent as Larrabee and Roland Young, making his screen debut, is a realistic Watson. The others contribute their share to the success of the acting division.

The screen production follows in the main the play made famous by William Gillette years ago, which was based upon one of Conan Doyle's stories. Its impelling theme, the conflict between Sherlock Holmes and Moriarty, the plot moves swiftly and with a smoothness that intensifies the dramatic progression, due to an expert scenario by Marion Fairfax and Earle Brown, and fine direction throughout by Albert Parker. It's a well told tale. And it gets your attention in the grip of a vise and keeps it there for the eight reels.

The Cast

Sherlock Holmes.....John Barrymore
Alice Faulkner.....Carol Dempster
(By courtesy of D. W. Griffith)
Madge Larrabee.....Hedda Hopper
Rose Faulkner.....Peggy Bayfield
Terese ..... Margaret Kemp
Dr. Watson.....Roland Young
Professor Moriarity..Gustave von Seyffertitz
James Larrabee.....Anders Randolf
Forman Wells.....William H. Powell
Alf Bassick.....Robert Schable
Sid Jones.....Percy Knight
Prince Alexis.....Reginald Denny
Count Von Stalburg.....David Torrence
Otto ..... Robert Fischer
Dr. Leighton.....Lumsden Hare
Craigin ..... Louis Wolheim
Billy ..... Jerry Devine
Inspector Gregson.....John Willard

IN THIS ISSUE

"Shackles of Gold" (Fox)
"Mr. Barnes of New York" (Goldwyn)
"Watching Eyes" (Arrow)
"The Deuce of Spades" (First National)
"Beyond the Rocks" (Paramount)
"His Wife's Husband" (American Releasing)
"The Faithless Sex" (Signet)
"The Beauty Shop" (Cosmopolitan)
"Girl in the Taxi" (First National)
"Don't Blame Your Children" (Gunning)
"Step On It" (Universal)
"Sherlock Holmes" (F. J. Godsol)
"Silent Shelby" (Aywon)

Adapted from William Gillette's Play of the Same Name, Which Was Based Upon a Story by Sir Arthur Conan Doyle.
Scenario by Marion Fairfax and Earle Brown.
Directed by Albert Parker.
Length, 8,000 Feet.

The Story

The story is briefly that of the first meeting of Holmes as a student in Cambridge with Moriarity, the master mind in the crime world of London; of how Holmes determines to devote his life to removing this menace to society; of their later encounters, and the detective's final success. The framework of the plot is furnished by the attempts of Moriarity to blackmail a certain prince through letters the prince had written to a former girl sweetheart who had killed herself when he deserted her to marry another, and incidentally by the affection of Holmes for the sister of the unfortunate girl, who is also the holder of the letters, and with whom he starts on a honeymoon at the climax of the picture.

Exploitation Angles: Figure on getting the difference between what will come in and what you can bring in on this. You can get better than average business by merely announcing it, but by driving it in you can double your average if you have the capacity. Work every angle, paper, newspaper, lobby and window displays and perambulators. Work hard and persistently and it will not only make large money for you, but it will bring people back to other titles whose interest has been revived through this offering.

"Excuse Me, Sheriff"

Fox presents in this comedy a Sunshine burlesque on the red-blooded Western feature, starring no one in particular but featuring a capable cast of fun-makers. Almost everything connected with ranch life has been turned to comedy purposes and this, effectively. The chief amusement lies in the activities of two fugitives who, under cover of a cow-hide, join the rest of the cattle in an attempt to avoid detection. The comedy, most of which is of the less gentle type, is unusually good.—M. K.

"Step On It"

Hoot Gibson Assisted by Charming Barbara Bedford in Universal Western.

Reviewed by Mary Kelly.

Superior to many Westerns which, like this, have more than average action, "Step On It" is convincing as well as entertaining and succeeds in making time pass quickly—which should indicate that it fails to bore at any moment. An advantageous opening starts the picture with a laugh. A well-patronized flivver behaves strangely on its way to a wedding, the comedy in connection with this being punctuated with some striking lighting effects.

The suspense as to whether the girl is one of the cattle-rustlers is well-sustained and Hoot Gibson's work as the anxious lover commands admiration. Barbara Bedford plays the girl and more than sustains the promise of some of her former performances. She has certain poise and a pretty seriousness at dramatic moments that is charming.

The burning of the barn is a realistic scene, managed with a semi-dark effect in the surrounding locale that makes the situation the more tense. Hoot Gibson gives a vivid performance here. All of the thrills are handled with more than ordinary skill and lead up to a denouement as welcome as it is sudden—the explanation of the girl's mission.

The Cast

Vic. Collins.....Hoot Gibson
Mrs. Collins.....Edith Yorke
Pidge Walters.....Frank Lanning
Lorraine Lighton.....Barbara Bedford
Noisy Johnson.....Vic. Potel
Letty Mather.....Gloria Davenport
Lafe Brownell.....Joe Girard
Bowman.....L. C. Shumway

Adapted from the Story, "The Land of the Lost," by Courtney Ryley Cooper.
Scenario by Arthur Statter.
Directed by Jack Conway.
Length, 4,225 Feet.

The Story

Vic. Collins was a typical rancher and hated hoss thieves as bad as any. However, he fell in love with Miss Hamilton, of Kansas City, "as a newcomer introduced herself in the Western community, and stayed in love with her in spite of pretty strong conviction that she was the head of a 'rustlin' gang," stealing hundreds of cattle. He just naturally couldn't believe the evidence of his eyes, even when she hit him over the head with a gun butt when he was battling with a man he knew to be a cattle stealer. He depended a lot on Lafe Brownell, horse thief catcher from Texas, to round up the gang, and Brownell told him Miss Hamilton was implicated, seeing her riding with the gang several times and then facing her seeing her smile as he was marked "next to be shot" by the gang, were some of the ways in which his father was tested. But a faithful man has his day and every woman has her weak spot!

Program and Exploitation Catchlines:

The Story of An Honest Ranchman and a Girl who Laughed When He Tried to Make Love to Her—But That Didn't Stop Him—and When He Found Her at the Head of the Cattle-Thieves, Even That Didn't Stop Him!

Exploitation Angles: To your stress on Gibson add the name of the author, who has a good following on the screen and in the magazines. Sell it to lovers of action and appeal to the automobilists with the title.

Newest Reviews and Comments

"His Wife's Husband"

Betty Blythe Stars in Second Pyramid Picture, Which Is Distributed by American Releasing

Reviewed by Fritz Tidden.

"His Wife's Husband" should prove successful in the average house. It has suspense, there is an element of mystery and the theme, while somewhat familiar, is one that has always proved popular. The story has been well handled in all departments of production. The result is that the spectators' interest is obtained early and held throughout. Even taking into consideration that it is what might be called a thrice told tale.

The plot is rather intricate, but in transferring it to the screen all who were concerned in the endeavor of making the progress smooth accomplished their purpose, in every step, from the scenario to the editing. It never becomes involved. The production is appropriately mounted and Kenneth Webb's direction is adequate.

Betty Blythe, the star, does some of the best work of her career, and she, of course, displays her constant attractiveness. She is frequently called upon for emotional acting and she never allows herself to overdo. The three players most prominent in her support are convincing.

The story has been adapted from Anna Katherine Green's novel, "The Mayor's Wife." It might be called a dressed-up melodrama. The picture should find favor with your audience.

The Cast

Olympia Brewster.....Betty Blythe
George Packard.....Huntley Gordon
John Brainerd.....Arthur Carewe
Dominick Duffy.....George Fawcett

Based Upon "The Mayor's Wife," by Anna Katherine Green.
Scenario by Dorothy Farnum.
Directed by Kenneth Webb.
Length, 5,500 Feet.

The Story

Olympia Brewster, a college bred girl of rare physical beauty, marries a man she does not love in order to escape drudgery in a small mediocre hotel, and leaves him immediately after the ceremony when his actions convince her that he did not love but merely desired her, and she receives money from an uncle who asks her to take her place in his household. She leaves a note stating she had gone to drown herself. As she departs from the house she sees a woman fire at her husband, and believes he has been killed. Later she reads his death notice.

Not long after Olympia's uncle passes away, leaving her his fortune. She marries Henry Packard, a prosperous attorney, who later becomes mayor, then candidate for nomination for governor. He hires a secretary whom he takes to his home during a political crisis. The secretary gives the name of Steele, though he bears a startling resemblance to John Brainerd, the man Olympia had married. Olympia is alarmed, but a test with a cipher code Brainerd had taught her brings no response. Steele teaches the mayor a cipher code to make himself known to Olympia. The mayor surprises Olympia pleading for mercy by means of the code which he did not know she knew. He asks for explanations and Steele tells him he will either have to withdraw from the race for governor or acknowledge Steele his wife's husband. Olympia has had a guest, meanwhile, and through her manages to circumvent the plans of the traitorous secretary who, it is proven, was married to a servant in the house before his marriage to Olympia.

Exploitation Angles: Split your appeal between lovers of the detective drama and admirers of Anna Katherine Green's intelligent detective tales. This is not quite the same thing, for there are many in the former class who will not respond to the author-appeal.

"The Deuce of Spades"

Charles Ray in Popular Story by Charles Van Loan. Picturized by First National

Reviewed by Mary Kelly.

The typical Charles Ray punch is late in coming, but when it does come in "The Deuce of Spades," it's good enough to leave you with the impression that you've seen a good picture. The first three reels, however, should be curtailed. There is too much stress upon characterization, too much of the hick and his peculiarities, too much description and not enough action. The small town types are not without humor, but by now they have become so familiar that only a quick touch now and then is necessary to plant the desired impression.

When Charles Ray stops over in the railroad junction and the gamblers begin to frame him on the old deuce of spades trick, the interest is immediately sharpened and from that point it does not lag. When the poor honest beanery boy is fleeced, the scene is as touching as Charles Ray with his big capacity for portraying suffering, can make it. And when he comes back with making the smart boys literally eat sandwiches made of the deuce of spades, the effect is a tremendous success.

The Cast

Amos ..... Charles Ray
Sally ..... Marjorie Maurice
Elkhorn Jenkins.....Lincoln Plumer
Edwin Dobbs.....Philip Dunham
Fat Ed.....Andrew Arbuckle
Bouncer ..... Dick Southerland
Hawk-nose ..... Jack Richardson
Restaurant Owner.....J. P. Lockney
Peddler ..... Gus Leonard
The Sponge.....Bert Offord
Driver Bill.....William Courtwright

Adapted from the Short Story, "The Weight of the Last Straw."
Scenario by Richard Andres.
Directed by Charles Ray.
Length, 4,505 Feet.

The Story

The star blossoms forth this time as a young, unsophisticated Bostonian who comes to the Montana mining community of Little Butte for business and future. His immaturity makes him a fit subject for all the con games ever invented. He buys a restaurant under rather unusual conditions, the establishment being about ready to give its expiring gasp when the youngster takes it over and makes something of a go of it by installing a few precepts of cleanliness and business management.

The final straw is packed on his back when he becomes the victim of the oldest card sharper's trick ever invented, the one that Noah is said to have made a clean up with. The hoax wears down the final bit of his passive reserve and he shoots things up, not only winning everybody's self respect, but also regaining his lost wealth, while of the girl of his choice looks on approvingly.

Program and Exploitation Catchlines:

He Was Head of a Beanery Establishment and He Didn't Know Much About Cards —They Played the Deuce of Spades Trick on Him and the Whole Village Laughed —His Comeback Was Unique But Effective!

Exploitation Angles: Play on Ray for all you can make him give up. Then go after the few others with the story angle of the tenderfoot who staged a comeback. Hook the lunch wagons and one-arms to the deuce of spades sandwiches for a novelty. If you want a lobby novelty, get someone to "expose" the trick, and play it up big.

"Starland Review"

R-C Pictures is releasing a series of one-reel subjects under the above title that will be distributed at the rate of one per week. They are devoted to intimate views of actors, mostly on the speaking stage, in their home life or flashes of scenes from their plays or vaudeville acts.

Basing predictions upon the first of the series it is safe to say that exhibitors have at their disposal a weekly short subject feature of unusual merit and interesting content. The initial release is cleverly devised and introduces people of the stage that are of vital interest.

A brief catalogue of the performers who are "among those present" includes Bessie McCoy Davis, Otis Skinner, Richard Bennett and his wife, Adrienne Morrison, Lillian Owen, the famous puppeteer, Doris Kenyon and Hasouta, the Oriental dancer from Ed Wynn's "The Perfect Fool."—F. T.

"The Faithless Sex"

Production of Signet Films So Grotesque It Borders on the Burlesque

Reviewed by J. M. Shellman.

It is an injustice to the actors appearing in this picture and the director to show it to the public at such a late date when comparison is made with the first-class production of today. Platitudes, harsh and inelegant sub-titles, tawdry sentiment, bad acting, amateurish directing, unnatural situation, a climax that is weak, pathetic attempts at humor, anti-cigarette and booze propaganda, old style melodramatic moralizing against the evils of a large city and a total lack of artistic and subtle effects are the principal offenses against cinematographic art in "The Faithless Sex," which appears to have been produced a number of years ago, with Frances Nelson in the leading feminine role and a supporting cast including: Gladden James, Leonore Harris, Robert W. Frazer and Frank Beamish.

The continuity is jerky, the story may have read all right, but it is a maudlin attempt on the screen to present a theme against crookedness and for right living that is so badly handled that it nearly becomes a burlesque. The photography is the usual old style variety with no special lighting effects, dark backgrounds and open air scenes that are ordinary.

And yet it is a picture that may carry an appeal to a certain class of people who may not draw distinctions and who like the vividness of old style melodrama, despite the bad way in which it is handled. There is plenty of action in the play but many of the situations are unnatural and impossible.

The Cast

Violet ..... Frances Nelson
Aunt Kitty.....Leonore Harris
Monte Pym.....Gladden James
Latimer .....Robert W. Frazer
The Black Duke.....Frank Beamish

Story and Scenario by Herbert Hall Winslow.
Directed by Henry J. Napier.
Length, 5 Reels.

The Story

James Lenox, known as the "Black Duke" on Broadway, calls upon Kitty Langdon to help him to fleece the wealthy young Latimer who comes to play cards in the Black Duke's den. Latimer loses interest in the place because of losing so much and Lenox thinks up a scheme to keep him. They send for Kitty's niece, Violet, who wants to come to New York. She innocently exposes her aunt's dishonesty after she becomes acquainted with Latimer, who has grown to trust her. Lenox locks her in her room for punishment. She escapes and Latimer finds a place for her to stay. They are both inveigled in a crime, of which both are innocent, and succeed in proving this and tracing the real criminal, a pal of Kitty's.

Program and Exploitation Catchlines:

Violet, Left a Penniless Orphan, Goes to the City to Live With Her Aunt Only to Find Herself in the Den of a Gang of Crooks. How Does She Escape? See "The Faithless Sex."

Exploitation Angles: Better slide on this with the "big city" appeal. That will get in the class who will be most likely to be pleased.

Newest Reviews and Comments

"Beyond the Rocks"

A Love Story with an Assured Box-Office Appeal by Paramount, Starring Gloria Swanson and Rodolph Valentino

Reviewed by Mary Kelly.

The names of Gloria Swanson and Rodolph Valentino should be enough to steer any picture to financial safety, and "Beyond the Rocks" has something even more substantial to offer. It is first, last and always, entertainment. It teaches no moral, yet it has a moral standard, in fact it is this moral standard which gives the picture character, subconsciously.

Dedicated to youth and to love, it is an expression of an unquestioned faith in romance. In almost every scene and sub-title, the author, Elinor Glyn, has conveyed the idea that romance can never die, that it has been and always will be the supreme influence in the life of every normal young person. This may sound like propaganda but it is not presented as such. It is a pure love story with a certain tang of hopelessness that increases the appeal.

Pictorially, the scenes show detailed labor and very good taste. The English cottages at the opening; the rescue on the Alps; the pageant and the delightful costumes that go with it; and finally the climax on the desert characterize the picture as one that has style.

The directing by Sam Wood invests every scene with grace. Gloria Swanson, with a magnificent array of clothes, is always a delightful figure, and Rodolph Valentino not only acts, but is the Prince Charming, for which his feminine admirers have shown such a preference.

The Cast

Theodora Fitzgerald.....Gloria Swanson
Lord Bracondale.....Rodolph Valentino
Lady Bracondale.....Edythe Chapman
Capt. Fitzgerald.....Alec B. Francis
Josiah Brown.....Robert Bolder
Morella Winmarleigh.....Gertrude Astor
Mrs. McBride.....Mabel Van Buren
Lady Ada Fitzgerald.....Helen Dunbar
Sir Patrick Fitzgerald..Raymond Blathwayt
Lord Wensleydon.....F. R. Butler
Lady Anningford.....June Elvidge

Adapted from the Novel, "Beyond the Rocks," by Elinor Glyn.
Scenario by Jack Cunningham.
Direction by Sam Wood.
Length, 6,740 Feet.

The Story

Theodora Fitzgerald, an English girl, marries Josiah Brown, an elderly millionaire, to please her sisters. While on her honeymoon in the Alps she is rescued for the second time in her life by Lord Bracondale, a handsome young member of London society. They fall in love, but resolve not to see each other. They take part in a pageant and drive away in the coach, pretending that the horses have run away. Theodora, however, is strong enough to resist the temptation to go away with Lord Bracondale, and returns to her husband. He learns that she is in love with Bracondale, and goes on an expedition to Africa. She follows with her father and Bracondale, but Josiah allows himself to be killed by a band of savages and dies in his wife's arms.

Program and Exploitation Catchlines:

Elinor Glyn's Story of the Supremacy of the Love That is Youth's—What More Fitting Exponents of This Could There Be Than Gloria Swanson and Rodolph Valentino.

Exploitation Angles: Between the two stars and the author, you have need only to give the three names prominence. But just because it will be so easy to sell, sell it to the limit with paper and newspaper work as well as lobby display.

"Mr. Barnes of New York"

Entertaining Feature, Starring Tom Moore. Goldwyn Picture

Reviewed by Marguerite Kemp.

While Tom Moore is cast as the star of this picture, he has difficulty in retaining the center of the stage for the theme rather runs away with the honors and Moore is quite outside the plot itself until the final reel.

The time is placed in the 80's and the basque dresses with the sweeping skirts and the odd suits of the men in the cast will doubtless be familiar to many who see the picture. They are a pleasing relief from the present styles and yet do not carry the dressed-up air that goes with the styles of earlier periods. So far as we could see, the plot could have been carried out in the present time, but since the director saw fit to time it so, we can only be grateful for his consistency in costuming.

The plot hinges on a duel fought in Corsica and the entire action takes place in Europe. The idea might have been workd out with a little more suspense, but having two murders and a wild horseback ride, in which fences are hurdled, it succeeds in giving more thrills than the average costume play and has a pleasing little surprise at the end. The duel scene was cut out, where the picture was reviewed, only the preparations and the resultant death of one of the combatants being shown, thus displaying the heavy hand of the censor.

Moore plays the role of a genial globe trotter, who shows up unexpectedly wherever the plot needs him. With his side-burns and his odd clothes, he looks like a leaf from the family album. Naomi Childers has a dignified poise, and faints easily, which goes nicely with her quaint costumes. Anna Lehr is all that could be desired in her role of the Corsican girl, the most dramatic part in the play. The other characters are well chosen.

The Cast

Mr. Barnes, of New York.....Tom Moore
Marina Paoli.....Anna Lehr
Enid Anstruther.....Naomi Childers
Gerard Anstruther.....Lewis Willoughby
Antonio ..... Ramon Samaniego
Tomasso ..... Otto Hoffman
Danella ..... Sidney Ainsworth

Adapted from the Drama by Archibald Clavering Gunter.

Scenario by Gerald Duffy.

Directed by Victor Schertzinger.

Length, 4,804 Feet.

The Story

In a duel with an English naval officer, a noble Corsican youth is killed, and his sister, Marina, swears vengeance on his murderer. Mr. Barnes, of New York, a witness of the duel, sees the name Gerard Anstruther on the pistols used in the combat. Two years later, he meets an English girl before a picture of the Vengeance Scene painted by Marina. Mr. Barnes follows her to Nice, where he finds Anstruther is her brother, and also that Anstruther wishes to marry Marina, who has nursed him in Egypt. Marina is allowed to marry him in Corsica and is then told by her guardian he is the man whom she has been seeking as her brother's murderer. Mr. Barnes rides furiously across the country to save Anstruther, and the knife of Tomasso is plunged into the guardian instead. Then Anstruther convinces his bride he had loaned his pistols for the duel, and his sister becomes "Mrs. Barnes, of New York."

Exploitation Angles: Appeal to the old timers to tell the youngsters what a whale of a stage play the book made, and sell from this angle, plus the action.

"Shackles of Gold"

Well-Known Play of "Samson," by Henri Bernstein, Elaborately Picturized by Fox, Starring William Farnum

Reviewed by Mary Kelly.

Somewhat restricted in its scope, "Shackles of Gold" deserves praise for its style rather than the material. It is an ambitious treatment of a conventional story. The difficulty of attaching any great degree of interest to an undistinguished set of persons who go through experiences that have been frequently screened has been a handicap to the scenarist and director.

A less compelling actor than William Farnum would have been somewhat eclipsed by this material. He, however, gives a performance, sufficient and dominating as usual, and really gives body to the drama as a whole, just by the strength of his interest in his own part. The role of a man who works up from dock worker to millionaire broker has neither novelty nor thrill in itself, so any credit for making the part interesting is due to the vision of the actor.

The lack of originality is most evident at moments when important crises are pictured. The scene of the father announcing his financial ruin, for instance, and the extravagant wife's reaction to it; then the hectic where-have-you-been scene between husband and wife after her unexplained venture; later, the ensemble in the stock market. These are suggestive of, if not almost identical to what has often been done before in pictures.

The leading feminine role is played by Mytra Bonillas, whose statuesque perfection leaves an impression of coldness at times. Her beautiful wardrobe is a point of decided appeal. As much can be said of the elaborate sets.

The Cast

John Gibbs, a self-made man.....William Farnum
Charles Van Dusen.....Al Loring
Mrs. Van Dusen.....Marie Shotwell
Marie, their daughter.....Myrta Bonillas
Harry, their son.....Wallace Ray
Donald Valentine.....Elliott Griffin
Elsie Chandler.....Ellen Cassity
William Hoyt.....Henry Carvill

Adapted from Henri Bernstein's Play, "Samson."

Scenario by Paul H. Sloane.

Direction by Herbert Brenon.

Length, 5,957 Feet.

The Story

John Gibbs begins as a dock laborer, rises to great wealth by shrewd speculation in oil, and marries a girl who consents to become his wife merely because her parents need Farnum's wealth to maintain their social position. She scorns Farnum and his love. He bears his position patiently until he learns she has gone to a cabaret with another man.

Then comes the deadly wrath and the big thrills. Farnum breaks the market to ruin the man who had tempted his wife. He breaks the man and—himself. But through the strange workings of the human mind he wins the very thing he thought impossible—the love of his wife.

Program and Exploitation Catchlines:

William Farnum in a Big Role, Taken from a Famous Play—the Rise from Labor Hand to Millionaire—the Tragedy of a Loveless Marriage—a Spectacular Feat in the Stock Market—These Are Some of the Great Sources of Interest.

Exploitation Angles: Hook the stage play to the film title and sell as a combination, for Samson will appeal to many who will not care for the appeal of the release title. Work both sides to get them all.

Newest Reviews and Comments

"The Beauty Shop"

Raymond Hitchcock Heads a Cast of Prominent Stage Folk in Cosmopolitan Paramount Pictures.

Reviewed by Fritz Tidden.

Chief interest in "The Beauty Shop" lies in the cast, which is an all-star aggregation of players well-known on the musical comedy stage with but two exceptions. Headed by Raymond Hitchcock, the inimitable comedian who is a favorite from coast to coast, the company includes such familiar names as Billy B. Van, James J. Corbett, the Fairbanks twins, Madeline and Marion, Diana Allen and Laurance Wheat. The two well-known screen players are Louise Fazenda and Montagu Love. To the writer it seems especially appropriate to cast the picture with people from musical comedy, for it is from that class of entertainment "The Beauty Shop" comes to the screen, being an adaptation of Rennold Wolf's and Channing Pollock's tune show of the same name that met with success some seasons ago.

Designed as entertainment of the lightest kind, "The Beauty Shop" fulfils its purpose of amusement. Most of the comedy, however, is derived from the countless sub-titles, which in the greater majority are funny, with the balance being either silly or wheezes of the memory testing class. Raymond Hitchcock has always been funniest when he can use his peculiar voice or his method of pointing a joke, but he contributes as much humor as possible under silent restriction with a performance embracing all of his familiar comedy mannerisms. Louise Fazenda does the best acting in the picture, getting constant laughter whenever she is on the screen, playing the homely girl whose suffering from the pangs of love completely unseats her mind from its already unbalanced position. The rest of the company are adequate.

It must be appreciated that Doty Hobart, the scenarist, had a most difficult job in converting the musical comedy story into a moving picture script. The form of entertainment of the original is noted for its slimness of plots, but Hobart has done as much as possible to inject enough interest to keep the picture alive. The director, Edward Dillion, has done his part well, and the settings are attractive and appropriate.

"The Beauty Shop" will make your audience laugh, and it is unique in its array of talent.

The Cast

Dr. Arbutus Budd, a beauty doctor.....
..... Raymond Hitchcock
Sobini, an undertaker.....Billy B. Van
Panatella, an Inn-keeper....James J. Corbett
Cremo Panatella, his daughter.....
..... Louise Fazenda
Coca....{twin danc-} ...Madeline Fairbanks
Cola....{ing girls } ....Marion Fairbanks
Anna Budd, the doctor's ward....Diana Allen
Maldonade, a bad man.....Montagu Love
Phil Briggs, Budd's attorney.....
.....Laurance Wheat

Adapted from the Musical Comedy of the Same Name by Rennold Wolf and Channing Pollock.
Scenario by Doty Hobart.
Directed by Edward Dillon.
Length, 6,536 Feet.

The Story

The story of "The Beauty Shop" concerns Dr. Arbutus Budd primarily. The beauty doctor is hard up but is "discovered" by natives of Bolognia who, note that the insignia upon the bottles of beauty lotion is that of a long lost baron. Sobini, an undertaker, is sent to Broadway to entice the "baron" back to his "estates" but what the doctor really inherits is a deadly feud in which, according to tabulation, he is to be slain by the giant Maldonado, the village bad man. To add to the medico's problems, he falls in love with a pretty dancer whose twin sister is the fiancee of Maldonado. A remarkable cure of homeliness finally brings peace to Budd and a realization that, having made the ugliest woman beautiful, he can return to Broadway and capture shekels. And he takes back the dancer as his bride.

Exploitation Angles: Play it strong on Hitchcock and the remainder of the cast, and hammer away on the musical comedy origin, both of which are big selling points. Try and get the songs for your orchestra and play these in advance.

"Watching Eyes"

Arrow Picture with a Pomeranian as the Star Has Decided Appeal for Children

Reviewed by Mary Kelly.

The adventures of Kiki, the latest aspirant for screen honors in dogdom, will undoubtedly have a great appeal to children, and to many grown-ups as well. "Watching Eyes" depicts what a little Pomeranian of more than average intelligence, sees in the household of which she is an important member. Her's is the role of a spectator rather than participant, although her timely interferences now and then have decided effect upon the turn of events.

At times, naturally, the powers of canine understanding are exaggerated, as when Kiki overhears the devilish plottings of a stableman and his accomplice. But the whole picture is done in the spirit of make-believe with an appeal to the imagination rather than the reason of the spectator. Furthermore, Kiki inspires such affection in whatever she does that one is tempted to give her credit for knowing as much as she says she does in the sub-titles.

The story is consistently planned to exploit the dog and not the subordinates, in this case, human beings. Among these are Edna Beaumont and J. Butt, who are capable performers. There are a number of attractive exteriors, which could make a more striking appeal if the photography were finer. The direction is exceptionally good.

The Cast

Kiki ..... Herself
Evelyn Selby.....Edna Beaumont
Adam Dewey.....Geoffrey H. Mallins
Clayton Miles.....John Wickens

Story and Scenario by Robert Blaine.
Direction Not Credited.
Length, 4,577 Feet.

The Story

Kiki is the pet Pomeranian belonging to Evelyn Selby, who is engaged to Adam Dewey. Evelyn is waning in her affection for Adam, due to the interference of Clayton Miles, keeper of the horses, with whom she believes herself infatuated. Kiki leads Adam to a seat in the garden one night where he finds Clayton making love to Evelyn. Clayton senses that Kiki is an enemy and tries to drown her, but the dog is too smart for that. Later Evelyn and Clayton try to elope, but Kiki delays the event by hiding herself so that her mistress can't find her until Adam appears. Adam proves to the girl that he is the man for her and she gives up Clayton.

Program and Exploitation Catchlines:

The Story of a Little Pomeranian Who Loved Her Mistress and Her Mistress' Beau—How and How Much She Did to Keep Them Together When the Affair Became Triangular—If You Like Dogs, You'll Love Kiki.

Exploitation Angles: Play up Kiki as the smallest canine star in the world, and draw what you can from the Curwood type of animal. Play it strong and drive to the limit on the children.

M. P. W. Reviews Are Best

"Don't Blame Your Children"

Director Did Not Take Full Advantage of Posibilities in This Old Style Drama.

Reviewed by J. M. Shellman.

"Don't Blame Your Children," the B. & C. production released by Gunning, is one of those old style dramas of the "force-your-daughter-to-marry-me-or-I-will-inform-upon-you" variety. At best it is but a sordid little story of unhappy home life that has great possibilities of which the director did not take full advantage. It is a play of commonplace acting, staging and directing. The salient points of the story are not brought out with their full value and the many little telling details of characterization are missing.

The basic theme back of the plot is that a father cannot preach godliness to his children and then act otherwise. In this particular case the children seem to sense the hypocritical attitude of their father and they resort to subterfuge and clandestine meetings with their friends when the father will not permit his two daughters to have their friends call at the house.

The action in the first part of the story is arranged so as to give the impression that Joan is meeting Captain Ross in his house at nights and that she is guilty of wrongdoing. Later it is explained that she is married to him. It seems a very cheap way to get suspense and creates an ugly, tawdry view of the character.

The photography is clear but the lighting effects are ordinary. The scenes on board the steamer and showing the steamer supposedly during a storm are neither convincing nor dramatic and they are in no way enhanced by the scenes showing the stoker at work.

There is a dramatic squence of events in this story that would hold the interest very well if it were produced in the proper way. The title fits and will undoubtedly draw many persons on its curiosity arousing strength. But the suspense lags and the action is not tense.

The Cast

John D'Anvers.....Norman McKinnele
Joan D'Anvers.....Malvina Longfellow
Mrs. D'Anvers.....Frances Ivor
Gladys D'Anvers.....Mollie Miller
Jimmy D'Anvers.....John Reid
Hartley Warren.....Arthur Burne
Harry Riggs.....Bobby Andrews
Capt. Ted Ross.....Alec Fraser

Adapted from the Play, "The Joan Danvers," by Frank Stayton.
Scenario and Direction by George Ridgewell.
Length, 5,550 Feet.

The Story

"Don't Blame Your Children" is a story of stern parents rearing a family of girls. The conflict comes when the elder daughter takes her affairs in her own hands. She does as she pleases, at first quietly and without the knowledge of the parent, then when it is known to her parent, she tells him to jolly well like it or jump in the lake. After a series of dramatic incidents she paves the way for her younger sister and younger brother to make their own happiness and in the bargain she converts the father into the new way of ruling by love and understanding rather than by a strict course of "Don'ts."

Program and Exploitation Catchlines:

Suppose You Were Secretly Married and Your Father Wanted You to Marry a Man to Save Himself from Prison? What Would You Do? See How Joan D'Anvers Solved the Question in "Don't Blame Your Children."

The Story of How a Hypocritical Father Made His Home a Prison for His Wife and Children by Ruling it With Blue Laws and Had Shady Transactions in His Business. But He Was Taught a Lesson. How? See "Don't Blame Your Children."

Exploitation Angles: If you take this, it will probably be to work on the sensational title, so make the most of that.

Newest Reviews and Comments

"Girl in the Taxi"

Mr. and Mrs. Carter De Haven in Successful Farce Released by First National.

Reviewed by Mary Kelly.

Farce comedies all about the wild party of the night before seem to be one form of entertainment that age cannot wither, and "Girl in the Taxi" is no exception. Mr. and Mrs. Carter De Haven unite once more in delivering a subject that is generally usable. Particularly will it have an appeal to the masculine sense of humor, according to demonstrations in the theatre where it was reviewed.

As a composition in which the author, continuity writer, director and performers have co-operated so well that it is difficult to single out any special department for praise, it is perhaps best described as a unit of amusement, cleverly planned and executed. The use of many of the original lines from the play, as subtitles, increases the amusement value. Carter De Haven is the center of attention at most times, but the rest of the cast, with smaller opportunities, prove accomplished performers.

The Cast

Mignon Smith.....Mrs. Carter De Haven
Bertie Stewart.....Carter De Haven
Major Frederick Smith.....King Baggott
Marietta.....Grace Cunard
Alexis.....Otis Harlan
John Stewart.....Tom McGuire
Clara Stewart.....Margaret Campbell
Percy Peters.....Lincoln Plumer
Mary Peters.....Freya Sterling
Dr. Paul.....John Gough

Adapted from the Play by Stanislaus Strange.
Scenario by Bob McGowan.
Directed by Lloyd Ingraham.
Length, 5,420 Feet.

The Story

The interest of the story centers around Bertie Stewart and Mignon Smith. Bertie's penchant to embroil people in embarrassing situations, serves to convince his stern parent that he is not the mollycoddle he feared he was. First crack out of the box he steals his father's best clothes and pawns them. Then he hides in a taxicab hired by a beautiful young lady, and finally he enmeshes a group of his father's friends in a situation bordering on insanity. How he finally saves the day for them all, and in the process earns a laurel wreath from his stern parent, is revealed in what follows.

Program and Exploitation Catchlines:

Bertie Fell in Love With the Beautiful Lady Who Got Into His Taxi—Tragedy! She Had a Husband With a Powerful Right Arm—Bertie Took Her to Dinner One Night and the Husband Found Out!

"A Hickory Hick"

Here is a two-reel Christie Comedy of very light texture, fast moving and quite adequately entertaining. Robert Wagner's story, in which Bobby Vernon and Charlotte Stevens have the leads, deals with a country hick of the ultra sort, his adoring better half, oil stock promoters and a large-sized roll of greenbacks. Of course, the money changes hands when the promoters "nail" Bobby, and his efforts thereafter are directed toward alternately recovering it and committing suicide because his wife leaves a note she has gone to Heaven. "Heaven," he later learns, is the name of a roller-coaster.

The acting is very good and the sets are above the average for a two-reel comedy. That of the immense vault where Bobby's money is stored, which, it develops, is made of cardboard, is exceptionally effective. Then, too, Bobby's automobile is a most delightful vehicle of very ancient vintage, embellished with a frilled top like an old-fashioned phaeton. The attempts at suicide, which number four, are only ordinarily funny, but the rest of the comedy holds up well. Miss Stevens is a very attractive little wife.—(Educational release)—S. S.

"Silent Shelby"

Aywon Western Feature Staring Frank Borzage Has Been Finely Directed.

Reviewed by Mary Kelly.

"Silent Shelby" is a Western with more than usual dramatic force, due apparently to the strong personality of Frank Borzage, who is both director and star. He has invested the action with realism and achieved some splendid ensembles. The frequent fault of the director-star in monopolizing the attention at the expense of the story he has avoided. He has made his part a vital factor without the customary swagger and bravado of the cow-boy hero, which has a very good effect from the artistic standpoint.

The plot which treats of the activities and final submission of the wicked Bar-C ranch, has been adroitly laid. Every tense situation, and there are a number of very good ones, has been carefully built so that there is no effect of abrupt melodrama. The lawless characters have not been over-described. Just the right emphasis for the sake of heart interest has been placed on the circumstances concerning the girl who has to disguise herself as a boy for her own safety. Scenically, the picture has considerable merit, especially in some of the long distance shots of the plains. Mr. Borzage is supported by an intelligent cast, among whom Ann Little is the most striking figure.

The Cast

Silent Shelby.....Frank Borzage
Buck Moran.....Jack Richardson
Bobbie.....Ann Little
Dave Moore.....Percy Banks
Wynne Curtis.....Laura Sears
Ward Curtis.....Harvey Clark

Adapted from the Novel, "The Land o' Lizards."
Scenario by Frank B. Clark.
Directed by Frank Borzage.
Length, 5 Reels.

The Story

The Bar-C ranch is feared by everyone for miles around. One man, only, refuses to be terrorized and shows his defiance of them. This is Silent Shelby. For this he is admired by Ward Curtis, head of a mining prospect company, who comes from New York and who hires Shelby to look for gold on the Bar-C ranch. Meanwhile Dave Moore and his "son," Bobbie, are trying to keep their sheep from the ravages of the wicked ranchmen. Bobbie rebels against their unhappy fate and reminds her father that she is only a girl with a girl's ambitions He warns her to keep the Bar-C ranch from knowing that she is a girl. Shelby, however, discovers her with her hat off one day. Soon after the big fight between him and the Bar-C takes place and he wins out. Moore is killed, but his daughter falls into good hands—Shelby's.

Program and Exploitation Catchlines:

She Pretended to Be a Boy So As to be Safe from the Ravages of the Wicked Bar-C—Silent Shelby Found Out Who She Was and Fell in Love With Her—But He Licked the Whole Bar-C Ranch Before He Told Her.

Summons of Service Valid

Justice Tierney of the New York Supreme Court has denied the application of Marshall Neilan, made through his attorney, Nathan Burkan, to set aside as invalid the service of a summons on Neilan outside his stateroom on the steamer "Olympic," as he was about to depart for Europe on April 22. The summons was in a suit brought against him by the Associated Producers, Inc., of Los Angeles, to recover $100,000.

"The Closed Door"

As entertainment, "The Closed Door" is a three-reel subject of average value. As a brief for spiritualism it holds interest. Its thesis is that there is a life after death, and it sets out to prove this through the the relation of a story, told by a doctor to a group of internes, concerning one of the patients under observation in a hospital. This man, a doctor, had run away from his wife with another woman during an operation to trepan the former's skull, which would have saved her life. Upon returning home from a trip an accident befel the doctor's companion and it developed the injury to her head had the same peculiar outline as was his wife's. Then while the relation of the story was taking place the doctor himself was injured in the hospital and it was found that his skull had received the same formed bruise.

It probably was the purpose of the author to show that the spirit of the wife revisited the earth to punish those that offended against her, her husband and the woman who destroyed her fireside. At one time spirit photographs are shown, and they are representations of the wife. But the most ardent and practical of the current spiritualists believe that the spirits are not revengeful and as yet humans are not punished by them. Rather, the most widely accepted theory is based upon a form of pure love, in which punishment does not enter.

The picture was photographed in France and Switzerland, and in the scenes taken in the latter locality the film develops a rare beauty. The cast includes Jean Hervé, of the Comedie Francaise, Paris, Countess Maria Kutuzov, Martha Ferrare, of the Opera Comique, Paris, and Yves Martel. Livingston Phelps directed the picture from a story by Robert Francheville. The exact footage of the film is 2,850 feet.—F. T.

Special Matinees for Children in Buffalo

Buffalo exhibitors and a committee of the Buffalo Women's City Club have evolved a plan whereby local picture theatres will give special matinees for children when subjects especially suited for the young mind will be presented.

The Palace this week gave the first of the programs. The attraction was "Robin Hood," a Wisconsin University film. The feature was advertised in all the schools of the city and the woman's club co-operated in boosting the picture. The business was good. Other local houses joining in the movement are the Shea North Park, the Elmwood and the Circle.

Valentino to Marry

The engagement is announced of Miss Winifred Hudnut, daughter of Richard Hudnut, the perfumer, and Mrs. Hudnut, to Rodolph Valentino. Miss Hudnut is known professionally as Natacha Rambova, lives in Hollywood and has been art director for Mme. Nazimova for three years. Valentino met her while playing opposite Nazimova in "Camille." This will be his second marriage. His first wife is known to the stage as Jane Acker and they were divorced. After their marriage some time before next spring, they expect to visit France.

PROJECTION

By F. H. RICHARDSON

All Twisted

Hoyt Armstrong, projectionist, Walters, Oklahoma, wants advice, as follows:

Have two 110 volt, 38 ampere Universal Electric Plants, and two 110 volt rheostats. Can these two machines be connected in series so they will deliver twice the current, and can the two rheostats be used to reduce the voltage, which I believe would be 220, to arc voltage, which I think would be 50?

Will you advise me as to what apparatus is necessary to burn two arcs in series during the period of change-over, when taking current from the two plants? I think it would be 220 volts and 76 amperes.

Will you explain how two 110 volt rheostats connected in series can reduce 220 volts to 50? Also how many different ways are there of conecting generators and what is the effect of each on current?

All Right Except——

You are all right, except that you are all wrong and somewhat twisted, as it were. If you connected those generators in series, as you could all right, the result would be 220 volts, BUT only 38 amperes, though for motor power it would be the same as twice 38 amperes at 110 volts. For projection light, however, it would be of no advantage whatsoever—in fact, it would not be so good as 110 volts. I don't know just what the winding of the generators it, but you cannot use those two particular machines to put the arcs in series for change over. To do that you must have a dynamo which is capable of doubling its voltage without altering its amperage. It must be a constant potential machine, with initial voltage at about 55 or 60.

The best you can do with the two machines, if you want to double the amperage at the arc as against 38 amperes, is to connect them in parallel (multiple) as per sketch, and "steal the arc," meaning by that that at change-over you strike the arc of the idle protector at the instant of change-over, which has the effect of automatically putting the other arc out.

It is not a very satisfactory stunt, but you can nevertheless get fair results after some practice. By that plan you would have 76 amperes at the arc if you work both generators at capacity. Remember, though, that when the carbons of one lamp are brought together, at that instant the other arc goes out of business.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

You must have carbons with craters burned in because you cannot burn both arcs at once. Those who use this plan—and they have been many in the past—burn in craters on as many carbons as they will need for the day before the show starts.

As to the other conections, you can connect the generators in series which will give 220 volts and 38 amperes, or you could make a 3-wire combination of it as per Fig. 11, page 57, of the handbook, but this would be no advantage in your case.

As to the reduction of voltage, I've not space to enter into an explanation of that now.

In a footnote to your letter you ask me to "save you a copy of the new handbook" and you will send remittance as soon as it is ready for mailing. It is impractical to book orders until the cash comes. It requires too much trouble, expense and bookkeeping. Better send in six dollars before June 1, when the book will be ready for you.

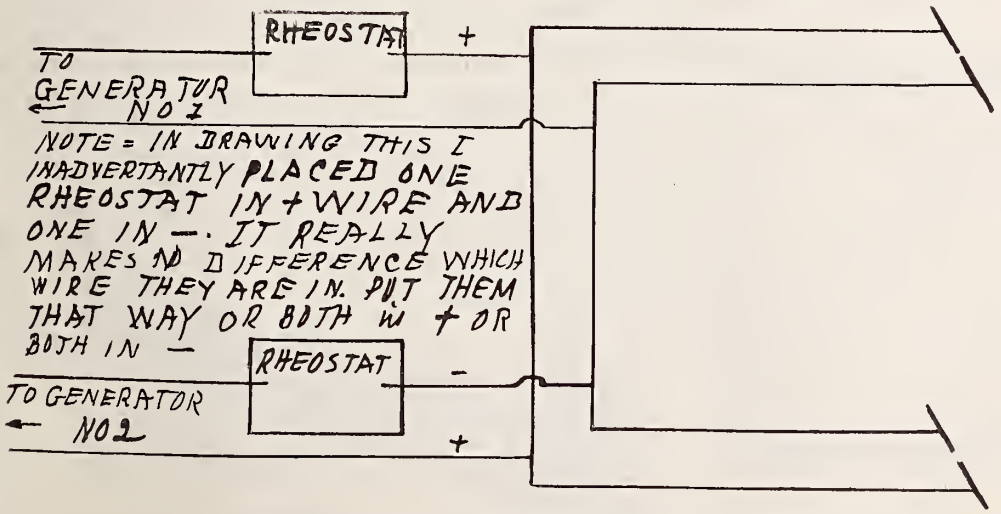

RHEOSTAT
+
TO GENERATOR NO 1
NOTE = IN DRAWING THIS I INADVERTANTLY PLACED ONE RHEOSTAT IN + WIRE AND ONE IN —. IT REALLY MAKES NO DIFFERENCE WHICH WIRE THEY ARE IN. PUT THEM THAT WAY OR BOTH in + OR BOTH IN —
RHEOSTAT
—
TO GENERATOR NO 2
+

DIAGRAM OF CONNECTIONS
Supplied in answer to Mr. Armstrong's problem

As to Carbon Size

R. T. Sodestrom, projectionist, Glendale Theatre, Glendale, Cal., has the following to say:

Dear Brother Richardson: Have indulged in an argument with myself and want you to settle the matter with me. The question is: Which will give best results at 60 amperes, a ¾ or a ⅝ carbon? My idea is that the intensity of the crater is responsible for the illumination on the screen, and that the intensity is governed directly by the law of resistance, since it is the resistance of the carbon to the flow of current which produces the heat. * * * * *

The row of stars represents two big pages more of writing in which Brother Sodestrom goes on to explain his views, but inasmuch as his views are founded on a wrong premise I will not consume the space but will proceed to explain the matter as clearly as I may.

In the first place, if you will turn to page 293 of the handbook you will see that the brilliancy of the crater is practically constant, per unit of area, regardless of the current used. The reason for this is simple. It is NOT the carbon resistance which produces the intense heat of crater floor. If it were, a moment's thought would convince you that the whole carbon would be heated white hot almost instantly, since all the current must pass through a considerable length of the carbon.

From Cause to Effect

You see, one of the hardest things to learn to do is to reason from cause to effect. It is and very largely constitutes the process of thought—real thought, I mean.

The current passes through most of the length of the carbon, and produces but little heating effect except right at the end. How is this? Heat, as applies to electricity, is the direct product of resistance, and the higher the resistance the higher the temperature.

Very high temperature occurs at the very tip of the carbon—in fact, the most intense heat is exactly at the floor of the crater, and nowhere else. All right; but if that be true, then there must be very high resistance at the floor of the crater. How come? Let us examine closely, using our thinker and our knowledge. In passing from carbon to air (or, strictly speaking, gas) the current encounters high resistance! And in overcoming resistance heat is produced.

And thus by just a little mental effort we have discovered the reason for high temperature at the floor of the crater. But what, if anything, limits the temperature? Is there any cause that we can discover as to why the temperature, hence the brilliancy of the crater floor cannot go beyond some certain point per unit of area? Let us think again.

What Limits Crater Temperature?

What, if anything, operates to limit crater temperature, hence brilliancy, per unit of area? The temperature of the crater floor is such that the carbon is volatalized—changed into gas, and there we have it. The temperature cannot possibly be raised any higher, because the point at which the carbon is consumed is the LIMIT. True, an increased speed of volatization might deepen the floor of the crater and thus slightly increases total light giving power per unit area, but after all we can readily see that this cannot amount to but a comparatively small gain, and the only way it can be accomplished in projection is by amperage increase, and that immediately increases crater

area, unless the carbon be too small, in which case it "pencils," which if carried far reduces crater area and decreases light instead of increasing it.

And now as to best carbon size, there is but ONE right way to select carbons, viz.: get two or three sizes you think nearest right, and use the one which will not pencil, but which you can burn nearest the point of actual penciling with the amperage gas use. The correct size is the carbon which will begin to pencil at about five amperes above the amperage you are using. The really best size is a carbon which burns just at the penciling point, but it is not practical to run that close, as actual penciling in any degree is not good, and you probably won't get a size which will be anything more than approximately right.

Simplex Improvements

C. W. Fitchun—or at least that is as near as I can make the signature out—presumably a projectionist, Burlington, Iowa, writes:

Can you inform me as to: (A) The Precision Machine Company are making an outside flywheel intermittent movement. Has it a heavier flywheel than the standard movement, or does it use two flywheels? In the case of the latter one could exchange his present movement merely by buying an extension shaft and flywheel, couldn't one? (B) What is the object of their new "In and Out of Focus" gate?

I notice the fourth edition of your handbook is about ready for distribution. Kindly advise as to price so I can send a check for same. (C) Do you know of any book or books which deal with motion picture photography in its entirety? If so, will you kindly advise as to name and address of publisher?

What It Really Is

The Simplex movement you ask about is not an "outside flywheel movement," but merely an extension shaft with a knurled knob on its end, outside the casing, so that the movement may be turned without opening the casing door to get at the flywheel.

I believe the flywheel is a bit heavier, though I'm not certain as to that. As to what is necessary to do to get new movement, address E. M. Porter, general manager, Precision Machine Co., 317 East 34th street, New York City.

There is no such thing as an "in and out of focus gate." What you most likely refer to is an arrangement of added springs, the exact details of which I do not at the moment recall.

The fourth edition of the handbook will be about 1,000 pages, and its price is certain to be six dollars.

Send Six Dollars

Send order at once and you will get in on the autographed copy offer, which was only designed to cover the first two or three hundred books, but there has been such a demand for autographed copies that we have extended it further, though it must soon close or I'll face a dose of writer's cramps.

As to book on motion picture photography in its entirety, Carl Gregory wrote such a book. I have not seen it, hence cannot express an opinion as to its value, but I know Gregory and firmly believe any book he puts out on that subject will be good. Address Samuel Falk, New York Institute of Photography, 141 West 36th street, New York City, concerning its purchase. I think the price is six dollars.

Non-Intermittent Projector

On page 148 of last week's issue—May 13—F. H. Richardson briefly described S. Bardy's non-intermittent projector.

A Proud Owner

H. F. Dean, projectionist, Holyoke, Mass., says:

Have been a reader of your department for three years, also am one of the many proud owners of your handbook and the lens charts. More power to you in the new book.

A short time ago I was in charge of two Simplex projectors, and used a little graphite grease on the gears. Is graphite grease a good lubricant for Simplex gears?

I ask, because I was roundly criticised by one who called himself an "operator" for using graphite grease. Said it would ruin the projectors. What do you know about that?

I am a member of Northampton Local 232, and have been at the projection end of things for three years. I refuse to be dubbed an "operator" and thoroughly agree that the name of the organization should be changed; also will do everything possible to have my local give its vote to Brother Shay.

Graphite a Good Lubricant

As to graphite grease ruining the projectors, why it is merely a case of a man of little knowledge attempting to teach. Graphite is one of the best lubricants going, though, of course, I could not pass judgment upon the quality of grease used in the compound you had.

What the man probably had in mind is a warning several times issued by this department and by others that graphite must not be used in an intermittent oil well. Its use in an oil well (intermittent) is apt to ruin the movement—the movement, mind you, not the projector. This is not because it is a poor lubricant, but because the parts are fitted as closely as one ten thousandth of an inch, and the graphite is to coarse for such fine work.

I do not especially recommend it for gears, because it is dirty and "messy," but it will lubricate them and do it well, but should be used in conection with some good grease—the grease being only to cause the graphite to adhere to the parts.

If you are proud of te third edition of the handbook, you will be several times as proud of the new book when it comes out.

Shutter Questions

Wayne Mickleson, projectionist, Coyle Theatre, Charleroi, Pa., who says he has two editions of the handbook and is awaiting the new one, writes thusly:

This being my first venture in the department of which I am a constant reader, may I congratulate you on the great help it has been to the projectionist. My equipment consists of the following: Two 1912 model Simplex, with chain take-up, a Martin rotary converter, delivering 50 amperes to the arc at 80 volts; Gold Fibre Minusa screen with a 12-foot picture; motor rewind; size of my projection room, height 7 feet, depth 8 feet, length 12 feet; distance of projection, 70 feet.

As to Revolving Shutters

And now a question as to my revolving shutters. I have been in this theatre four months. When I first came I noticed that the shutters of both projectors were "out." Tried to set them, but that's all the good it did. Noticed the shutter gears were slightly worn. Ordered the following parts: Two cams, two stars, four spiral shutter gears, two intermediate gears and two intermitten sprockets and a lot more.

Tell Me

Now tell me, F. H., why does the shutter still persist in flying "out"? The projectors work as slick as a whistle and the picture is rock steady, but the shutters! For the love of Mike, tell muh! There is nothing binding, nor is there anything you could call loose. Shutters don't slip on shaft or hub. What, Oh, what is it?

Be Specific

You have not described the effect on the screen, so it is left for me to guess as best I may, and my guess is that your shutter master blade is too narrow, though if the travel ghost is intermittent and heavy there must be considerable play in the gear train.

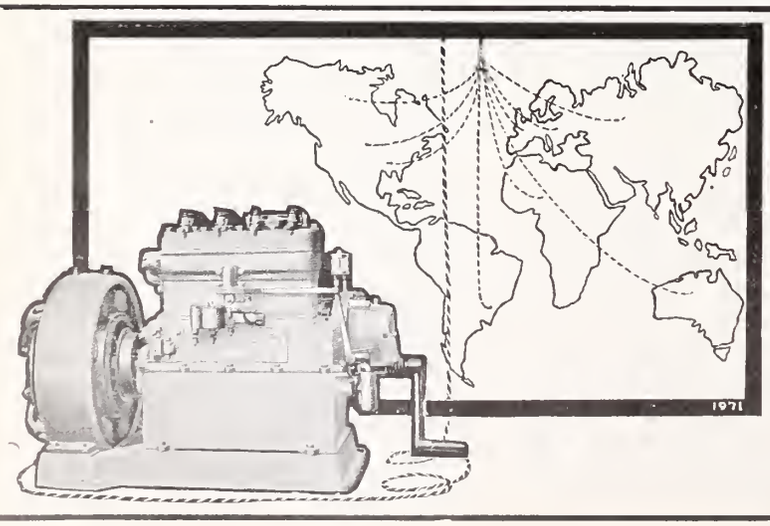
Another thing, with a Powers there will be a bit more play in the gears when the framing lever is clear up or down than when it is in central position. That is unavoidable, but does not affect anything seriously.

You have not said where your shutter is set with relation to the lens. Pass a dark colored piece of metal or paper down through the beam of light in front of the projection lens, at different points, until a sharp image of the condenser appears thereon and then, if practicable, set your revolving shutter at that point.

It is quite possible this will remedy the trouble. Before advising you further I would want to have the effect on the screen described accurately.

Screw Extractors

The Nicholas Power Technical Division informs me that the Cleveland Twist Drill Company, Cleveland, Ohio, make screw extractors of various sizes. They are put up in sets of 2 and 5, under the trade name of Ezy-Out. These extractors may, so say the Powers folk, be had at any supply house. We take that with the proverbial grain of salt, but certainly any supply house can get them for you. I am writing the Cleveland folk to send one for examination. Will advise you further then.



USED THE WORLD OVER

Every continent of the globe knows the dependability and superiority of the Universal 4 kw. Electric Plant.

Its 4 cylinder engine, built from 22 years' experience, provides a power torque so even that lights direct from the generator are absolutely flickerless.

The recognized standard outfit for motion picture work, either permanent or traveling. Also for circuses, carnivals and traveling shows.

Write for elaborate Bulletin No. 30.

Universal

4 K.W.
ELECTRIC PLANT

Universal Motor Co., Oshkosh, Wis.
Not connected with any other firm using the name Universal.

Better Equipment

Conducted by E. T. KEYSER

Here Is Where Over Nine Million Dollars Will Go Into Circulation

THAT picture theatre building activities continue to constitute a prominent feature of construction work is evidenced by the following list of new houses planned or under process of erection.

The list contains the details of eighty-three houses and although forty-four of these are modestly reticent as to their estimated costs, the sums mentioned in connection with the remaining thirty-nine total the comfortable amount of $9,267,000.

Three of these will cost above the million dollar mark, one will cost just one million dollars. The lowest appropriations mentioned are two at $10,000 each.

The industry is certainly contributing to the support of architects, builders, and the manufacturers of heating, ventilating and plumbing equipment as well as being well up front among consumers of building material and equipment. And when it comes to furniture, carpets and decorative lighting equipment, just read the description of Frank G. Hall's Jersey City State, which appears in another portion of this issue.

Picture Theatres Projected

BRIDGEPORT, ALA.—Delecto Theatre, a moving picture house, has been opened by Edmund Reid.

LOS ANGELES, CALIF.—Forum Theatre Corporation will erect theatre at Pico street and Norton avenue, with seating capacity of 2,000.

MODESTO, CALIF.—A. A. Richards, formerly manager of Modesto and Star Theatres, plans to erect new theatre on J street, with seating capacity of 1,100.

SAN DIEGO, CALIF.—Dodge & Hayward will erect moving picture theatre.

SAN PEDRO, CALIF.—West Coast Theatres Company, Inc., will erect theatre at Seventh and Palos Verdes streets, to cost about $300 000.

VENICE, CALIF.—Dome Theatre will be erected on Lick Pier, with seating capacity of 2,000. Will be operated by Venice Investment Company.

WATSONVILLE, CALIF.—El Pajaro Company reported planning to erect moving picture theatre.

DELTA, COLO.—Grand Junction Theatre Company plans to erect a combination theatre and civic auditorium.

PLAINVILLE, CONN.—C. B. Eastman is erecting moving picture theatre.

WALLINGFORD, CONN.—George Wilkinson has plans by Loomis Thompson, 586 Corbin avenue, for one-story brick theatre, 66 by 147 feet to be erected on Center street.

WASHINGTON, D. C.—Mrs. Ellen J. Kirby will erect two-story concrete film exchange at New Jersey avenue and K street, N. W. Lessees are Fox, Vitagraph, Goldwyn and Universal companies.

POCATELLO, IDAHO.—Business men are interested in project to erect theatre to cost $250,000. Address W. V. Service.

CHICAGO, ILL.—C. A. Johnson Real Estate Company will erect moving picture theatre, store and office building at Milwaukee, Belmont and Hamlin avenues. Theatre will have seating capacity of 2,500.

CHICAGO, ILL.—C. H. Shell, Jr., care General Amusement Company, 127 North Dearborn street, has plans by John Eberson, 212 East Superior street, for two-story brick and stone theatre, store and office building, 125 by 140 feet, to be erected at Western and Homer avenues. Theatre will have seating capacity of 1,500.

CHICAGO, ILL.—Crawford Building Corporation will erect theatre at Crawford avenue and Roosevelt road, to cost $1,000,000. Lessee, Ascher Brothers.

CHICAGO, ILL.—Plotke & Grosby, 2532 North Clark street, have plans by J. E. O. Pridmore, 38 South Dearborn street, for five-story brick and stone-trim theatre, store and hotel building, 150 by 210 feet, to be erected at Lawrence street and Winthrop avenue, to cost $1,500,000.

ELGIN, ILL.—A. C. Muntz and C. D. Garrison have purchased site at 111 Grove avenue for erection of large moving picture theatre.

PARIS, ILL.—W. V. Kerans and A. E. Metcalf will erect new theatre, with seating capacity of 700.

ROCKFORD, ILL.—Rialto Theatre will open in September.

FORT WAYNE, IND.—Fort Wayne Art School will erect theatre and museum building at 1026 West Berry street, to cost $25,000. Address A. H. Schaaf, president.

ROCHESTER, IND.—Alhambra Theatre Corporation, 6 North Michigan avenue, Chicago, has purchased site at Main and 6th streets for erection of an up-to-date theatre.

SHELBYVILLE, IND.—Hartman Amusement Company will erect theatre, to cost $75,000.

CRESTON, IA.—Creston Masonic Lodge plans to rebuild their recently burned building, to include an up-to-date theatre.

OELWEIN, IA.—J. O. Brownell and Arthur Luthmer have purchased site for erection of theatre.

LAWRENCEBURG, KY.—Dr. C. W. Kavanaugh will convert church building into moving picture and vaudeville theatre, 100 by 140 feet, at Main and Court streets.

NEW ORLEANS, LA.—William Janqua will erect moving picture theatre at Gentilly road and Crete street, to cost $10,000.

SHREVEPORT, LA.—C. C. Stewart will erect moving picture theatre on Milam street, to cost $100,000.

SHREVEPORT, LA.—Hammett - Arthur Construction Company has contract to erect theatre on Milam street for Stewart Theatre Company, to cost $75,000.

SOUTH PARIS, ME.—Strand Theatre has opened under management of W. E. De Croteau.

ALLSTON, MASS.—Theatre will be erected at 126 Commonwealth avenue, to cost $120,000.

BESSEMER, MICH.—Scandinavian Lodge No. 5 will erect theatre, to cost about $30,000. Address John Swedberg, president.

CRYSTAL FALLS, MICH.—E. J. Buggar, manager Uno Theatre, plans to erect theatre, to cost $80,000.

DOWOGIAC, MICH.—Century Theatre erected by Larkin Theatre Company and costing $100,000, has opened under management of Lee Larkin.

MINNEAPOLIS, MINN.—Gust Eudevig, 3336 Grand avenue, has contract to erect theatre, bank and office building at Franklin street and Fourth avenue, S., for Fourth Avenue State Bank, to cost $170,000.

ST. LOUIS, MO.—Cinderella Amusement Company will erect moving picture and vaudeville theatre near Gardenville terrace.

BLOOMFIELD, N. J.—Fred L. Pierson, 160 Bloomfield avenue, is preparing plans for two-story brick and hollow tile moving picture theatre and store building, to be erected at Bloomfield avenue and Washington street, to cost $50,000.

ORANGE, N. J.—Ernest W. Cortis, 71 Carlton street, plans to erect moving picture theatre at Lincoln and Central avenues.

BROOKLYN, N. Y.—Fifteenth Street Amusement Company, 429 Sixteenth street, has plans by Harrison G. Wiseman, 25 West 43rd street, New York, for two-story brick moving picture theatre to be erected on Sheepshead Bay road, to cost $250,000. Lessee, Fox Film Corporation, 126 West 46th street.

BROOKLYN, N. Y.—Goldfleet Corporation, 1564 Broadway, New York, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for theatre, store and office building to be erected on DeKalb avenue, to cost $1,500,000.

ENDICOTT, N. Y.—S. H. Aminerson has plans by Schenk & Normille, Phelps Building, Binghamton, for one-story hollow-tile and terra-cotta moving picture theatre, 52 by 140 feet, to be erected on Main street.

GOWANDA, N. Y.—J. W. Schatt will erect brick and concrete theatre at 31 Main street, to cost $75,000 to $100,000.

GREAT NECK, L. I., N. Y.—Norab Realty Company has plans by William E. Bloodgood, 17 East 49th street, New York, for brick theatre, store and apartment building to be erected at Middle Neck road and Maple street, to cost $200,000.

LAKE PLACID, N. Y.—Adirondack Theatre Corporation has plans by Paul F. Jaquet, 48 Main street, Saranac Lake, for moving picture theatre to be erected on Main street, to cost $40,000.

LIVINGSTON MANOR, N. Y.—Fontana & Son will erect one-story brick, tile and stone-trim moving picture theatre and store building, 50 by 140 feet.

NEW YORK, N. Y.—79th Street Amusement Corporation will erect theatre on Second avenue, to cost $75,000.

NEW YORK, N. Y.—Jupiter Realty Company and Morris Weinick have plans by John J. Dunnigan for theatre, to cost $150,000.

NEW YORK, N. Y.—Sidem Building Company, Inc., has plans by McKenzie, Vorhees & Gmelin for theatre and studio building to be erected at 144-46 West 57th street, to cost $1,200,000.

NEW YORK, N. Y.—Carnival Palace Corporation has plans by W. H. McElfatrick, 701 Seventh avenue, for theatre to be erected on Academy street near Broadway, to cost $450,000. Address J. M. Butterly, 1545 Broadway.

NEW YORK, N. Y.—Contract has been let for erection one-story moving picture theatre and store building at southwest corner 180th street and Boston road, for S. & L. Building Company, 1312 Clinton avenue, to cost $200,000. Lessee Charles A. Goldmeyer, Jerome avenue and Fordham road.

NEW YORK, N. Y.—Herman Stursberg, 45 East 17th street, has plans by Albert E. Davis, 258 East 138th street, for two-story brick theatre, 42 by 100 feet, to be erected on 138th street, to cost $50,000. Lessee, N. & P. Amusement Company, 707 St. Nicholas avenue.

POUGHKEEPSIE, N. Y.—P. J. Tennis, proprietor Dutchess Theatre, plans to erect new theatre.

SIDNEY, N. Y.—David Melnick, care Roseland Silk Waist Company, Division and Main streets, will erect two-story brick moving picture theatre, 45 by 120 feet, on Main street.

WAVERLY, N. Y.—F. E. Wickwire & Son have purchased site for erection of moving picture theatre.

YONKERS, N. Y.—New Strand Theatre on South Broadway has opened under the supervision of Guy A. Graves.

JAMESTOWN, N. D.—A. J. Kavanaugh, New Grand Theatre, Grand Forks, will erect moving picture theatre on Second street between Fifth and Sixth avenues.

CANTON, O.—Hunken Conkey Construction Company, New Century Building, Cleveland, has contract to erect one-story addition, 60 by 160 feet, to moving picture and vaudeville theatre on Tuscarawas street, for Abrahams Company, 225 East Tuscarawas street, to cost $100,000.

CLEVELAND, O.—Archie Horwitz, 218 Society for Savings Building, has plans by Nicola Petti, Williamson Building, for one and two-story reinforced concrete moving picture theatre, 90 by 140 feet, to be erected at southeast corner Euclid avenue and Alcoy road, to cost $100,000.

KENTON, O.—Theatre will be opened May 1 on North Main street under management of P. W. Breidenbach.

WARREN, O.—Parrish Brothers have contract to erect theatre for Robinson Amusement Company, of Youngstown.

ASTORIA, ORE.—Alex Karsum, 265 Commercial street, will erect eight-story building, to include theatre, on ground floor at 15th and Commercial streets, to cost $150,000.

CONDON, ORE.—Liberty Theatre has been opened by Edgar H. Randall.

ERIE, PA.—William Torngren has contract to convert garage into two-story moving picture theatre and store building, 40 by 150 feet, on State street, near Twelfth, for Minerva Theatre Amusement Company, 219 Fifth avenue, Pittsburgh.

HARRISBURG, PA.—Selznick Motion Picture Corporation has plans by Lawrie & Lappley for an eight-story moving picture theatre and office building to be erected on site of the Bolton House, a large hotel building at 19 North Second street, on which the company has an option. Theatre will have seating capacity of 3,000.

LEHIGHTON, PA.—C. H. Bayer has plans by Tilghman, Moyer Company, 824 Hamilton street, Allentown, for two-story brick theatre, 60 by 145 feet, to be erected on First street, to cost $100,000.

McKEESPORT, PA.—Harry Barney will replace burned structure at 512 Fifth avenue with new brick and tile theatre building, to cost $50,000.

MT. CARMEL, PA.—Wiegand Company, of Philadelphia, has contract to erect new theatre for Chamberlain Amusement Enterprises, Inc., to cost about $200,000.

PHILADELPHIA, PA.—Neubauer & Supowitz, 929 Chestnut street, are preparing plans for one-story brick, stone and concrete moving picture theatre, 70 by 130 feet, to be erected at Diamond street and Germantown avenue.

PHILADELPHIA, PA.—G. J. Reich, 5126 North Tenth street, has contract to erect two-story moving picture theatre, 54 by 109 feet, at 1420-26 Point Breezee avenue, for Harris Hanna.

PITTSBURGH, PA.—T. A. Watkins, Vandergrift Building, will erect two-story brick, tile and reinforced concrete theatre, store and apartment building, 110 by 160 feet, on Forewood avenue.

QUAKERTOWN, PA.—Local capitalists plan to erect theatre, to cost $80,000 to $100,000.

QUAKERTOWN, PA.—Louis L. Keller has plans by Jerome S. Landes, 200 West Broad street, for two-story brick and stone theatre, store and office building, 60 by 133, to be erected on Broad street.

BEEVILLE, TEXAS.—Henry and Sidney Hall will erect moving picture theatre, to cost $25,000.

CISCO, TEXAS.—Aaron L. Mayhew, 106½ West Broadway, will erect theatre, 50 by 100 feet.

DALLAS, TEXAS.—Oak Cliff-Dallas Commercial Association will erect up-to-date moving picture theatre ,to cost $27,000.

WORTHAM, TEXAS.—New Palace Theatre, costing $50,000, has opened.

FARMVILLE, VA.—Eaco Theatre has beeen opened by Educational Amusement Company.

RICHMOND, VA.—Frank Ferrandini and Ken Finlay, Manager Broadway Theatre, and others, will erect moving picture theatre on Broad street, to cost $300,000.

HOQUIAM, WASH.—Eagle Lodge will erect new lodge building, to include theatre, with seating capacity of 1,000, to cost $100,000.

CHARLESTON, W. VA.—E. L. Harris, 1568 Jackson street, has contract to erect four or five-story theatre and roof garden for T. L. Kearse Circuit of Theatres, Strand Theatre Building, to cost $250,000.

CHARLESTON, W. VA.—New fireproof Eastern Theatre, erected by Washington Amusement Company, having seating capacity of 740, will open shortly.

WESTON, W. VA.,—G. J. Keener has plans by A. Breternitz, Fordyce Building, Clarksburg, for moving picture theatre to be erected on Second street.

MARSHFIELD, WIS.—New structure to replace burned Daly Theatre will be erected, to cost $50,000.

MENASHA, WIS.—Large new moving picture theatre may be erected in near future. Address Chamber of Commerce.

PLATTEVILLE, WIS.—Community Theatre Corporation, of Milwaukee, will erect theatre.

SHEBOYGAN, WIS.—Edward A. Junl, Imig Building, is preparing plans for two-story brick and reinforced concrete moving picture theatre, 70 by 240 feet, with seating capacity of 1,800, to cost $150,000.

Skinner Heating Plant in a Scarsdale House

The accompanying illustration shows the Fish & Garmany picture theatre of Scarsdale, N. Y., in which is installed a size "A" patented direct fire heater, manufactured by Skinner Bros.' Manufacturing Company, Inc., of St. Louis, Mo., and sold through the company's general eastern sales agent, W. E. Rapp, Flatiron Building, New York City.

That the heater installation was a most satisfactory one is evidenced by the following letter, received by the manufacturers' home

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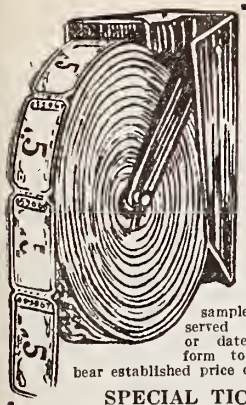
Heated and ventilated by a Skinner Brothers Manufacturing Company's size A direct fired heater



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office from the Edwin Outwater, Inc., builders of the thatre:

March 6, 1922.

Skinner Bros. Mfg. Co., Inc.,
1424 So. Vanderventer Ave.,
St. Louis, Mo.

You will find enclosed our check covering amount due for the heater furnished us for the picture house in Scarsdale, N. Y.

We are pleased to advise you that this plant has been in operation for the past two weeks and has given complete satisfaction. The writer had occasion to be at the building on the opening night. The outside thermometer registered 5 below zero and the average temperature inside the auditorium during the performance remained between 65 and 70 degrees. Although this temperature was maintained under these unusual conditions, the ventilation of the building was all that could be expected, in fact, we heard later that several people had commented on the unusually good ventilation.

Very truly yours,
EDWIN OUTWATER, INCORPORATED.

Gowdy Is Improving His Astoria Theatre

Credit Patterson

Frank H. Gowdy, who recently leased the Sunset Theatre in Astoria, Oregon, is spending $15,000 in redecorating. He has installed two Type S. Simplex projectors, transverters, screen, automaticket machine, chairs with full upholstered spring seats, carpets and draperies. Everything will be new but the four walls, and he will have a classy house seating about 650, which will be ready early in June, B. F. Shearer, Inc., distributors for Simplex projectors throughout the Northwest and Canada have installed the equipment.

Simplex Projectors Are Not Growing Extra Legs

No, the Simplex projector has not grown three new legs over night. What you people saw on page 208 of our May 13 issue was that of the projection room of the Colorado Theatre, of Denver, in which Power's projectors were installed instead of the view of the projection room of Loew's State Theatre, as per caption.

I dealt out the wrong cut to the printer, and while I was giving Frank Hall's Jersey City million-dollar baby the once over, Johnny Archer, Charlie Sewell, Roger Ferri, or some other guy, who does not pay any attention to legs in numbers of more or less than two, okayed the proof and shot it through.

Below you will find the Precision lay-out that you should have had an opportunity to admire last week.

Less Than Cost To Manufacture $10 f.o.b. Chicago

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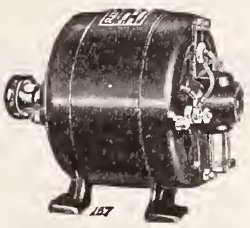

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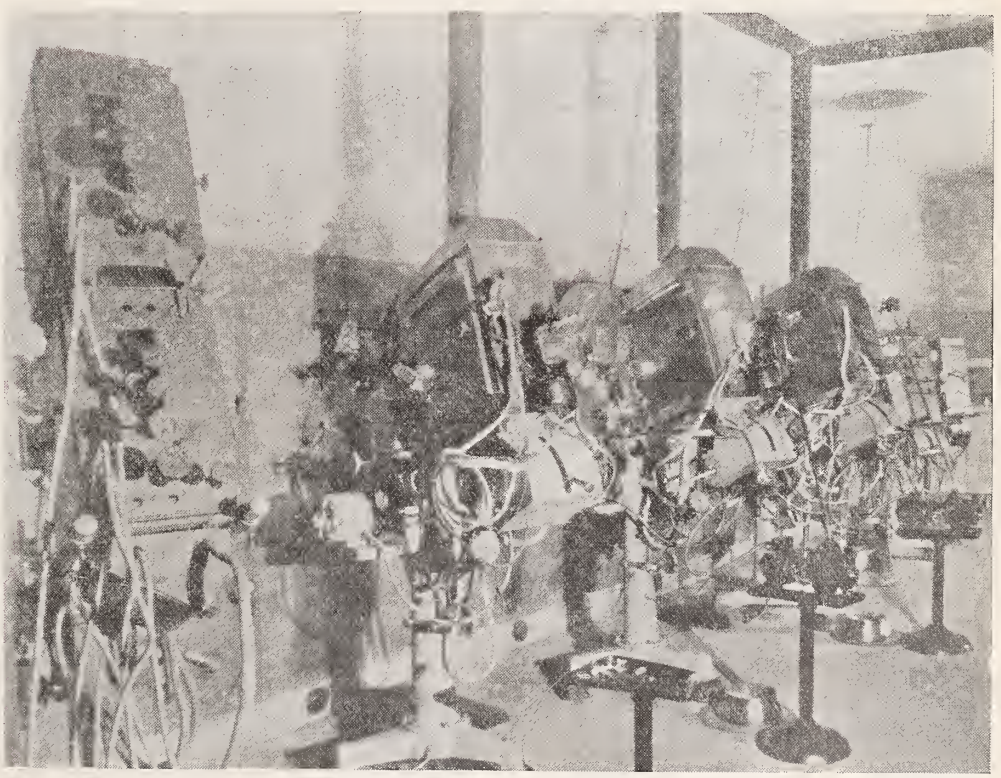

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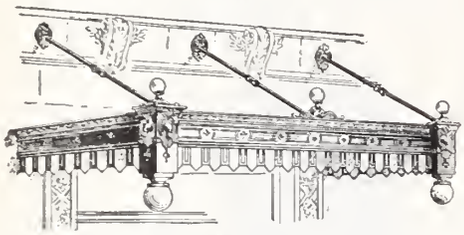

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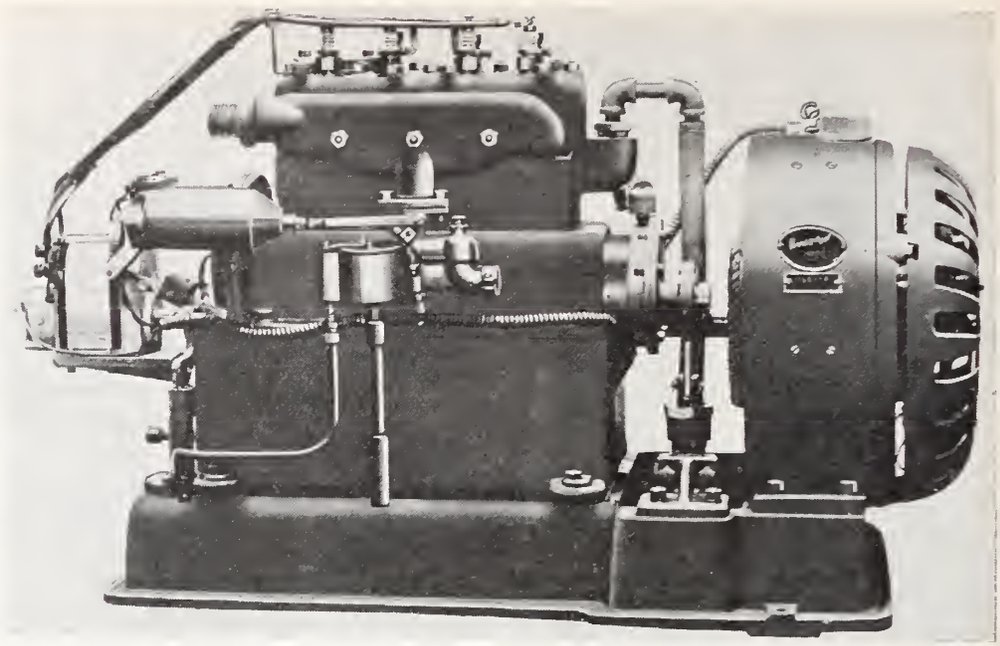

THE 2 K.W. UNIMOTE
Built by the Universal Motor Company, Oshkosh, Wis.

The Universal Motor Co. Puts Out New Generator

The Universal Motor Company, who are old manufacturers of electric plants for motion picture purposes, have placed on the market a plant of 2 K. W. capacity, which is especially adapted for use in connection with Mazda projection lamps.

The smooth running four-cylinder motor is practically vibrationless. The sensitive governor, the steady pull of the four-cylinder motor and the specially wound generator, produce that steady flow of direct current with practically no variation in voltage, which is so essential for operating the Mazda lamp, as a slight variation in voltage causes a variation in the light on the screen. Regulation is automatic, and the Unimote does not require attention while the picture is being shown.

Self Contained

The Unimote is completely self-contained. The generator is directly connected to the engine—the gas tank is in the base and the switchboard is mounted on the radiator. All that is necessary to put the plant in operation after it is uncrated is to fill it with oil, gas and water and it is ready to start.

The Unimote is just the right size for operating the average show, as it furnishes sufficient current to operate the projection lamp, the small motor on the projection machine, piano motor, electric fans, and the lights, both inside and outside of the theatre.

Where an unusually large amount of current is required for purposes other than projection the company recommends its large Universal 4 K. W. electric plant.

The Unimote 32-volt outfit is used in connection with the 32-volt Mazda lamp and the Unimote 110-volt plant is used to operate the show when the 110-volt Mazda lamp is used for projection.

More Picture Houses for Nation's Capital

Northwest Washington is to have a new moving picture theatre next fall, and arrangements have been made to reopen the Garden Theatre, on Ninth street, northwest, which, after several seasons of operation by Tom Moore, this year remained dark.

The new theatre will be called the Astor, and will be located at Eighteenth and California streets, northwest. It will be of attractive design, with a seating capacity of 1,000 persons, and its construction will be the last word in safety.

Washington men have chartered a $2,000,000 corporation to carry out the Astor enterprise and will also operate the Garden Theatre. The new corporation is headed by R. H. Campbell, with Stirling Kerr and F. Baldi as vice-presidents, and A. B. Willis as secretary-treasurer. The directors are Messrs. Baldi, Campbell, Kerr and Willis, Nathan Goodman, Edmund B. Hesse, William Mooney, M. A. Winter and Victor J. Evans.

THE fight against Tuberculosis is organized in all the large cities of this country and Canada, also in many of the smaller ones. If you are too far distant from New York to consult us easily, we suggest that you make inquiry of some Anti-Tuberculosis organization in whatever city you may be (using the local Telephone Book or City Directory to get street and number), and you will undoubtedly be able to get proper information, equal to our own, without delay or difficulty.

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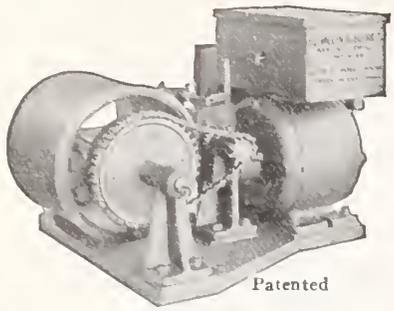

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Ten More New Companies Incorporate at Albany

Ten motion picture concerns, with a total capitalization of $237,500, incorporated at Albany during the week ending May 6.

The following list gives the companies, amount of capitalization and directors for the first year of the companies formed last week:

The Desert, Inc., $50,000, S. E. Ginsburg, Antoinetta Ottaviano, Giacomo Lopolo, New York City; Ed Davidow Productions, Inc., $25,000, Ed and S. S. Davidow, Ira Helstein, New York City; Edwin Carewe Pictures, Inc., $500, William Kessler, Henry Herzbrun, G. I. Wiley, New York; William Nigh Corporation, $500, Thomas F. Dougherty, H. H. Dimon, John Drye, Jr., New York; Music Films, Inc., $45,000, J. F. Leventhal, New York; William V. D. Kelley, Jersey City; C. H. Dunning, Ridgewood, N. J.; Effanem Photoplays, Inc., $100,000, William J. Nebb, H. J. Blanz, H. D. Symonds, New York; Henry Bollman, Inc., $500, Henry Bollman, George D. Shattuck, Paul Smith, New York; Dura Film Protector Co., Inc., $1,000, A. A. Lownes, J. C. Barnstyn, New York; Paul H. Cromelin, Hackensack, N. J.; East 180th Street Amusement Corporation, $10,000, Henry Fried, Ira Streusand, New York; B. E. Steineck, Brooklyn; The Irish Regiment Band, Ltd., $5,000, Roger and Grace de Bruyn, Esther L. Leigh, New York City.

Two New Houses to Be Built in Alaska

Capt. A. E. Lathrop, pioneer motion picture man of Alaska, has two new building projects under way. He will erect theatre-and-hotel buildings patterned after his house in Cordova. In Fairbanks his $100,000 house will break ground in July and in Matanuska, where the government coal fields are the second house will be built. Fire recently damaged his Empress Theatre, in Nenana, doing $18,000 damage. He will rebuild. Capt. Lathrop is due in Seattle next week.

Installing Equipment

LORAIN, O.—School authorities plan to install moving picture machines in four schools. Address D. J. Boone, superintendent.

Changes In Management

DIERKS, ARK.—Kinney Lloyd and F. F. Springer have purchased Spad Theatre.

SAVANNAH, GA.—Albert Hill is new manager of Lucas Theatre.

SAVANNAH, GA.—Mr. Strozier succeeds John Evans as manager of Odeon Theatre.

CARBONDALE, ILL.—Jean Dagle, of Murphysboro, has purchased Barth Theatre and its equipment.

SHEFFIELD, ILL.—Claude Weaver has purchased Metro Theatre, a moving picture house.

MENTONE, IND.—G. C. Meadows, of Fort Wayne, has purchased Crystal Theatre.

MONTPELIER, IND.—C. O. Pickens has leased Diamond Theatre to John Heffner, of Huntington.

CEDAR RAPIDS, IA.—H. Bluechel and J. P. Lannan have purchased Isis Theatre.

SIOUX CITY, IA.—Arthur R. Cunningham, formerly associated with the exploitation department of First National Pictures, succeeds William O'Hare as manager of Princess Theatre.

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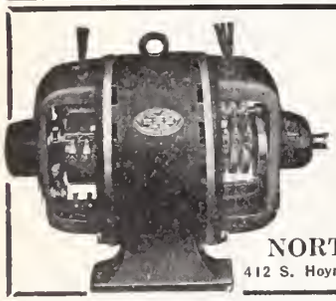

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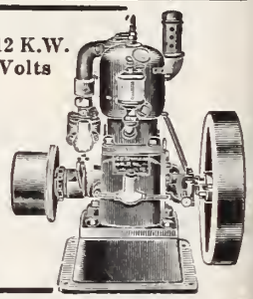

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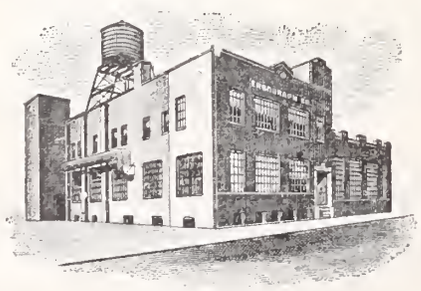

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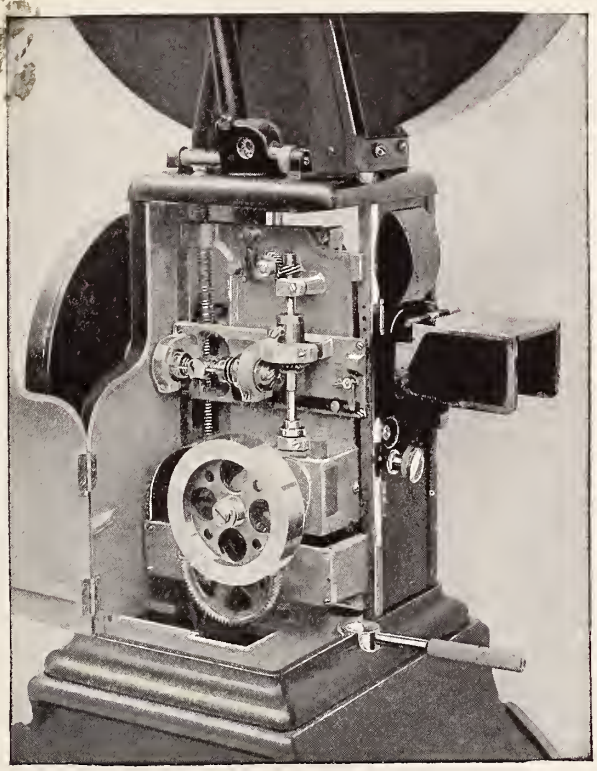

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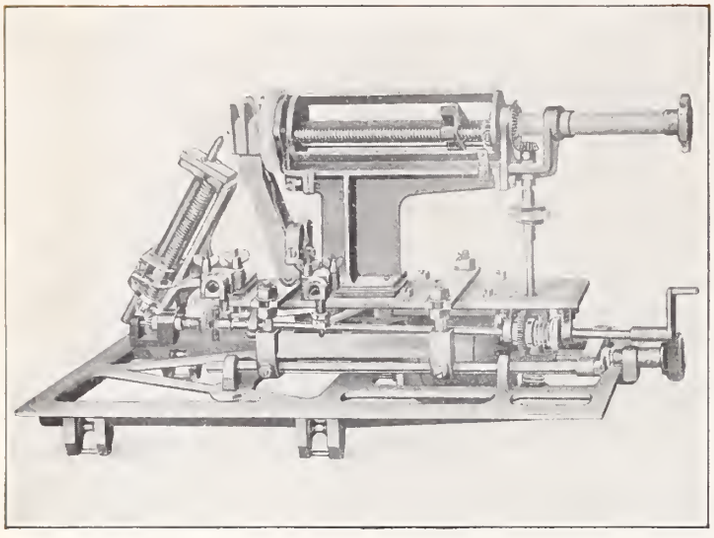

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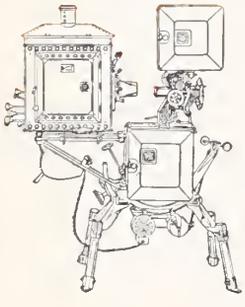

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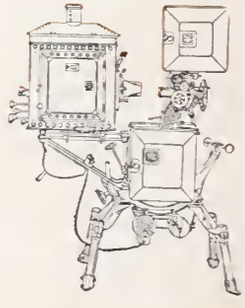

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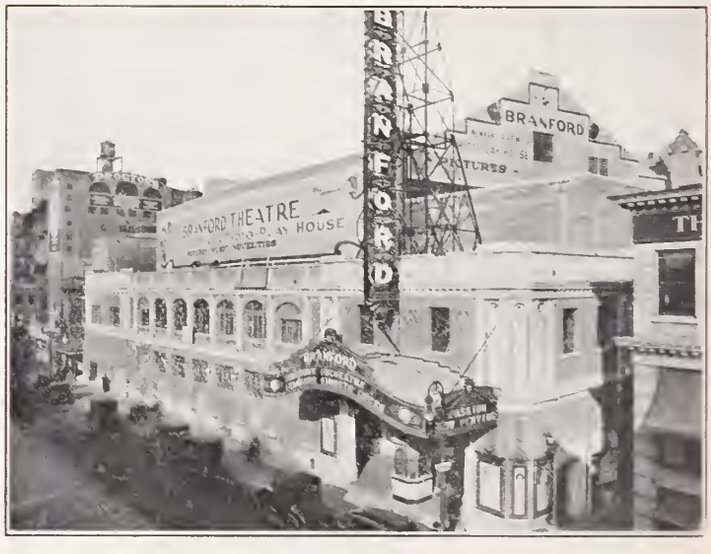

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See Inside Front Cover

MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

THE NEW YORK PUBLIC LIBRARY

That's What They All Say!

"THE booklet describing the forty-one Paramount Pictures for release in the six months from August to January* is the finest and most comprehensive ever issued by a producer or distributor.

"It will be of great assistance to us in selecting the productions to be played in future.

"The outlook for good pictures this fall is most promising, and all these productions should prove splendid money-makers for every exhibitor.

"I wish to express sincere appreciation, and at the same time offer my congratulations upon the excellence of your forthcoming releases."

(Signed) W. M. JAMES,
President and General Manager,
James and Broadway Theatres,
Columbus, Ohio.

*Described in last week's issue of the World.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 56. No. 4 May 27, 1922 Price 25 Cents

Moving Picture World

leads all others by 31 to 23

Not only was the WORLD delivered at Washington first (and it did it by airplane) but we carried the only complete report of the convention up until late Thursday night.

The WORLD led all other trade papers on convention news, in fact, the WORLD carried more convention news than ALL other trade papers put together as follows:

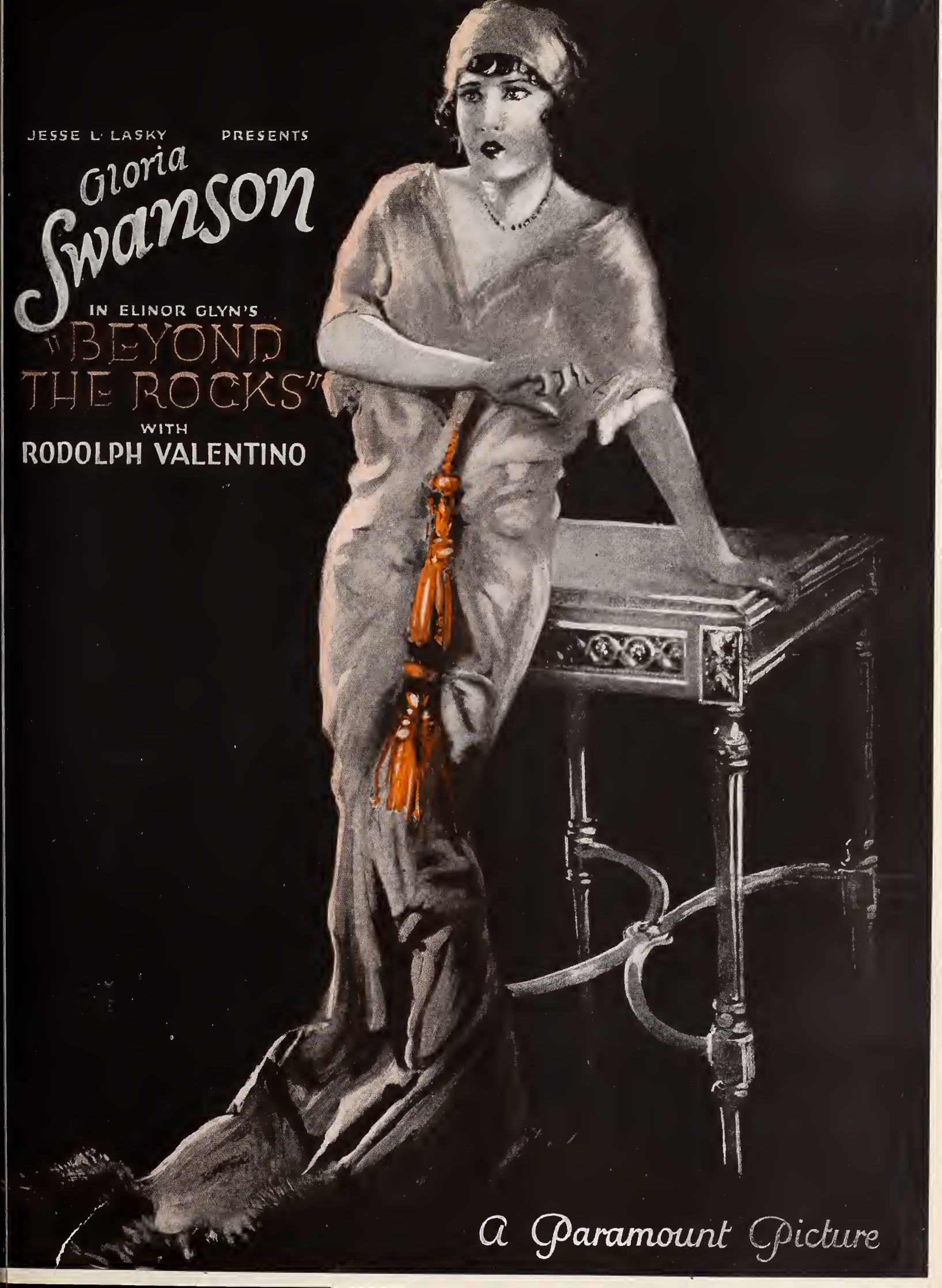
MOVING PICTURE WORLD	**31 Full Pages**
Motion Picture News	**4½ Full Pages**
Exhibitors Trade Review	**13½ Full Pages**
Exhibitors Herald	**5 Full Pages**

Just another reason for the influence of

MOVING PICTURE World

The oldest and newest trade paper in the field

P. S. The Convention Number of Moving Picture World will be referred to as the only accurate and complete report of the M. P. T. O. A. proceeding at Washington.


JESSE L. LASKY PRESENTS
Gloria Swanson
IN ELINOR GLYN'S
"BEYOND THE ROCKS"
WITH
RODOLPH VALENTINO
A Paramount Picture

The Love Drama Magnificent!

NEVER before such a combination of star and story and leading man!

Never before such a palpitating, thrilling, absorbing drama of love! Elinor Glyn, the greatest living writer of love stories, has surpassed herself in it.

And is there any greater box-office combination than Gloria Swanson, the star, and Rodolph Valentino, leading man?

As for the sets and gowns—read what the New York *Sun* says:

"Miss Swanson wears approximately $1,000,000 worth of clothes."

And the New York *Call* said: "Everything about it is expensive—gowns, jewels, houses, restaurants, all designed to make people gasp."

"Beyond the Rocks" has everything that makes for box-office appeal.

A SAM WOOD PRODUCTION

Scenario by Jack Cunningham

JESSE L. LASKY PRESENTS

Gloria Swanson

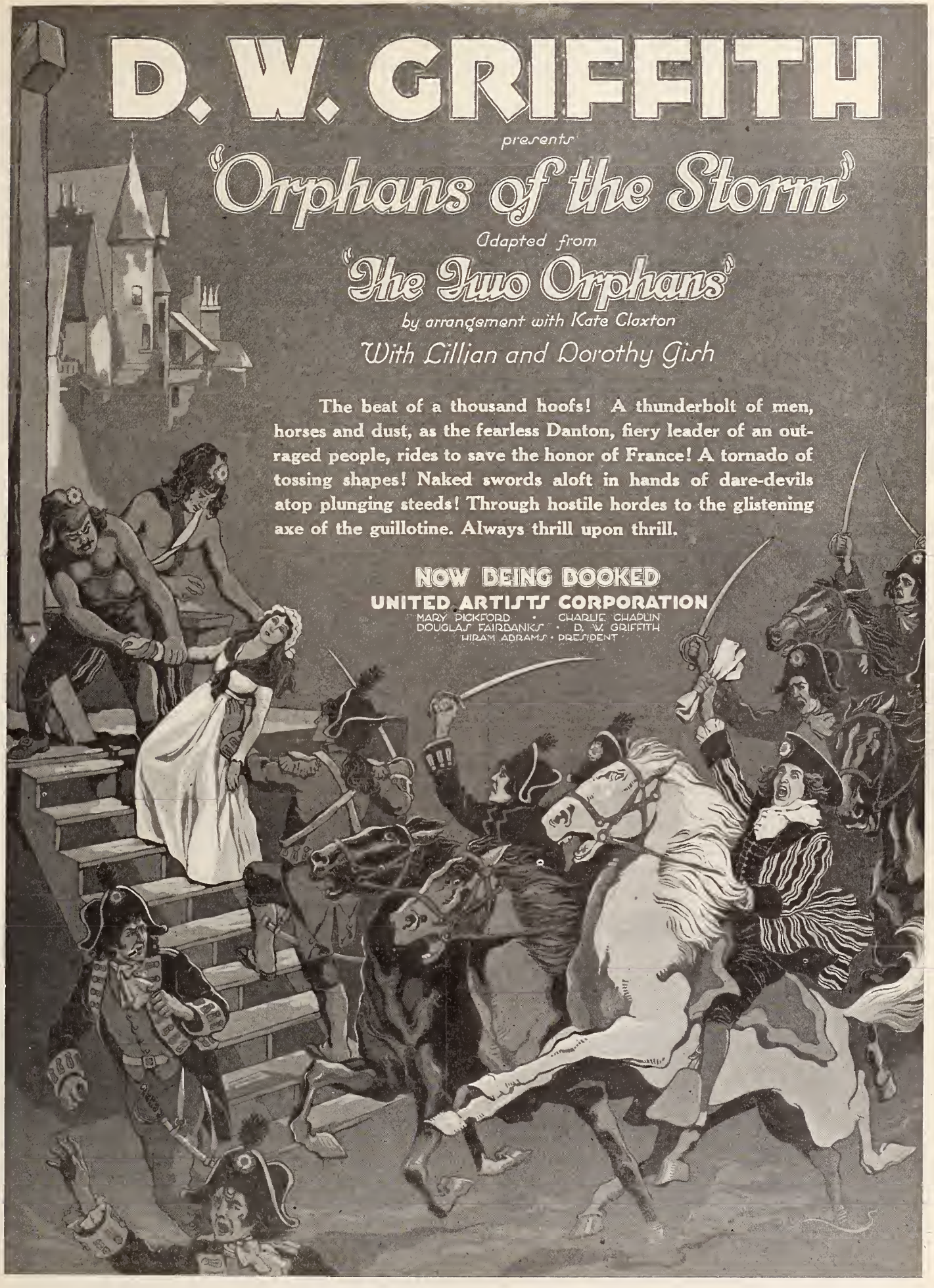
IN ELINOR GLYN'S

"BEYOND THE ROCKS"

with Rodolph Valentino

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION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The beat of a thousand hoofs! A thunderbolt of men, horses and dust, as the fearless Danton, fiery leader of an outraged people, rides to save the honor of France! A tornado of tossing shapes! Naked swords aloft in hands of dare-devils atop plunging steeds! Through hostile hordes to the glistening axe of the guillotine. Always thrill upon thrill.
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Yellow Men and Gold

Always the Woman
starring
Betty Compson

Zane Grey's
Golden Dreams
A Ben B. Hampton Prod.

Basil King's
The Dust Flower

With Claire Adams and Carl Gantvoort

EIGHT pictures that brim with action, sparkle with humor and grip with humanness form the current Group of Goldwyn Pictures.

Society drama and adventure, lure of the desert, romance of pirate gold, action, thrills and laughs—these will make good your strongest promise.

With Betty Compson

With Helene Chadwick, Claude Gillingwater and James Rennie

These Goldwyn Pictures

That Are Strong Attractions

Head Over Heels
starring
Mabel Normand

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When Romance Rides
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Mr. Barnes of New York
starring
Tom Moore

Rupert Hughes'
The Wall Flower

With Claire Adams, Carl Gantvoort and Jean Hersholt

BETTY COMPSON, Tom Moore, Mabel Normand, Colleen Moore, Richard Dix, Helene Chadwick, and Claire Adams, are among the names for the electric lights. Rupert Hughes, Zane Grey and Gouverneur Morris are box office authors. Every picture has exploitation angles that mean business.

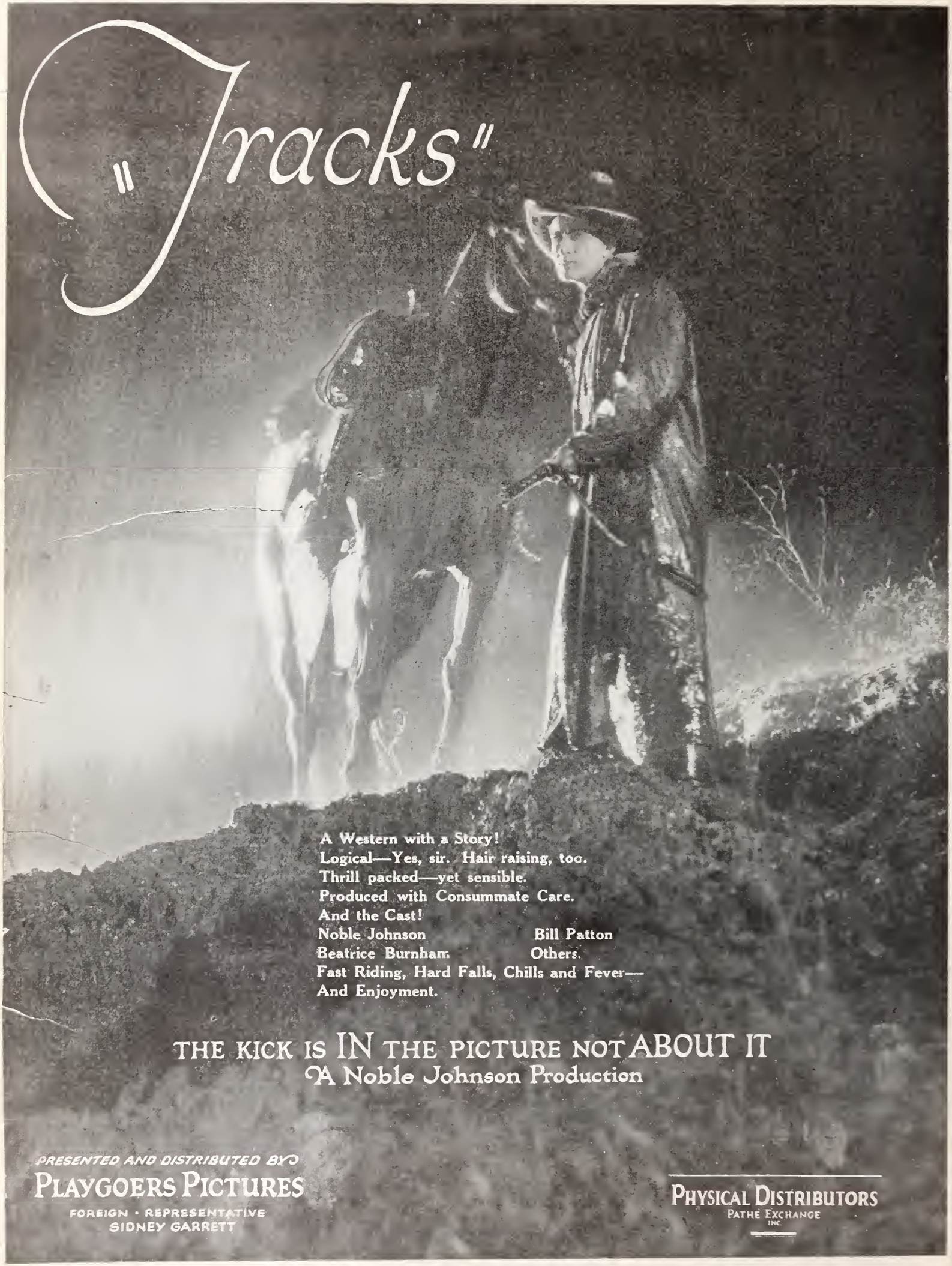
They are *Eight Prosperity Opportunities.*

With Colleen Moore

With Tom Moore

With Mabel Normand

Are For Current Showing!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A Western with a Story!
Logical—Yes, sir. Hair raising, too.
Thrill packed—yet sensible.
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And the Cast!
Noble Johnson
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Fast Riding, Hard Falls, Chills and Fever—
And Enjoyment.
THE KICK IS IN THE PICTURE NOT ABOUT IT
A Noble Johnson Production
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A Hit! A Riot! A Clean Up!

The Broadway Triumph at the Central Theatre of

LADY GODIVA

LORD ALFRED TENNYSON'S Poem of the most sensational sacrifice of womankind in all history.

The Stampede Lasted a Week!

The New York Newspapers Went Wild Over It!

The Globe and Commercial Advertiser
MAY 9 1922

Tennyson's poem of Lady Godiva has been elaborated as to story and set to a film of the same name. The part of the story furnished by the poet is that of the lady who rides naked through her lord and husband's city of Coventry as a penalty placed by him for the raising of a heavy tax on his starving people. The sets are good, the photography satisfactory and, all told, the picture is worth while.

New York Tribune
First to Last—the Truth: News—Editorials—Advertisements
MAY 9 1922

At last Lady Godiva has her famous ride before the camera. The most popular thing of its kind until Paul Revere tied her for first honors. The jealous rival is the real star of the picture. She resembles Pola Negri and still has a little the look of Petrova about her.
Harriett Underhill.

NEW YORK COMMERCIAL
The National Business Newspaper
MAY 9 1922

There are many scenic beauties—fine old English interiors; sea walls and tumultuous waves; beauty of landscape and historic accuracy in the film. Much of the poetic conception has been maintained; a thread of poesy running through a picture which is far above the average in interest.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
MAY 12 1922

There is a keen sense of dramatic value throughout the tale. Subtitles, listed bodily from the quaint verse of Tennyson, embroider it throughout.
TITLE OF FILM: "Lady Godiva."
TYPE: Legendary romance.
DIRECTION: Nice.
PHOTOGRAPHY: So so.
PLOT: Lots of it.
VALUE: **About 85 per cent.**

Exploitation in Dollars and Cents

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You know Dustin Farnum's value as a box office star!

Story by JULES FURTHMAN

Directed by BERNARD DURNING

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WILLIAM *in* The MEN of

by RICHARD HAR

America's most pop

Directed by

Ready May 21st

WILLIAM FOX *presents*

JOHN GILBERT *in* The YELLOW STAIN

The battle of a real man against odds.

Directed by
JACK DILLON

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INDEPENDENCE & STRENGTH

RUSSELL

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DING DAVIS

ular story writer

ROWLAND V. LEE

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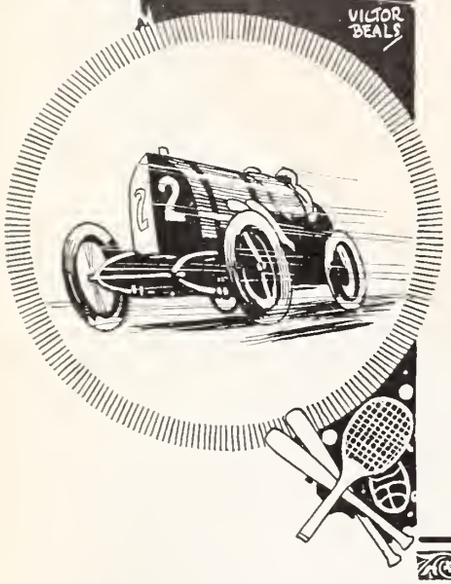

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present
JACK EATON'S *The*

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Edited by **GRANTLAND RICE**
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These Men Know!

Are You Going To Cash With Them?

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STARRING

Owen Moore

Directed by
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JAMES B. WARNER	as	JIM GREGORY
ELINOR FAIR	as	SENORITA MERCEDES
LES BATES	as	BULLY BRAND
WILLY MAY CARSON	as	MARY
H. S. KARR	as	SKINNY FARGO
ROBERT GREY	as	EL CAPITAN MONTO YA

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"FLAMING HEARTS"
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"DANGER AHEAD"
"RED COURAGE"

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Clean--Action--Snappy

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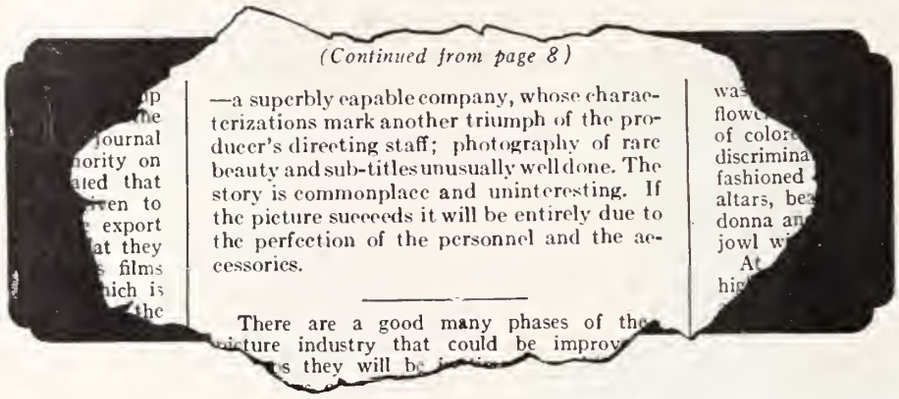
TIMES BUILDING NEW YORK

What will the press say about your next picture?

DOES THE STORY MATCH YOUR COMPANY, DIRECTOR, AND EQUIPMENT?


(Continued from page 8)
—a superbly capable company, whose characterizations mark another triumph of the producer's directing staff; photography of rare beauty and sub-titles unusually well done. The story is commonplace and uninteresting. If the picture succeeds it will be entirely due to the perfection of the personnel and the accessories.
There are a good many phases of the

—From any motion picture review column.

EVERY PRODUCER knows that a qualified success is a shaky success from the treasurer's point of view. And in these days of fine companies, able directing genius, and perfected mechanical apparatus, the producer's chief problem is screen stories.

More and more, as its unique usefulness to the industry is being realized, the Palmer Photoplay Corporation is solving the story problem of the producers. On more than one occasion the Corporation has saved the day for producers.

Its outstanding service to the industry is its policy of *judging stories strictly upon their merits for screen purposes.* No story will be submitted to you by the Palmer Photoplay Corporation until it has passed the test of expert judgment upon its dramatic force, its appeal to public taste, the genuineness of its action, and its adaptability for screen translation.

You, the producer, have only to decide whether you like the story and whether it will fit your company and stars.

No other source of stories offers you quite the same character of service. Nowhere else, outside the scenario department of the studios, is this expert appraisal service to be found.

From all parts of the world material is constantly flowing into the Palmer offices. The cream of the world's stories — originals, magazine fiction, novels, stage plays—is at your disposal at this convenient screen story clearing house.

There is no cost to you for the service—the author pays 10 per cent commission (never any more, never any less). There is no obligation incurred when you ask the Palmer Photoplay Corporation to submit stories.

Will you let this organization of 100 willing people help you?

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Are no mystery to

ROSS D. WHYTOCK

author of

TALES OF THE TENEMENTS

A SERIES of 26 two-reel detective melodramas based on the experiences of Mr. Whytock as a police court reporter, secret service operative and special investigator in New York.

They deal with cases so strange and involve such big issues the facts were never given to the newspapers.

The first fifteen

"The Arneseley Case"
"The Sign of the Serpent"
"False Feathers"
"An Inside Job"
"Love and the Law"
"The Missing Passport"
"Without Evidence"
"His Last Case"
"The Pagan Romance"
"On Leave of Absence"
"Duty First"
"Oryan of Headquarters"
"Bucking the Bucket Shop"
"The Drifter"
"The Stool Pigeon"

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Franchised by

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117 West 46th Street, New York City

PYRAMID PICTURES INC.
presents

Betty Blythe in

Betty

The rapidity with which this Pyramid-Betty Blythe production is being booked by the great first run and circuit showmen is the immediate index to its box-office popularity.

Real pictures are booked in a hurry by real showmen. Now in its

SECOND BIG WEEK CAMEO THEATRE NEW YORK

American RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

Audience Appeal and—

"It has suspense, an element of mystery, a theme that has always proved popular. Spectator's interest obtained early and held throughout. Blythe does the best work of her career."—*Moving Picture World.*

"'His Wife's Husband' is a tonic to the nerves; and that kind of a stimulant no prohibition officer can take from us"—*New York Review.*

"Although a motion picture, it compares favorably with the stage plays, 'The Bat' and 'The Cat and the Canary'."—*Evening Telegram.*

"Settings suggest considerable money spent on production. Likeable spirit of conflict keeps story interesting. Will more than hold its own in higher priced houses anywhere."—*Variety.*

"'His Wife's Husband' certainly gets your brain all on edge. Betty Blythe never looked more bewitching in her life."—*New York World.*

"Will stand up well in the list of mystery dramas proving so popular this season."—*New York Herald.*

HIS WIFE'S HUSBAND

From Anna Katherine Green's great society drama "The MAYOR'S WIFE"

Directed by Kenneth Webb

DAILY NEWS, THURSDAY, MAY 11, 1922.

MISS BLYTHE LOVELIER THAN IN "THE QUEEN OF SHEBA"

By McELLIOTT.

Awfully good idea, changing the original title of this picture ("Should Husbands Know?") to "His Wife's Husband". Because the first has a sensational sound which is misleading, and I think cheating the public is bad business for the movies, whose public loves too well.

Anyhow, "Her Husband's Wife" tells a dramatic story. Perhaps it does stretch the long arm of coincidence early and often, but what of that? Anna Katherine Green did it first, when she wrote the novel from which this is adapted.

Here is the way it goes: Olympia Brewster (Betty Blythe) is inveigled into a marriage with John Brainard (Arthur Carewe). Directly she has said the fateful words she realizes she cannot go through with it and runs away. As she is in the very act of running she observes a veiled lady shooting friend John through the window.

Betty Blythe

The subtitles indicate a lapse of time. Betty is about to wed a handsome young politician (Huntley Gordon). She thinks Brainard is dead, and foolishly proceeds about the business of living without telling her new husband of her former one. Hence the inquiry, should husbands know? The author evidently thinks they should. It would have saved a deal of trouble, in this case, particularly. Mr. Carewe bobs up five years later, in time to gum up the parade for Mr. Gordon's election to the proud post of Governor. Miss Blythe is just about to permit Mr. Gordon to decline the nomination because of the blot Mr. Carewe might cast on her fair name, when lo! The veiled lady of the shooting y'ars back announces that she is Mr. Carewe's wife, and therefore his marriage to Miss Blythe was null and void.

Huntley Gordon and Betty Blythe

Oh, it's all quite harrowing and exciting, up to the last moment. Miss Blythe looks more lovely in this picture than she ever has before, I think, not even excepting her appearance in that proud Fox spectacle, "The Queen of Sheba." Mr. Gordon is a polite and exceedingly good tempered husband, and Mr. Carewe seems to have a thoroughly good time behaving as the double-dyed villain.

TITLE OF FILM: "His Wife's Husband"
TYPE: Melodrama.
DIRECTION: Intelligent.
PHOTOGRAPHY: 'Twill do.
PLOT: Theatrical.
VALUE: Absont 95 per cent.
Produced by Pyramid. Presented in the Cameo Theatre.

Box-office Values

"Exhibitors will undoubtedly satisfy audiences with 'His Wife's Husband'. It contains well sustained interest and will hold their attention to the end."—*Film Daily.*

"One of the best pictures seen in town in several seasons. Betty Blythe has never done a better picture; It's gripping."—*New York American.*

"A box office picture par excellence. It will add glory to Betty Blythe and her director, Kenneth Webb."—*New York Star.*

Story keenly interesting. Contains much suspense. Builds up a fine climax and should prove its worth anywhere as a first rate attraction."—*Exhibitor's Trade Review.*

"It tells a dramatic story which is exciting up to the last moment. Betty Blythe looks more lovely than ever before."—*Daily News.*

"The suspense and air of shadowy mystery has been well sustained by its director."—*Evening Mail.*

Henry B. Walthall, as Henry Garnett, the man who defied God, man and Devil, but who died to make others happy.

Irene Rich, as Maggie Thornton, beloved by everyone, but uncompromising in her hatred of Henry Garnett.

Milton Sills, as Dr. Hamilton, only friend of Henry Garnett, who betrayed his friend for the love of a woman.

The JOHN M. STAHL Production

Nick Cogley, as Toby, the quaint old Southern darky.

Doris Pawn, as the rejected sweetheart of Dr. Hamilton.

William Marion, as Tom Thornton, a friend to all.

Smoke, whose heart was as big as a water melon.

Stanley Goethals, as Sonny, a ray of sunshine.

A Cast To Conjure With!

Look over this list of players. Practically every one is a box office drawing card. The characters in this drama represent such unusual types—types clear cut, strong, vivid—that players of exceptional qualifications were required for each role. John M. Stahl picked them with unusual care, with the result that he has an ensemble as near perfect as possible.

Presented by Louis B. Mayer

Joseph Dowling, as Col. Garnett, the stern father who cast off his only son when he became notorious.

Claire Windsor as Faith, the secret wife of the keeper of the notorious Owl, who loved Dr. Hamilton.

Edith Yorke, as the blind mother of Henry Garnett, whose unwavering faith in her son brought his redemption.

ONE CLEAR CALL

Albert MacQuarrie, as chief of the night riders.

Annette De Foe, as Yetta, faithful to her evil master.

Donald MacDonald, as Dr. Bailey, rival of Dr. Hamilton.

Shannon Day, whose life was wrecked by Henry Garnett.

Fred Kelsey, as Starnes, the detective.

Vivid Drama--Tense Action!

This startling play is taken from the book by Frances Nimmo Greene, scenarioized by Bess Meredith and directed by John M. Stahl. It has every element of an audience picture. There is the thrill of masked avengers riding at night on their secret mission. There is a clash of characters that is vivid, tense—there is love, fast action and strong heart interest.

FIRST NATIONAL PICTURES

A First National Attraction

Entertaining Story With a Big Punch!

Here's What The Exhibitor's Trade Review Says:

"New twists that will get the picture over. An entertaining story with a big punch. Miss Stewart wins the sympathy of her audience. She has great charm and ability and gives a pleasing and thoroughly convincing performance. A good dramatic climax."

Speaking of

Louis B. Mayer's presentation of

A N I T A STEWART

in

"The Woman He Married"

By Herbert Bashford; Scenario by Bess Meredith; Photography by Dal Clawson

Directed by Fred Niblo, Director of "The Three Musketeers"

IF YOU HAVEN'T PLAYED THESE STEWART PICTURES, GET THEM QUICK!

"HER MAD BARGAIN" "A QUESTION OF HONOR" "THE INVISIBLE FEAR"

A thrilling story of a most unusual love bargain; Scenario by Josephine Quirk

A Ruth Cross novel from The People's Home Journal; Scenario by Josephine Quirk

A drama of love and hate and a terrible fear, by Hampton Del Ruth

Directed by Edwin Carewe

A LOUIS B. MAYER PRODUCTION

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

MAY 27
1922

Serving the Industry

AMONG the several vital requirements to which a trade publication in this industry must measure up is the complete and generous handling of the news of the business. With no sense of self glory, but in order to fix your attention on the efforts of Moving Picture World to serve you in this important way, we bring to your notice the manner in which the Washington Convention was reported by this publication. Beginning with the preliminaries of the convention we carried to you as a reader a full and complete report of all that was done, together with the presentation of personal and inside information, which you, as a member of the industry, are entitled to receive.

A photographic and pictorial service, which also extends to this issue, supplemented the work of a competent staff of news-getters and special writers. At the same time the general news of the industry, the service departments and the reviews were given their usual complete attention.

No mere pamphlet or bulletin could hope to render this service, and no other trade publication in the field came near enough to stand comparison or be called second. In racing terms there was neither "place" nor "show."

The business of publication is not one which persons of small experience can hope to conduct successfully. It cannot be done by the passing of resolutions or by the making of alluring and attractive speeches. It is not made possible by the mere possession of a printing plant and a supply of white paper. In a word, it is a definite business and a definite profession, requiring aptitude, enthusiasm and experience in about equal proportions. Just as the making of successful pictures is both an art and a business so the making of successful trade publications is an art and a business.

In really serving the industry with our publication we have found a response so hearty and a growth so constant that we feel today, as the largest and most widely read of all, that we have an even greater responsibility to the readers everywhere who have given us their confidence and their patronage.

To cap the climax of what we were satisfied would be an achievement in the news reporting of conventions and in compliment to the Motion Picture Theatre Owners of America, we delivered copies to the delegates and visiting exhibitors by special Curtiss airplane from New York to Washington on the date of issue.

Moving Picture World contained all the news up to within a few hours of the actual closing of the convention. This delivery was under the personal supervision of Alfred J. Chalmers, vice-president of the Chalmers Publishing Company, who accompanied the Curtiss Oriole plane in the flight. The result was a gratifying success and the many kind expressions of approval richly rewarded the exploit, a novelty by the way in trade paper enterprise.

We herewith extend our best wishes to all who have been so generous in their expressions of congratulation and pledge ourselves to a continuance of our best efforts in serving the industry in all of its elements to the utmost of our ability.

Arthur James

Three St. Paul Men Indicted for Sale of International Church Film Stock

FOLLOWING charges of illegal sales of stock in the International Church Film Corporation of Minnesota, three St. Paul men were indicted last week in Minneapolis. They are Anthony P. Da Pron and his two sons, Anthony P. Da Pron and H. Hal Da Pron. The last pleaded not guilty and was released on $2,000 bond. The others are to be arraigned later.

The complaint states that stock in the corporation was sold to ministers, educators and others having a leaning toward religious pictures. About $30,000 was obtained from Minnesota investors in this way, according to the allegations.

The Da Prons, according to the complaint, organized the Minnesota corporation and voted themselves $100,000 worth of stock in return for a contract they held with the International Church Film Corporation of Delaware to exhibit its pictures in Minnesota. Upon this showing, the Minnesota State Securities Commission refused them permission to sell stock in the state.

The commission demanded, also, that the Da Prons return $75,000 worth of the stock they are alleged to have received and place the other $25,000 in trust until the company had earned 10 per cent. dividends for three years. They then withdrew their application to sell stock, but continued its distribution, collecting as they went, the state alleges.

The Da Prons contend that they performed their services according to agreement, but that the enthusiasts for religious pictures held onto their quarters while their pictures were being put over.

Minneapolis Showman Wins Court Order Restraining Picketing of His Theatre

FIVE years of litigation came to a victorious conclusion for John J. Campbell, proprietor of the Wonderland Theatre, Minneapolis, when the Minneapolis Trades and Labor Assembly voted last week to comply with the order of the Minnesota Supreme Court affirming the lower courts in restraining picketing in front of the theatre.

In May, 1917, Mr. Campbell, who operates a small house in the transient district of Minneapolis, down on Washington avenue, discharged his union operator and assumed the work himself to curtail expenses. His place was immediately bannered by the unionists. Campbell fought the case out in the district court and won.

Four local labor leaders were ordered to pay $125 each as damages. This they refused to do and went to jail. Upon their appeal to the supreme court, they were released. The supreme court held that the men could be jailed for contempt of court and that the picketing could be restrained, but ruled that the amount of loss Campbell sustained was not shown.

The assembly voted to pay $100 in attorney fees for the contempt case and $120.75 for the main case. The supreme court decision is expected to set a precedent that will be followed in several picketing cases now pending.

Falling Theatre Roof Hurts Sixteen Persons

Sixteen persons were injured, two of them seriously, and a score of others escaped injury when part of the roof of the Majestic Theatre, 1217 Fifth avenue, Pittsburgh, collapsed May 15. It is extremely fortunate that there were only a few people in the house at the time of the accident.

Public Safety Director McCandless then ordered the closing of the Pearl Theatre, nearby, until it could be examined. It is likely that he will order the Majestic torn down as the building is old and was formerly used as a church.

Also Against Peggy Joyce

The M. P. T. O. A. resolution that no pictures featuring Peggy Joyce should be shown on the screen is received sympathetically by the Motion Picture Producers and Distributors, Inc., according to Courtland Smith, Will H. Hays' secretary, and it is not likely that any members of the organization will sign a contract with her.

Mr. Ince to Produce for Mr. Ince

THOMAS H. INCE announced on his return from Washington to New York that he is not to produce pictures for Warner Brothers, and that he will produce only for Thomas H. Ince. This is in denial of a report circulated in Washington and published in good faith in our issue of last week.

LESLEY MASON

Lesley Mason to Do Editing, Titling and Film Reconstruction

A distinct service to the industry will be performed by Lesley Mason, for seventeen months First National's director of trade paper publicity, who on June 1 will open an office at room 511, 729 Seventh avenue, New York City, for the reconstruction of pictures to pass censor boards, the preparation of European pictures for the American market, the editing, titling and cutting of film.

Mr. Mason has a thorough knowledge of every branch of the industry, having served for four years as editor-in-chief of the Exhibitors Trade Review and for the previous two and one-half years as managing editor of the Motion Picture News. His knowledge of picture technics was not alone gained in this country, for in 1920 Mr. Mason made a four-months' survey of film conditions in England, Italy, France, Sweden and Germany. The trip made him many friends among foreign producers. He is exceptionally well known to Americans.

Houdini Wins Suit

Judge Delehanty and a jury in the Supreme Court, New York County, has given Houdini a verdict for $32,795.18 against Benjamin A. Rolfe, of Rolfe's Musical Revue, Harry Grossman and Octagon Films, Inc. The sum represents one-half of the profits of the "Master Mystery" in which Houdini was starred, up to September, 1919.

Hays to Speak

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., will speak before the students of Carnegie Institute of Technology, Pittsburgh, on Friday, May 26th. The address by Mr. Hays will be one of the features celebrating Campus Week at Carnegie, scheduled for May 24, 25, 26 and 27.

Confederation of Independent Exhibitors Is Forecast as New York State Leaves M. P. T. O. A. Walker Engaged as Counsel for T. O. C. C.

A confederation of independent theatre owners throughout the country, built along strictly business lines, for business purposes and without politics, will be effected as a consequence of developments of the past week, according to well-informed exhibitors from various sections of the United States. In fact, the foundation for such an association was laid in New York this week with representative exhibitors from many parts of the country pledging themselves to concentrate all their efforts on the formation of such an independent organization, co-operating with the Theatre Owners Chamber of Commerce of New York City on national affairs. This means State independence and national co-operation.

While the intimation of the formation of such an exhibitors' confederation furnished the outstanding feature for an unusually busy week, other important developments were as follows:

(1) Secession of the Motion Picture Theatre Owners of New York State from the Motion Picture Theatre Owners of America.

(2) Reiteration of the Theatre Owners Chamber of Commerce of New York City and northern New York that it never was or will be affiliated with the M. P. T. O. A. or any other national organization.

(3) Acceptance by Senator James J. Walker of the office of counsel of the M. P. T. O. of N. Y. and T. O. C. C.

(4) Adoption of plans whereby the metropolitan theatre owners organization will be not only self-supporting, but incidently assured of a fund not less than $150,000 this year.

(5) Establishment in New York City of a Central Purchasing Bureau.

(6) Granting of a charter to northern and western New York exhibitors by the M. P. T. O. A. for the expansion of their organization throughout the Empire State above the Bronx line.

(7) Postponement of Washington hearing on music tax because of absence of any counsel to represent the M. P. T. O. A.

The past week's meeting of the T. O. C. C. in New York was probably the most important held by that organization since its inception. That exhibitors as a whole are not in accord with all that was done at the national convention in Washington last week was evident by the presence of theatre owners from various sections of the country in New York to ascertain just how the T. O. C. C. operated.

The accomplishments of the New York organization during the past year aroused considerable attention in Washington and a number of State organizations this week sent delegates to this city to ascertain how these results were obtained. The fact that a vast majority of the funds turned over to the M. P. T. O. A. came from the New York State and metropolitan organizations also furnished much food for thought.

Insofar as the national convention itself is concerned exhibitors all seem to agree that, while it was dramatic, it was a failure in that the only accomplishment was the election of officers and that feat was performed with the aid of the rankest steamroller tactics ever put to use by an organization meeting within the confines of the national capital.

The convention came to an unsatisfactory close on Friday, May 12, only 31 delegates being in attendance at the closing session, the others starting to return to their homes following the disgraceful proceedings of Wednesday. The local committee did its part well and exhibitors agree that the entertainment furnished was the best offered at any national convention.

That several States are planning court action to test the legality of the proceedings is accepted as certain. The southern situation offers a splendid example of the extremes to which Cohen floor leaders went to effect his re-election. According to reliable authorities, only one Southern State, represented at the convention, was entitled to delegate representation and that was North Carolina.

Tennessee and South Carolina have exhibitor organizations whose by-laws strictly forbids affiliation with any national body, but in spite of this fact these States cast their full voting strength at Washington. S. G Howell, editor of Motion Picture Journal of Dallas, Tex., who is said to never have owned a theatre, cast the Texas vote. Further, neither Mississippi nor Louisiana maintain State organizations, but despite this both cast their solid voting strength for Cohen.

That the M. P. T. O. A. as it stands today is not the effective organization that it was a year ago, seems to be the consensus of opinion of exhibitors in many parts, of the country. In addition to losing the South and his home State, New York, Cohen succeeded in splitting Missouri. Oklahoma and Georgia.

The secession of the New York State organization did not come as a surprise, for that action was anticipated after the riotous meeting of Wednesday in Washington. This belief was further strengthened on the following Friday when a charter was given to several western and northern New York exhibitors to organize a new body. This action was accepted by Charles L. O'Reilly, president of the M. P. T. O. of N. Y., and others in the Empire State, as a challenge that the Cohen faction would seek to effect a new organization to combat the original group.

The Tuesday meeting this week of the Theatre Owners Chamber of Commerce was the largest ever held by that organization. Among those in attendance was Marcus Loew, Theodore Hays of Minnesota, Harry Lustig of Cleveland, Charles Skouras of St. Louis, L. Goldman of St. Louis, Hector Pasmezoglu of Missouri, Sam Bullock of Ohio, C. C. Griffin of California, and H. Lipton of Ohio. In addition to these visitors, the entire membership of the T. O. C. C. was present.

President Landau presided. The executive committee, through Bernard Edelhertz, chairman, submitted its report, which was accepted. This report provided for the creation of a central purchasing bureau, which will buy all accessories for members. Further provisions included the elimination of bookings of theatrical films to non-theatrical enterprises. Action on the latter proposition will be taken immediately by a special committee, which is scheduled to meet with representatives of the distributing companies in New York.

Perhaps the most important proposition discussed was that pertaining to insurance. This resulted in the establishment of an Insurance Bureau. A plan was adopted whereby the organization is assured a minimum income annually of $75,000.

It was further decided that a tax of one cent per seat be imposed to meet legal expense. This tax, it is estimated unofficially, will net the organization an additional minimum of $75,000 annually, thus assuring the T. O. C. C. this year a total from those two items of at least $150,000.

This achievement represents the crowning feature of this organization's work and those in a position to know point out that only because the T. O. C. C. have a strong organization were such definite accomplishments made possible. Others pointed out, too, that the treasury of the metropolitan organization greatly exceeds that of the M. P. T. O. A.

The matter of uniform contracts also was discussed and immediate action on behalf of the New York organization will be taken. That the T. O. C. C. will shortly be represented at a meeting with producers and distributors is certain.

Following the announcement of the secession of the New York organization from the M. P. T. O. A., it was stated by Mr. O'Reilly that an important meeting of the Empire State body would be held within a few weeks in Rochester, N. Y. Definite announcement of the date will be made next week. At this meeting the first official step toward the formation of a confederation of independent exhibitors will be taken, it is believed.

After much persuasion Senator Walker, who had previously declined offers, was forced to accept office of counsel for the metropolitan and New York organizations. The New York delegation stood by the Senator almost to the man and when these friends insisted that he accept the post, he found it impossible to refuse in view of their loyalty and extreme confidence in hime. The Senator later stated that he would have been amiss his duty as a friend to have turned down the proposition.

A special meeting of the executive committee of the T. O. C. C. has been called for Monday when the proffer to the Senator will be officially made.

The following resolution, presented by Leo Brecher, was passed unanimously:

"The Theatre Owners Chamber of Commerce is independent and unaffiliated as an organization. No other organization is authorized to speak or act for the Theatre Owners Chamber of Commerce.

"The Theatre Owners Chamber of Commerce and its members will not be responsible for any action by any organization purporting to represent the members of this organization."

An amendment was proposed to the by-laws, whereby the following clause now contained in Section 2, Article 1, will be eliminated:

"But no application for membership shall be considered unless such applicant is a member of the Motion Picture Theatre Owners of America."

A drive by the Theatre Owners Chamber of Commerce will now be made to secure theatres within this territory to increase its membership.

Upper left—Unloading at Washington, D. C. Lower left—Alfred J. Chalmers alighting after flight. Center—Alfred J. Chalmers and Arthur James about to bid bon voyage to W. P. Milligan, who returned in plane. Upper right—Curtiss Oriole used for trip. Lower right—All ready for start from Mineola

"World" Scores Beat in Delivering Copies to Convention by Airplane

MOVING PICTURE WORLD, in step with its type of enterprise, scored over all competing trade publications in covering the convention of Motion Picture Theatre Owners of America in Washington, and in making delivery on the last day of the convention, Friday, May 12, shortly after the noon-hour and in time to give the delegates and visiting exhibitors a complete report of the proceedings of the convention up to within a few hours of the actual adjournment.

Delivery was made by special Curtiss Oriole airplane, flying from New York to Washington, with Pilot Cogswell driving and Alfred J. Chalmers, vice-president of the Chalmers Publishing Company, in special charge of the copies of Moving Picture World which the plane carried for delivery.

Adverse winds made very fast time impossible, but sufficient time was allowed for and delivery was made early enough to fully carry out the plans as laid down.

Moving Picture World thereby outstripped all contemporaries and contained more actual

This copy of Moving Picture World is delivered by airplane from New York to Washington in compliment to M. P. T. O. A.

EACH COPY BORE THIS BAND OF IDENTIFICATION

printed news in the thirty-one pages devoted to the proceedings of the convention than all other trade publications combined.

In serving our readers as well as the delegates and visitors to the convention with prompt and the most modern type of delivery we felt that we were living up to the standard of initiative and competence which the trade has come to expect of us.

Every part of the program was carefully planned and was carried through without mistake, accident or delay, and we are, without undue flourish, gratified to report the success of the result.

While this was a showman's stunt, carried out by a showman's paper, it merely exemplifies the spirit with which we carry on our service to the industry, and, as our readers know, week by week our pages evidence.

The congratulations received were many, and we are glad to announce that several of our contemporaries joined in this praise.

FLYING SCHEDULE ON THE SPECIAL DELIVERY BY CURTISS AIRPLANE OF MOVING PICTURE WORLD TO NATIONAL CONVENTION

Friday, May 12

7 A. M. (daylight saving time) unbound copies of Moving Picture World delivered to bindery in Manhattan.

7.40 A. M. bound copies delivered at printers.

7.45 A. M. left the printers in special automobiles bound for Curtiss Field, Long Island.

8.50 A. M. arrived Curtiss Field.

9.10 A. M. loading of copies on Curtiss Oriole Airplane completed.

9.15 A. M. left Curtiss Field.

11.45 A. M. (standard time) reached Bolling Field, Washington.

12 Noon copies loaded in motor cars at Bolling Field.

12.10 reached Convention Hall, Hotel Washington, completing delivery to delegates and other exhibitors.

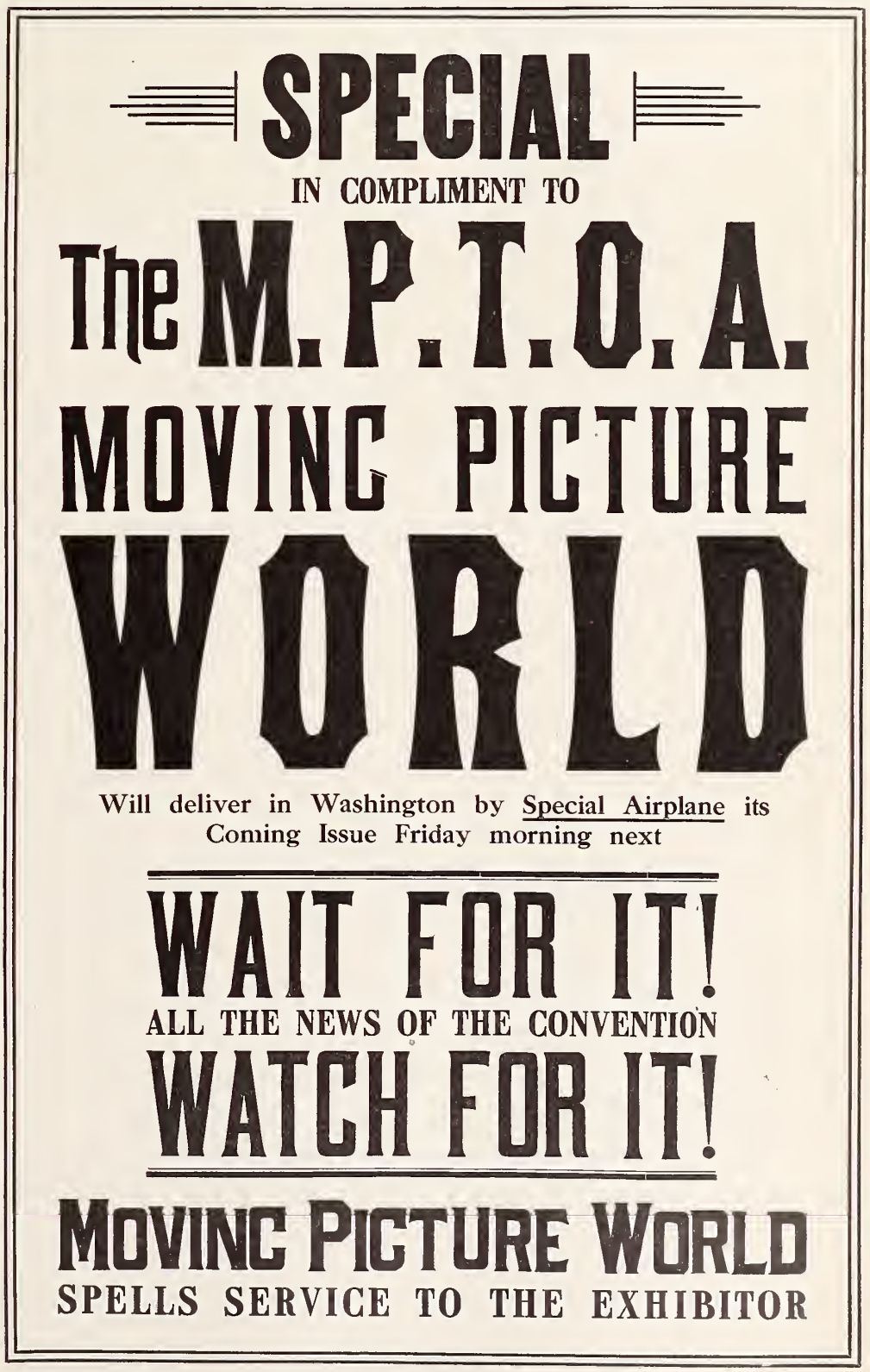
Hopcraft in Buffalo

Arthur S. Kane, president of Associated Exhibitors, has just announced the appointment of Ed. M. Hopcraft, well known as a picture salesman, as sales representative of Associated in Buffalo.

Grombacher Sued

Suit has been brought by United Artists against the Liberty Amusement Company of Spokane in the amount of $2,750 for alleged breach of contract. United Artists alleges that Ray Grombacher, manager of the Liberty Theatre, signed a contract for several pictures which he afterwards refused to play.

One Sheet Announcing Airplane Delivery



AND MOVING PICTURE WORLD DID DELIVER TO THE CONVENTION HALL AT NOON ON FRIDAY, THE DAY OF ISSUE

Syracuse's Rivoli Opened by Fitzer; Seats 1,342, Charges 10 and 15 Cents

WITH "Tol'able David," a First National attraction starring Richard Barthelmess, as its initial feature, the Rivoli Theatre, one of the real showplaces of Syracuse, N. Y., opened on Friday, April 28, marking the latest achievement of Mitchell Fitzer, that city's pioneer exhibitor.

The new playhouse is the finest of all the picture houses which Mr. Fitzer has owned, managed or been connected with, and embodies the latest ideas in theatre construction. It has the largest main floor seating capacity of any theatre in Syracuse, seats being provided for 1,092 persons. The balcony holds an additional 250. The admission price is 15 cents at all times on the main floor and 10 cents always for the balcony. Two Simplex projectors, of the latest make, have been installed. Music is supplied by a $30,000 pipe organ.

The new Rivoli is the first step in a program mapped out by a group of Syracuse business men, who plan to establish a chain of picture houses throughout the eastern states. According to Mr. Fitzer, arrangements have been completed whereby the group of Syracuse men will finance a play to erect theatres built on the style of the Rivoli in several large cities in the East.

Great Expectations Held for the Golf Tournament

There is every indication that the Spring Golf Tournament to be held under the auspices of the Film Daily at the Oak Ridge Golf Club, Tuckahoe, on Thursday, May 25, will prove a splendid success, with the help of the weather man.

President William A. Landau of the T. O. C. C. has invited members of that organization. Special invitations have been forwarded to the Lambs and Friars. Senator James J. Walker and his law partner, Joe Warren, will attend. To date there are approximately seventy entries and at least 100 are expected.

Jules E. Mastbaum, president of the Stanley Company of America and an ardent golfer, has forwarded a check for a special prize. Warner Bros. will again offer a prize and several other cups, one by Moving Picture World, have been promised. These prizes will have nothing to do with the foursome prizes and the special kickers handicap prizes to be allotted.

Exhibitors Beware

Fire in the Royal Theatre, Hackensack, N. J., recently was caused by the "explosion" of a film of "Dante's Inferno." The place was well filled and the people made a rush for the doors, but nobody was hurt. The damage was slight.

Wm. Fox to Produce "If Winter Comes" in Europe; Harry Millarde to Direct

WILLIAM FOX has decided that nothing but a screen masterpiece must result from the production of "If Winter Comes." Slow to make up his mind on the actual filming of the novel, now that all details are settled, he will act promptly. In order to preserve all of the wonderful atmosphere and native flavor of the book, Mr. Fox has decided to send a company to England and make the principal scenes on the exact locations described by A. S. M. Hutchinson, the author, in his famous book.

Harry Millarde, who has an established reputation for turning out intricate human interest stories, has been selected to direct. Associated with him will be Dave Solomon, assistant director, and Joe Ruttenberg, cameraman. Here is the team which produced such stories as "Over the Hill," "The Town That Forgot God" and another big special which will be released next season, as yet untitled. They will sail for England on board the new Cunard liner, Cynthia, on May 25.

In London Mr. Millarde and his staff will meet A. S. M. Hutchinson. A series of important conferences will be held, at which details of the production will be finally thrashed out. Mr. Fox will also be in London at this time and will sit in these conferences. Mr. Fox has taken an active part in the formative work of all the big Fox special pictures and he will be able to render valuable assistance to both producer and author.

Off for the Coast

Clara Beranger, author of scenarios for William De Mille's productions for Paramount, will leave for Hollywood this week to work on the adaptation of "Clarence," the play by Booth Tarkington which is to be Mr. De Mille's next picture. The cast will include Wallace Reid, Agnes Ayres, May McAvoy and Kathlyn Williams.

Northwest Film Board Convenes in Seattle

The Nothwest Film Board of Trade held a get-together meeting of salesmen, bookers and association managers on May 6 at the New Washington Hotel, Seattle, which was one of its most successful affairs since its organization. Forty members attended.

Portland, Spokane and Butte have auxiliaries and the Seattle board is associated with similar boards in Salt Lake, Denver, Minneapolis, San Francisco and Los Angeles. J. T. Sheffield, secretary and manager of Greater Features, Inc., is president of the Seattle board.

Asks Leave to File Supplemental Answer

Application has been made to the N. Y. Supreme Court by the American Cinema Corporation, and its president, Walter F. Niebuhr, for permission to file a supllemental answer to the suit. brought against them by Gillispie, Meads and Company, a brokerage house.

The latter are suing to recover $15,000, the value of 3,000 shares of stock of the Cinema concern, which they claim they were induced to purchase by reason of misrepresentations on the part of Niebuhr, or some one representing him. The supllemental answer makes an emphatic denial of these accusations.

Prints of Pictures Cause Legal Action

Suit to recover $3,060 from the Enterprise Distributing Corporation of 1457 Broadway, has been filed in the New York Supreme Court by the Nicholas Kessel Labratories, Inc. The money is said to be due for ten prints of "Martyrs of the Alamo," and ten prints of "Ashes of Hope."

Schenck Predicts Great Increase in Production

Joseph M. Schenck, producer of the Norma Talmadge, Constance Talmadge and Buster Keaton photoplays for Associated First National release, in an interview this week predicted boom times for the motion picture industry.

Mr. Schenck, one of the most astute men in the business, declared that the fall will witness a great increase in production, but he added that only good pictures will participate in the prosperity which lies before us.

By August we shall see greater production of photoplays under way in Los Angeles than ever before in the history of the industry. There is already a great shortage of pictures in sight for next year's theatre demand, he said.

First National Business Survey Reveals Great Hopes for a Banner Fall Season

AN encouraging improvement in general business and industrial conditions, and a practically universal conviction that there will be a marked betterment everywhere by September, with a correspondingly bright outlook for a good motion picture season, are the fundamental facts disclosed by the second annual survey of motion picture industrial conditions, which has just been completed by Associated First National Pictures, Inc., through its exchange managers in every territory in the United States and Canada.

The questionnaire was divided into eight questions, the whole forming a concise summary of theatrical and general conditions in each territory.

1. *General Business Conditions.*

Seventeen territories out of thirty-two report that general conditions are much better, or are slowly but steadily improving. In seven of the remainder there has been no appreciable change, and the other eight declare that conditions, if anything, are slightly worse. The improvement is most marked in the East and the Middle West—that is to say, in the teritories between the Rocky Mountains and the Alleghenies. The South and the Far West are behind the rest of the country in this respect, though the condition of the Southeast and Northwest is better than that of the Southwest and the mountain regions.

An interesting feature of the replies to the first question is that in the coal mining regions the labor crisis at the mines is the only cloud on the horizon, the situation in every other line of industry being decidedly on the mend. Buffalo reports that the number of unemployed has decreased during the past year from 35,000 to 10,000. New England is suffering from a large number of strikes. In the Cleveland territory, the unemployed situation is being remedied. The textile industry has shown a decided improvement in the Chicago territory.

Business is picking up in the Northern California district.

2. *Outlook for Next Season.*

The confidence that the coming season, beginning with September, will bring a marked improvement in business is unanimous. Every territory shares in this belief. Omaha, a representative center in the agricultural districts, reports that the farmer is getting more money for his produce, and that the anticipated crops make the outlook exceptionally bright. Minneapolis, Kansas City, Oklahoma City, and St. Louis concur. Philadelphia promises marked gains in textile, steel and iron activities with the settlement of the coal strike. Denver, one of the hardest hit districts of the country, looks for no relief before autumn, but is confident of it at that time.

Butte reports resumption of service by the mines after eleven months of inactivity, with a corresponding stimulation to all business. Cleveland sees a necessity for further adjustment to meet post-war requirements, but counts on much better business as this is done. New Haven reports that factories are running on better time and that building conditions are improving. Dallas reports an abundance of rain after considerable drought, which assures excellent crops.

3. *Will Rentals Go Higher, Remain Firm or Go Lower?*

A considerable number of territories —fourteen, to be exact—express the belief that rentals will remain firm during the coming season. Twelve others look for a declining tendency in prices. Four territories think that in some instances rentals will advance. This is qualified, however, by the proviso that only box office attractions of unusual merit will bring any more money, with program rentals remaining the same as now. There is a strong conviction in many territories that the ordinary picture will continue to go down in price, while the real special will profit by commanding the higher figure that it deserves.

4. *Admission Prices — Higher or Lower?*

There is an almost equal division of opinion among the territories on this point, sixteen contending that admissions will remain at the level they have reached today, which in many instances is substantially below the level of two years ago, while fifteen others take the position that they should and probably will go still lower. The East and Middle West are squarely divided on the matter.

The South seems to be hovering in indecision as to whether present admission prices can be maintained, or whether further cut is necessary.

5. *What is the Attitude of the Exhibitors Toward Longer Runs?*

There is a wide divergence of opinion, ranging from absolute antipathy against extended runs on the part of the exhibitor, to an eagerness for them whenever they are justified, first as an economy measure, second, because an extended run on a proven box-office attraction is safer than withdrawing it to make way for unknown quantity.

In the San Francisco territory, for instance, the small-town exhibitor in general hesitates to increase the run of a picture, while the city exhibitors are convinced that longer runs, with pictures that will warrant them, are the order of tomorrow. The Middle West is rather sharply divided on the point. Indianapolis, Milwaukee, Minneapolis, Omaha and St. Louis are, as a whole, against extended runs. Cleveland, Cincinnati, Kansas City, Des Moines, Detroit, Louisville and Chicago favor them, wherever possible and practicable. The Far West strongly favors them, Denver being the single exception. The East is also divided on the question, New England opposing it, together with Eastern Pennsylvania, while New York State and Pittsburgh are eager for them. In the South, it is the Southwest that believes in longer runs, while the Southeast is conservative in this respect.

6. *Are New Theatres Being Planned in Your Territory?*

As compared with the volume of theatre construction which was going on three or four years ago, there is considerably less planned for under way than there was a year ago at this time. The San Francisco, Louisville and Buffalo territories exhibit more activity than the others.

7. *What is the Volume of Business at the Theatres as Compared With Last Year?*

There has been a marked decline in the volume of business at the theatre this year, as compared with a year ago. Estimates range all the way from 20 per cent. to 50 per cent. in a few instances. The average appears to be about one-third, but the very sharpness of the decline is an omen of an upward turn in theatre attendance between now and the first of the year. Some of the territories, in fact, report an improvement in attendance during the past three months, although it is admitted that this may be temporarily lost during the hot weather. One territory, Oklahoma City, reports that business is better than it was a year ago at the theatres, and Detroit contends that the theatres have held their own as compared with last year.

8. *Has the Big Special Affected the Regular Program Picture in Bookings?*

More than half of the territories agree that the big special has cut into the bookings of the regular program releases in a decided manner, and has not only made fewer bookings for the ordinary picture but has forced down rental prices on them. About a dozen territories insist that the big special has not interfered seriously with program pictures, among these being New York, Philadelphia, Washington, Des Moines, Louisville, Denver and the Pacific Coast.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

FAR and away the best announcement of the season to date is the Famous Players-Lasky illustrated statement in forty well printed pages of the season's plans of the pictures on which the exhibitor may count in arranging his bookings. As befits so important a presentation it was artistically contrived and readable in its entirety. Regarding the subject matter the Famous Players-Lasky plans are the most ambitious in its history. In the matter of stars, directors and subjects the announcement is most important, and we heartily congratulate this great firm upon its definite and splendid arrangements.

Speaking of advertising, the page advertisement on The Curse of Drink, also appearing in our Convention Issue of last week, is one of the best pieces of advertising copy that has appeared in the trade in many months. We congratulate Mr. Louis Auerbach on this very intelligent and very effective piece of work.

Excellent, Watson, Excellent!

THE formula of this showman's addition reads thus—Sir Arthur Conan Doyle, plus Mr. John Barrymore, plus Mr. Albert Parker, plus Sherlock Holmes, equals a really great box office attraction that satisfies all souls that yearn for melodrama in kid gloves. The screen production of the famous Doyle character is a big one made in a big way and directed and played beautifully. It has the disguises which the detective of tradition must wear if tradition is not to disappear from off the earth. It has excitement in concentrated tensity, charm in a love story that lifts but does not dominate, and the fascination that attends the war of wits between malefactors and magical detectives. With Sherlock Holmes has been added another smashing triumph of popular appeal. It has all the things in it that make for satisfying entertainment.

The cast brims with talent, and Mr. Barrymore, with the whimsical art that is with every Barrymore, is as pallid as Poe, as certain as Fate and as attractive as ever. He plays a very *he* part with delicacy, strength, feeling, nice manners and complete appeal. His very fragility is an element of strength.

If we knew where it should be done we would suggest a modified shortening of the presentation. It's a course dinner, gorgeously served, and each course is excellent, but the table groans with the quantity of it.

From an advertising point of view the star, the author and the play are all household words, and the triple appeal holds many possibilities. The presence of Sir Arthur Conan Doyle in this country and his miles of newspaper space attention is another fortunate item. The director, Mr. Albert Parker, has had the sound sense to keep his characters in accord with the popular conception of Doyle's puppets and has scened his production in beauty, dignity and convincing accuracy.

Although it is true that Sherlock Holmes and John Barrymore is as near a self-advertising combination as could be contrived, the wise showman will put hard effort back of this production because it will make the difference between satisfactory business and really big business.

We extend our good wishes to those who wrote, played and made it and those present in their theatres.

ARTHUR JAMES.

Rothacker-Aller Laboratories, Inc.
Hollywood, California

Our Twelfth Birthday

Twelve years ago this month our institution was founded by Watterson R. Rothacker whose faith in the Motion Picture Industry is ***at least*** twelve times stronger today than it was in May 1910.

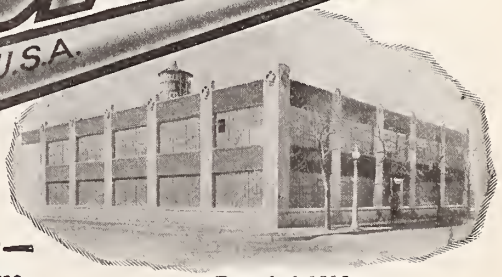
We sincerely thank those who have so materially assisted our progress and prestige; and to those whose words of praise and cheery good-will have brightened our business life, we are everlastingly grateful.

Soon, we hope, our Chicago and Los Angeles laboratories will be augmented by units at New York, London and Toronto—*all dedicated to the Art of making the screen beautiful and the screen people secure.*

Rothacker

FILM MFG. CO. CHICAGO. U.S.A.
TRADE MARK REG.

***There are reasons—
Come and see them.***



**Founded 1910
by
Watterson R. Rothacker**

The Other Side of the Music Tax

A Discussion of the Composer's Position in the Collection of Fees for the Use of Their Creations

By E. C. MILLS

I AM the chairman of the executive board of the Music Publishers' Protective Association. In that capacity I come, from time to time, in contact with the problems confronting the American Society of Composers, Authors and Publishers. The two organizations are distinct and separate, having nothing in common except that some of the publishers that belong to the M. P. P. A. are also members of the A. S. C. A. & P.

In the past it has been the custom of the publishers, from time to time, to discuss with me the experiences of the A. S. C. A. & P. in the matter of collecting from exhibitors license fees for the right to publicly perform, *for profit,* musical compositons of which they were copyright proprietors.

The first of these discussions occurred shortly prior to November, 1920. I looked into the situation at that time, at the solicitation of various publishers, and found it to be substantially as follows:

Seven years before, the American Society of Composers, Authors and Publishers had been founded by an earnest group of the men who are writing "hit" tunes of this country. Amongst its objects was the one of protecting the rights of its members as to the public performance, for profit, of their compositions.

At the time of its organization, the publishers had been invited to become members, as they were the business representatives of the authors and composers, and it seemed proper that their counsel and association should be invited in carrying out the purposes of the organization, which were various, and not confined to the protection of performing rights only.

Several of the publishers became members, and the society proceeded to the objectives of its organization.

We are concerned in this article only with that part of its purposes which relates to the collection of license fees for the public performance, *for profit,* of the compositions of its members.

It is in order, at this point, to make clear the principles and foundation upon which the right to the collection of such fees is based.

When the Constitution of the United States was written, there was included in it a provision that for the encouragement of the arts and sciences Congress should have power to enact copyright and patent laws, securing to authors and inventors an absolute monopoly in the exclusive ownership and control of their works.

Pursuant to this Constitutional authority Congress has from time to time enacted such legislation, and included in the rights granted to authors and composers are those of printing and vending copies of their works; licensing the mechanical reproduction thereof, and controlling or licensing the public performance, *for profit,* of their copyrighted compositions.

From 1856 to 1897 the right to control public performance included only literary or dramatic works, but in 1897 the scope of the law was widened to include musical works. This inclusion of music was a voluntary act of Congress—neither inspired nor besought by authors and composers, of which there were but few in this country at that time in the field of so-called "popular" music.

In all of the civilized countries of the world, the principle of the dominion of an author and composer over the creation of his mind had been recognized for many years, and the so-called "performing rights" had been paid for in such countries, by those who publicly performed for profit copyrighted compositions.

Years ago I was closely associated with the exhibitors of the southwest—had been somewhat of a factor in their organizations, had fought censorship, Sunday-closing and other "blue laws" with them, and I felt that if the exhibitors were given a chance to become familiar with the proposition they would not hesitate to meet the situation honorably and justly.

It was pointed out to me that for seven years the society had been telling them all about the proposition, that literally thousands of letters had been sent them, and that every motion picture theatre in the United States had had ample opportunity to inform itself upon the subject. I was told that the resistance to payment of the fees had been so determined that it was necessary to engage attorneys in various sections of the country, and file suits in the Federal Courts against infringing exhibitors, in order to compel their compliance with the law.

I nevertheless urged patience, and another sincere try at showing the exhibitor what it was all about. The society yielded to my recommendations and made an appropriation for the insertion of five full page advertisements in the three leading motion picture periodicals. I prepared the copy for these articles, and tried to tell the exhibitors the plain facts, in plain language. The effort was an utter failure, and did not result, as I had hoped it would, in an abandonment of the use of attorneys' services, for the exhibitors met this effort with defiance of the law, contumely and epithet.

Pursuant to my recommendation however, for a full year the society exercised patience, and it then became clear that the exhibitor was not in good faith questioning the legality of our position, nor the justice of the society's contentions, but was, under the leadership and advice of his trade organization simply determined to "beat" the proposition if he could.

So then the society started going into court with him again, and the result has been the same in case after case. When the exhibitor receives his summons to come to court, he consults his lawyer, and it does not take his lawyer long to tell him to pay, and pay quick. When his lawyer doesn't tell him that, it just costs the exhibitor a minimum of $250.00, plus his attorney's fees. And, that is what it will continue to cost him, as often as he is taken into court, for the society does not invoke the law until it has absolute, unquestionable proof of a violation of law by the exhibitor.

It seems pertinent to comment here upon the attitude of the national exhibitors' organizations which have from time to time taken this matter up. A few years ago their national organization made a proposal to act as the society's agent in the collection of these fees, the consideration to be that it was to receive 50 per cent. of the amount collected, and the negotiations went so far as to have the contracts drawn. Then the license fees were all right, if the organization could just profit by them. However, that deal fell through, and since the leaders of the organizations in existence have consistently advised the membership to oppose the payment of these fees.

I question the good faith of the advice; for instance it is of record that Sidney Cohen's checks, in payment of the fees for his theatres, are among the ones most promptly received by the society. So also as to most of the other leaders whom the exhibitors' organization has from time to time had.

The so-called "music tax" has been made an issue at convention after convention; all sorts of suggestions to combat it have been made, and so far as I know, not a single one to meet the issue upon its merits. At the behest, and pursuant to the recommendations of the organizations, exhibitors have time after time gone into the courts, only there to find that the author and composer had his rights, and that the courts would sustain them—and the sustaining has been at a very considerable expense to the exhibitors who tried it out in this fashion.

Every possible defense that could be imagined by clever attorneys has been raised in these infringement cases, and every one of them has been wrecked on the solid rock of justice and right.

The exhibitors' organization, instead of frankly recognizing the justice and right of the authors' and composers' position in this matter, and coming frankly to their organization to meet the issue in a sane and business-like way, has used the intricacies of argument and legal debate wherewith to cloud the issue and continue it from year to year as a safe "red flag" that could be waved in the exhibitor's face and arouse him to the payment of dues, and the further support of the organization which constantly promises to relieve him, by some means or other, of the necessity of paying fees for the public performance, for profit, of copyrighted music.

What have these promises amounted to? Actually nothing at all. I remember a convention or so back it was proclaimed that there had been a bill introduced in the Legislature of Illinois making it a misdemeanor for a copyright proprietor to collect such fees. The authors and composers paid absolutely no attention to the bill, and it died in the Illinois lawmaking body. Why? The Lieutenant Governor of the state owned a motion picture theatre; the exhibitors had convinced many of the politicians that they should, for political reasons, vote for the measure; but when they were faced with the alternative of passing an openly unconstitutional act, or defeating it, they defeated it.

Attorney Hopkins, Attorney General of Kansas, representing as counsel the exhibitors' organization of that State, is reputed to have stated that he would secure the introduction and passage of a similar law in the Kansas Legislature. The authors and composers wrote the Kansas exhibitors and invited them to go through with the proposition.

In the courts, from one end of the country to the other, every possible argument and defense has been introduced—with but one result, victory for the authors and composers.

One case involving these rights was carried to the Supreme Court of the United States; and there the author and composer was unanimously sustained.

In June, 1921, Hon. Florian Lampert, chairman of the Patents Committee and representative from Wisconsin, *by request* of the exhibitors, introduced a bill to amend the Copyright Act so as to relieve the exhibitors from the payment of fees for license to publicly perform, *for profit,* copyrighted music. Eleven months passed and no action was taken on the bill. It was set for a hearing on May 5th, it was not heard. It was again set for a hearing on May 15th. Again, it was not heard. Frankly, it is doubtful if it ever will be heard—for the simple reason that it is a purely private bill, in which there is no public interest, seeking to serve purely selfish ends, and against the public policy as in effect for

(*Continued on page* 385)

Five-Day Convention for Fox Field Men; Nine Super Specials Screened for Them

SIXTY-NINE officials, executives, district and branch managers and special representatives of Fox Film Corporation are attending the ninth annual convention of the company which opened for a five-day session in May 15. William Fox is presiding with the assistance of Winfield R. Sheehan, general manager, and R. A. White, general sales manager.

Screen Nine Specials

The convention body is meeting both at the New York studios, Tenth avenue at Fifty-fifth street, and at the Hotel Pennsylvania. The first three days of the meeting will be consumed with the screening of the nine super specials on the Fox program for 1922-23, among which are "Monte Cristo," "The Town That Forgot God," "Silver Wings," "Nero," "The Fast Mail," "A Little Child Shall Lead Them," another Harry Millarde special, "Lights of New York," and "A Fool There Was." The schedule for the coming season thus enhanced by this list of important super productions presents the most formidable array of pictures, Fox says, he has ever offered the American public.

Thursday and Friday of the convention will be taken up with a discussion of sales and production policies for the immediate future.

Frank Made Sales Head of Association

W. B. Frank, who since last autumn has been assistant sales manager of Associated Exhibitors, became sales manager this week, by appointment of President Arthur S. Kane. Mr. Frank has the unique distinction of having risen from a place as field salesman to a desk in the home office, and finally to the head of a sales department, without ever having served as a branch or district manager.

With his present appointment as sales manager he takes the post made vacant on Mr. Storey's return to Pathe, following his year's leave of absence.

Flat Parcel Post Charge of One Cent Would Hurt Trade

The moving picture industry will be hard hit if the plan suggested by Postmaster General Work for placing a flat charge of 1 cent on each parcel post package is carried into effect. Pointing out that the rates of postage now charged for this class of matter by no means cover the cost of handling and transportation, the postmaster general has laid before the Interstate Commerce Commission, the Joint Postal Commission and the House Appropriations Committee the necessity for making some provision for increasing the charges so as to make up some of the deficit of $100,000,000 a year now borne by the postal service.

May Increase Pound Rates

Outside of the mail order houses it is probable that no industry would be more seriously affected by the proposed charge than moving pictures. Practically every film sent by an exchange in the Washington territory to the theatres it serves is shipped both ways by parcel post, and this method of transportation prevails generally throughout the country. It is probable, however, that the plan finally adopted by the Post Office Department to make up this deficit will not stop with a charge of 1 cent on each package but will be an increase in the pound rates, which would make a greater difference in cost under this proposal.

De Mille Gets Degree

The honorary degree of Master of Arts will be conferred *in absentia* on Cecil B. De Mille by his alma mater, the Pennsylvania Military College, Chester, Pa., in June, acording to a message received by the producer from Col. Charles E. Hyatt, president of the college. The degree was awarded by the trustees of the college "in recognition of the producer's distinguished services in the field of dramatic art," to quote from the president's message.

Music Tax

(*Continued from page* 384)

nearly thirty years of encouragement of the authors and composers.

When it is heard—if it ever is—I doubt if any sane man would expect it to ever become law.

The point in all this is that the so-called "music tax" simply forms a peg upon which oratory can be hung at convention after convention, and instead of the exhibitors' organization meeting the society upon a friendly basis, recognizing its rights under the law, and making such a deal for its entire membership as would save the society the great expense incident to making its collections under the present conditions it encourages its members to fight the society—to their loss and inconvenience.

At the last convention it was suggested I believe, that the exhibitors' organization form some sort of a "clearing house" for music, do its own publishing, and a lot of that sort of "bunk." Nothing of the sort will be done, and nothing of the sort was ever in good faith intended or suggested to be done. Exhibitors' organizations have already tried "one sheets" and a lot of other related junk, all of which came to precisely nothing as far as service to the exhibitor was concerned.

The exhibitors will no more publish music, or control any sort of a publishing business, than they will go into the making of their own pictures, accessories, or the publishing of their own trade paper. All proposals to do these things are just talk—revived at convention after convention, and amounting to pecisely nothing but a waste of time.

But I do wish to discourage the exhibitors if they desire to publish music; it might be well for them to give it a try, and possibly they could make a great success of it. Certainly the printers would welcome their effort—and most certainly the leaders in their theatres wouldn't play the junk that they would publish. This sort of thing has been tried before—another trial may be in order now—and at least it might serve to clear up one mooted question, that one which is so persistently maintained by some exhibitors, to the effect that it is the publicity given music in their theatres which creates a demand for the printed copies. It might be well here to state that any such contention is, in the writers' opinion, just "bosh." Music was popular and sold in just as large quantities, before the motion picture theatre was ever dreamed of, and it will continue to be popular and sell in large quantities long after they are forgotten.

For eight years and more the authors and composers have maintained one price level for licenses, ten cents per seat per annum. I know of nothing else that has not been increased in price. At the time I first entered into consideration of this matter I urged them to continue the same rate, and they did so, assuring exhibitors that it would not be raised for three years at least. The exhibitors, instead of appreciating decent treatment, met these proposals with such epithets as "robbers," "blackmailers," "thieves," "extortioners, etc., etc., ad. naseum.

Their continued opposition has so increased the cost of the society's doing business, that it now seems to me in order that the license fee rate should be raised; in fact, I think it should be doubled, unless the exhibitors will now frankly face this situation, and their executives, after seven years of combatting the society, recognize the situation and make a trade for their entire organization.

Sixty-three million dollars a month is spent for amusement in this country. The bulk of it is spent in motion picture theatres. Music constitutes, by the admission of exhibitors, forty per cent. of the value of their entertainment to the public. They pay less than one-tenth of one per cent. for the right to use it. It seems to me that two-tenths of one per cent. ought to be fair enough for forty per cent. of the service one is selling.

Another little figment of the imagination of those who discuss this proposition before conventions should be discussed. That is their constant reference to "publishers" in connection with this matter. They damn the publisher up hill and down dale, yet the publisher is powerless if he would, to relieve them. As a matter of fact, the authors and composers of the country are no less critical of the publishers than the exhibitors, but on quite different grounds. They contend that the publisher is altogether too patient in the protection of their rights, too inclined to be easy-going, entirely too considerate, and when the day comes that the counsel of the publishers is removed from this situation—when because of the continued ill-advised opposition of exhibitors the authors and composers reserve their performing rights when granting contracts to publishers—on that day the exhibitor will rue his shortsighted policy, for the author and composer will require him to pay something like a reasonable amount for the very valuable service rendered in constantly creating new compositions with which the exhibitor entertains his public.

It seems to me, and I speak as much the friend of the exhibitor as of the publisher, that it is time to "get together"—time to stop this silly bickering and bluffing, which is only costing the exhibitor more money and in the long run avail him nothing; time to put this old time issue, which has long outlived its usefulness for purposes of propaganda upon the part of organizers, in its grave, and upon its tombstone inscribe the old Latin phrase, "Requiescat in pace."

News from the Producers

By C·S·SEWELL

Six Big Directors on Goldwyn List Forecasts Year of Excellent Films

With six of the country's ablest directors on its staff, Goldwyn Pictures Corporation is looking forward to a new production year which will bring forth truly great photoplays. The six comprises Rupert Hughes, who will also write the scenarios and continuities for his own productions; Marshall Neilan, R. A. Walsh, E. Mason Hopper, Maurice Tourneur and Allen Holubar. The two latter have been engaged for special productions; the other four will make all of their pictures for a definite period of time in collaboration with Goldwyn at its Culver City studios.

Mr. Hughes is editing and titling his story, "The Bitterness of Sweets," featuring Colleen Moore and Antonio Moreno, which he directed himself, and is also engaged in writing an original scenario and in making a screen version of his latest novel, "Souls for Sale," a story of the motion picture colony in Hollywood.

Plans are under way for a number of big productions to be made by Marshall Neilan, who will go direct to Goldwyn's Culver City studios upon his return from Europe. R. A. Walsh will make all of the future R. A. Walsh productions, for a stated period, in conjunction with Goldwyn, at the Culver City studios. Announcement of his first production will soon be forthcoming.

Goldwyn recently renewed its contract with E. Mason Hopper, who is now engaged upon the Peter B. Kyne story, "Brothers Under Their Skins." Upon his completion of this film, Goldwyn has some more unusual productions to entrust to his skillful direction.

By special arrangement, Maurice Tourneur was engaged to produce "The Christian," by Hall Caine, and is now in England with Richard Dix and Mae Busch, who will act the leading roles, preparing to begin work on photographing the great story within a short space of time.

Allen Holubar was engaged for the making of the Chicago Daily News-Goldwyn $10,000 prize winning scenario, "Broken Chains," by Wilifred Kimball, of Apalachicola, Fla. Goldwyn officials believe it will turn out to be one of the finest.

"Silver Wings" at the Broadway

Right on the heels of the news that Mary Carr took second place in the hotly contested popularity vote for screen actresses, which was arranged to help the poor of New York City, has come the New York opening of the latest Fox special, "Silver Wings," in which Mrs. Carr is featured. The first showing was given at the Apollo Theatre, May 17.

"Reported Missing" Starts Off Like Selznick's Biggest Winner

The early activities of the Select sales forces promises great success for Owen Moore's new attraction, "Reported Missing," according to John S. Woody, general manager. From every branch manager has come to Mr. Woody proof of unusual interest in the sales campaign that is expected to give the picture a wider distribution than any Selznick attraction has ever had.

While Owen Moore's new offering was on display at the Criterion, New York, the various branch managers were hustling to give the show a start in their own territory, preparatory to the general release of "Reported Missing" about May 15. The Chicago premier took place at Jones, Linick & Schaeffer's Randolph Theatre, first of the big centers.

In various parts of the country specific indications of the picture's merits have come into notice of the home office, one of the strongest indorsements having come from Royal Baker, censor for the Detroit Police Department. General Manager Woody received from Mr. Baker a telegram commending the feature as "an absolute knockout and the only picture that has ever given 'Mickey' a run for the money."

Charles W. Picquet, manager of the Carolina Theatre, Pinehurst, N. C., selected "Reported Missing" at the entertainment for 250 bankers who met in convention as the North Carolina State Bankers' Association at Pinehurst on Apirl 29. To J. U. McCormick, manager of Select's branch at Charlotte, N. C., Manager Picquet wrote a letter of unqualified indorsement that is being used with good effect among theatre managers in the South who know Mr. Picquet as a showman of judgment and discretion.

Pathe Includes Playlet in Short Subjects for May 28

Pathe Exchange, Inc., announces that the strong collection of short subject features and the one serial episode scheduled for release the week of May 28th will be fortified by the next Pathe playlet, "A Daughter of the West," starring Baby Marie Osborne, who is assisted by "Sunshine Sammy."

"The Broken Life-Line" is the eighth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz, starring Charles Hutchison. "In the Movies" is the latest Hal Roach comedy featuring "Snub" Pollard, with Marie Mosquini, Noah Young and the Hal Roach comedians. "The Hunter and His Dog" is the latest animated cartoon of the series of "Æsop's Film Fables," produced by Fables Picture, Inc., and created in their cinema form by Cartoonist Paul Terry.

"Ask Father" is the title of the current re-issued one-reel comedy starring Harold Lloyd. The three-star combination is seen in the offering, as Lloyd is supported by Bebe Daniels, "Snub" Pollard and the Hal Roach comedians. Pathe Review No. 157 contains interesting and entertaining subjects headed by "Arctic Spring," showing what happens in the Land of the Midnight Sun when spring comes.

"The Understudy" Is Completed

Having been given the title of "The Understudy," the latest Doris May comedy drama has been completed at the R-C Studios in Los Angeles. It will follow "Gay and Devilish," which was issued to exhibitors May 14.

Schedule Second Florence Vidor Film for May 28

With "Woman, Wake Up," Florence Vidor's first Associated Exhibitors picture and her first starring vehicle, still going strong in every part of the country, May 28 has been definitely fixed as the release date for "The Reel Adventure," her second feature.

King Vidor directed, and the star, the producer and everyone who has had a preview unite in declaring it his best. It is in five reels. Prints will be ready for distribution soon.

National W. C. T. U. Indorses Arliss's "Ruling Passion"

Through a plan of co-operation suggested by the Motion Picture Service Bureau of the National W. C. T. U., and accepted by Distinctive Productions, Inc., "The Ruling Passion," the current George Arliss production being released through United Artists Corporation, will have systematic boosting by influential women in every community where this picture is shown. The scope of this indorsement and support is best illustrated by the fact that there are 20,000 local W. C. T. U. organizations in the United States.

"It means that 1,000,000 women are watching their local exhibitors for word of the presentation of 'The Ruling Passion,'" said Arthur S. Friend, of Distinctive Productions.

This nation-wide tie-up came about through a showing of "The Ruling Passion" at the Village Theatre, Wilmette, Ill., on April 17. Members of the Motion Picture Service Bureau of the National W. C. T. U. were in the audience and at the close of the performance the committee's secretary wrote to the New York office of United Artists for the address of the producer of the feature.

To Release "The Ordeal" and "The Man from Home" May 21

George Fitzmaurice's production of Booth Tarkington's "The Man from Home" and Agnes Ayres in "The Ordeal" are the Paramount features scheduled for release May 21.

James Kirkwood, Anna Q. Nilsson, Norman Kerry, Dorothy Cumming and John Miltern are featured in "The Man from Home," a comedy-drama which takes the spectator from the quiet, matter-of-fact atmosphere of Kokomo, Ind., to romantic and picturesque Italy.

"The Ordeal" is Agnes Ayres' second starring picture for Paramount. The story is by the eminent English playwright, W. Somerset Maugham, and is his first direct contribution to the screen.

In Reid Picture

Walter Hiers, the famous funny man of Paramount pictures, will appear as a negro in Wallace Reid's picture, "The Ghost Breaker," which Alfred Green is to direct. Lila Lee will be seen as a beautiful Spanish princess.

Paramount Making Supreme Effort in Picturizing "Old Homestead"

Paramount promises one of the biggest screen productions in years in "The Old Homestead," with Theodore Roberts heading an all-star cast in the picturization of Denman Thompson's famous classic of the stage, which has had a never-failing appeal for audiences throughout the world for forty years.

One of the features of the production, which is to be directed by James Cruze, will be a cyclone in which a whole village is destroyed, the only thing remaining unharmed being the old homestead.

The part of Uncle Joshua Whitcomb was made to order for Theodore Roberts. For a long time letters to the production department have asked why he has not been given leading roles. In "The Old Homestead" he will have his greatest opportunity.

Features in the stage production of "The Old Homestead" that had to be left to mere description will be incorporated in this work. Reuben's travels to China and other far-off countries will be portrayed with fidelity to detail. There are brilliant contrasts between the simplicity of the New England fireside and the luxury of a city home.

A strong cast will support Mr. Roberts. In it will be T. Roy Barnes, who will play Happy Jack, the tramp; Fritzi Ridgeway, as Rickety Ann, and George Fawcett. The Denman Thompson play was adapted by Pearley Poore Sheehan and Frank E. Woods, the scenario was written by Julian Josephson and Walter Woods will supervise.

Lloyd Hamilton Sees Sing Sing

Lloyd Hamilton, the comedian, has just served a brief "term" in Sing Sing. Major Lewis Lawes, warden of the New York State Prison at Ossining, described it as "the shortest twenty years I ever knew anybody to serve."

Hamilton took pictures in the cell rooms and throughout the grounds, but in each instance the warden informed the prisoners nearby that motion pictures were about to be taken so that any prisoner who wished to do so could turn his face away from the camera. Scenes of the visit are shown in a current issue of Kinograms.

Movie Chats Give Social Etiquette

The inclusion of a series of articles on good manners and social etiquette in general as a part of the Official Urban Movie Chats of the Motion Picture Theatre Owners of America has caused interesting comment in newspapers all over the country.

Most of the motion picture editors have had a good deal of fun with the idea, but the large amount of space they have devoted to the subject is evidence of how interesting the subject is proving to motion picture patrons.

Released Soon

Marshall Neilan's newest production, "Fools First," featuring Claire Windsor, Richard Dix and Claude Gillingwater, has been scheduled for public presentation throughout the country commencing the week of May 22. It is a First National attraction. The picture was suggested by Hugh McNair Kahler's story in the Saturday Evening Post.

Material in Sport Review Said to Be 75 Per Cent. Exclusive

The series of single reel Sport Reviews which Jack Eaton is producing for Weiss Brothers' Artclass Pictures Corporation are distinctive in many respects, according to their sponsor. Eaton advances the claim that these short films contain all of the prominent personalities of the sport world, contain interesting scenes of practically all the championship events in the field of athletics and depict with interesting slow motion photography, various phases of sport which contain intricate action and require detailed explanation.

Among the champions appearing in the different releases may be mentioned the mighty "Babe" Ruth, Walter Hagen, golf expert, Ethelda Bleibtry, champion mermaid, Philadelphia Jack O'Brien, boxer and trainer, Ty Cobb, premier baseball swatter, etc.

In addition to these interesting personalities, some of the releases contain scenes enacted by Ring Lardner, famous slang humorist, George Ade, Rex Beach, etc. It is said that seventy-five per cent of all the material secured for Sport Reviews is exclusive and every issue contains new pictorial treatment of some popular pastime or sport of the American Race. In order to assure the authenticity and authority of the various sporting events depicted by Eaton, Grantland Rice, famous newspaper writer and recognized as an authority in the field of sports, has been especially engaged to edit each release.

All of the intricate camera work required in the production of the picture is under the direction of J. L. Hawkinson, specialist in the field of slow motion photography and formerly one of the leading news weekly cameramen.

Lloyd's "Grandma's Boy" Opens for Run in Los Angeles House

To Dr. Brockwedel's Symphony Theatre, Los Angeles, was accorded the honor of the world's premier of the newest Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy." The picture, the star's first in five reels, opened there May 14 for a run of indefinite length. Telegrams to Arthur S. Kane, president of Associated, early in the week told of crowds on the opening day and enthusiasm on the part of the spectators at each performance.

Months ago, when the production of "Grandma's Boy" at Culver City was nearly finished, leading exhibitors in many cities made known their ambition to be awarded the film for its first run. They were confident that Mr. Lloyd's universal popularity and the extraordinary success of his most recent features amply justified them in bidding for the opening engagement, "sight unseen."

The decision to award the honor of presenting "Grandma's Boy" for the first time to the big Los Angeles Symphony of necessity was made so recently that Dr. Brockwedel has only a few days in which to exploit the attraction. But his efficient publicity department immediately got busy and Los Angeles was bill-boarded with block twenty-fours much advertising space was purchased in the local newspapers, and, as always, an original and elaborate lobby display was made in the Symphony.

Miss Davies' Next Is "Young Diana"

The next Cosmopolitan Production to be released will be "The Young Diana" by Marie Corelli starring Marion Davies. The story deals by a prim and faded old maid who is transformed into a beautiful young girl by a famous scientist.

Fairbanks Announces Cast of Principals for "Robin Hood"

In the selection of the cast for his forthcoming production of "Robin Hood," now in the making for release early this fall through United Artists Corporation, Douglas Fairbanks carefully searched the entire field for the best artistic talent in order that he might find the principals who best could interpret the spirit of chivalry and romance that dominated 800 years ago in the days of the Third Crusade.

Mr. Fairbanks, of course, takes the role of the Earl of Huntington and Robin Hood. In seeking some one who properly could portray the difficult role of King Richard I—called "Richard, the Lion-hearted"—he finally settled upon Wallace Beery. Sam de Grasse was chosen for the role of Prince John, the usurper, who betrayed his brother Richard. Miss Enid Bennett will impersonate Maid Marion, sweetheart of Robin Hood. Paul Dickey will be seen in the role of Sir Guy of Gisbourne, the arch-villain, with William Lowery as the Sheriff of Nottingham, Alan Hale as Little John, Willard Louis as Friar Tuck, Dick Rosson as Alan-a-Dale and Roy Coulson.

Allan Dwan is directing, Elten Thomas is the author, with Arthur Edeson as the cinematographer, Lotta Woods as scenario editor, Wilfred Buckland, supervising art director, Dr. Arthur Woods, head of the research division, and Robert Fairbanks chief of production and construction.

Poor Buster!

Having completed "The Frozen North," described as "snow stuff comedy," Buster Keaton, First National comedian, is filming "The Electric House."

Buster's horseshoes, four leaf clovers and rabbit's foot have failed him thus far in the making of this film, for he has sustained the following injuries: two sprained fingers, abscess on right hand, one black eye and one sprained ankle.

First National to Release Morosco's First on June 12

Oliver Morosco joins the ranks of motion picture magnates officially on June 12, when the first Morosco picture, "The Half Breed," will be released by the Moroscoe Holding Company through First National.

By the terms of the contract with First National, four Morosco pictures are to be delivered before January 1, 1923. Four additional pictures are to be made and delivered the following year. The first two Morosco pictures are completed and negatives have been deposited with First National. The second picture, called "Slippy McGee," will be released September 15.

The Morosco Holding Company has announced the fourth in this year's series of pictures to be a film version of the "Rose of the Ghetto." The title of the third picture to be made and delivered for future release has been held back, pending the result of negotiations now under way by the Morosco Holding Company to acquire picture rights to "The Bat," the mystery play now in its second year at the Morosco Theatre. This would be the third release.

Farnum to Make a New Picture

William Farnum is enjoying a final rest at his Sag Harbor home before going to the West Coast. Farnum is about to start a new picture at the Fox New York studio under the direction of Herbert Brenon, and upon its completion will leave at once for California.

Tearle in "The Referee" Shown to "Highly Specialized" Crowd

Henry Siegel, manager of the metropolitan sales district for Select Pictures Corporation and directly in charge of the distribution of Select product in Greater New York, is tabulating results of the interesting experiment which Select tried a few days ago when Selznick picture was given its New York premiere at an invitation showing before one of the most "highly specialized" audiences which has ever been assembled in the motion picture business.

The picture shown was Conway Tearle in "The Referee." The assembled was made up almost exclusively of sporting writers on New York newspapers and others who are professionally interested in boxing, to the number of almost 1,000 people who taxed the seating capacity of the Criterion Theatre at midnight, Wednesday, May 3.

The thought back of the unusual showing, held at an hour when most people are in bed, was that if "The Referee," which is a fight picture from a story by Gerald Beaumont in the Red Book, could be properly introduced to those whose interest in the fight game had been previously established, there could be created a real public demand for the attraction in theatres throughout New York.

Mr. Siegel, of the New York Select organization, is prepared to prove that this is exactly what happened. Some of the sporting writers found occasion to make reference to the picture in their columns, but it seems apparent that the greatest benefit from the showing is coming from the mouth-to-mouth advertising which was let loose by the exhibition. Since the showing there has been numerous requests from exhibitors throughout Greater New York who are not regular Select customers for bookings on "The Referee" and the explanation has been given that representatives of boxing and athletic clubs have asked that it be shown in their communities.

Prints of Eight New Releases in Goldwyn Branch Exchanges

Goldwyn announces that prints of all eight productions in its fourth group of releases for the present season are now in its twenty-two branch exchanges. There are pictures for every taste in the diversified list and described as "brimful of action, sparkling with humor, yet have the humaneness and every-day appeal that grip the heart."

The big authors represented in the list are Rupert Hughes, Gouveneur Morris, Zane Grey and Basil King, with several others of lesser reputation. The players are among the most popular to be found on the screen, including Betty Compson, Tom Moore, Mabel Normand, Colleen Moore, Richard Dix, Helene Chadwick and Claire Adams.

The pictures are "The Wall Flower," by Rupert Hughes; "Yellow Men and Gold," Gouverneur Morris' contribution; "The Dust Flower," by Basil King; two Zane Grey pictures, both Benjamin B. Hampton productions, "When Romance Rides" and "Golden Dream."

Betty Compson is seen in Perley Moore Sheehan's "Always the Woman." Tom Moore's picture is "Mr. Barnes of New York," and Mabel Normand's vehicle is "Head Over Heels."

Pathe Reports Exhibitors Are Eager for "Screen Snapshots"

Prompt exhibitor response to Pathe's announcement that it will shortly begin releasing a lively new series of "Screen Snapshots" is reported by General Sales Manager E. A. Eschmann. The published list of names of universally popular screen favorites included in No. 1 of the new Pathe series, to be released June 4, is declared to be accepted as assurance that the forthcoming single-reelers will stick quite definitely to their text.

Among the many letters already received welcoming the new "Screen Snapshots" series is one from Charles A. Goldreyer, of the Concourse Theatre, which says, in part: "I consider 'Screen Snapshots' the greatest single reel on the market, and my patrons look upon it as a real feature, come to see it regularly and talk about it in the highest possible terms."

"Isle of Zorda" Scores Big Bookings, Some for Long Runs

Big bookings with several long runs in representative theatres in the larger cities are reported by Pathe Exchange on the special feature, "The Isle of Zorda." The feature itself, which was based on Jules Verne's celebrated novel of adventure, "Mathias Sandorf," is one of the few foreign productions presented to Pathe that was deemed worthy of distribution in America.

Clune's Broadway Theatre in Los Angeles booked "The Isle of Zorda" for a two weeks' run and had not other previous bookings interfered, the photoplay might have broken the theatre's record. The Liberty Theatre in Tacoma, Wash., also played the feature to capacity houses. Among other representative houses that have played the feature with great success are the Liberty Theatre in Kansas City, the Lyric in Casper, Wyoming, and the Winter Garden in Seattle. In addition, the feature has been booked heavily for the months of May and June all over the country.

Metro Subjects Form Bill for Theatre's Anniversary

In his program of six photoplay attractions offered during the recent first anniversary week at the Cinderella Theatre, Williamson, W. Va., Hiram Banks, manager of the picture playhouse, placed three Metro releases. One Paramount picture, one First National and one Fox attraction completed the special program for the week.

The Metro subjects chosen were the two Rex Ingram productions, "The Conquering Power" and "Turn to the Right," and Robert Z. Leonard's presentation of Mae Murray in "Peacock Alley."

The anniversary week at the Cinderella aimed to present to Williamson the best pictures available. How highly the management of the house regarded the selection is indicated by the notice on the program: "Williamson has never seen such pictures as the within program outlines to you. C'mon, let's go see 'em all!"

Newest Ruth Roland Serial Inspiring Much Enthusiasm

Pathe makes the point that never in the history of picture serials has a new production in this form attracted the widespread interest so long in advance of release as is noted in the instance of its newest serial with Ruth Roland, "The Timber Queen." For more than three months, beginning weeks before the completion of the picture, it has been "in the air" as something entirely out of the ordinary.

This general feeling had its start when the National Board of Review issued its report in which the early episodes were used to illustrate the up-to-date ideal in the way of serial pictures — absolutely clean, breezy, replete with absorbing dramatic action and filled with the best type of chapter-play suspense and "thrills." In the meantime newspapers and magazines had spread the news everywhere.

Now, with the probable release date of the new Ruth Roland serial six or eight weeks distant, the Pathe branch exchanges have projected its early episodes and rushed enthusiastic reports to the home office.

New York Newspapers Praise Goldwyn's "Watch Your Step"

"Watch Your Step," Goldwyn's small-town photoplay by Julian Josephson, featuring Cullen Landis and Patsy Ruth Miller, shown at the Capitol recently, came in for excellent notices from the motion picture critics of the New York newspapers. In its headlines the *Herald* called it a "sparkling film of action and humor with a touch of pathos."

The World critic said: "An unusually attractive, mild comedy photoplay." *Journal of Commerce*: "A rural comedy with heart interest, humor and a real thrill." *Tribune*: "Cullen Landis can act. As a matter of fact, the entire cast is good and the direction is excellent."

Journal: "Cullen Landis and Patsy Ruth Miller make a pleasing young leading couple for a pleasing country picture." *Sun*: "This delightful story by Julien Josephson goes one better — indeed, several miles better—than the regulation output of movie stand-bys."

Newspaper Critics and Crowds at Theatre Laud "Lady Godiva"

"Lady Godiva" rode to an unqualified New York success during the week of May 7, according to Associated Exhibitors when it had its run at the Central Theatre. Testimony of newspaper reviewers and of the crowds that packed the Broadway house is said to verify this.

The spectacle got off to a start on Sunday that gave fair promise of the triumph which was to be maintained during the entire week, the theatre being packed by an enthusiastic audience.

Following the first showing, Frank F. Gallagher, president of Wistaria Productions, which owns the feature telegraphed to Arthur S. Kane, president of Associated Exhibitors: "Please accept our hearty congratulations and sincere thanks on opening yesterday of 'Lady Godiva,' Central Theatre, New York. We shall not soon forget the sight of the theatre. More thanks for the splendid co-operation given by your entire organization."

Goldwyn to Make "Capt. Blackbird"

Production chiefs of Goldwyn Pictures Corporation and R. A. Walsh, with whom that corporation recently entered into a contract by the terms of which Mr. Walsh will make his future productions in conjunction with Goldwyn at the Culver City studios, have decided upon Mr. Walsh's first photoplay.

It will be "Captain Blackbird," an original screen story written by Carey Wilson, now Goldwyn associate editor.

R-C Studios Active in Production; Carey and DeHaven Now Producing

Working for the first time under the co-operative plan, the R-C Studios in Los Angeles are now humming with production activity and are entering into what will undoubtedly prove to be the busiest epoch of their career. Of the several new units which were announced recently by P. A. Powers, new managing director of R-C Pictures, two have already started production, two others are now being cast, and stories are rapidly being selected for the others.

Harry Carey, under the direction of Val Paul, is now well under way on his first picture for R-C, which is titled "Combat." The story is one which suits Carey to perfection, being filled with action, and abounding in romance and comedy touches. Vester Pegg, Henry B. Walthall, Jim O'Neill, Earl Crain, Mignonne Golden and Charles LeMoyne are in the cast with Carey.

DeHavens Busy

Under the direction of Mal St. Clair, Mr. and Mrs. Carter DeHaven are busy on their second two-reel comedy, to be released on the R-C short subject program. The tentative title is "Christmas" and the script was especially written for these stars. The production, it is estimated, will be finished within the next two weeks. Carter and Flora DeHaven will produce twelve two-reel laugh-makers for R-C, which will be refined, high-class domestic comedies modeled along distinct lines.

Also nearing completion is Doris May's newest production, "An Unexpected Honeymoon," the fifth comedy drama this star has made as a star. As in her previous productions, she is directed by William A. Seiter. In "An Unexpected Honeymoon," Miss May's leading man is her husband, Wallace McDonald, and others in the cast are Otis Harlan, Arthur Hoyt, Christine Mayo and Adele Farrington. "An Unexpected Honeymoon" will follow "Gay and Devilish," which is now being released by R-C exchanges.

The first of the series of Robert Thornby productions will be an original story by H. H. Van Loan, entitled "Wreckage." House Peters and Noah Beery have already been engaged for leading roles and Mr. Thornby expects to start actual production with a completed cast in the near future.

Jane Novak has completed her first R-C picture under the direction of Chester Bennett. The picture, titled "The Snowshoe Trail," is a big, outdoor special, and affords Miss Novak a role similar to those in which she has won fame in the past.

A story for Ethel Clayton, another R-C star, is now being selected, and actual production will be started in a very short time. Miss Clayton will continue in society dramas, and each picture will be produced as a special. An announcement of her director and the members of the cast for her first production will be made in the near future.

Emory Johnson, who has produced a big police drama for R-C, which will be released in the autumn as a special, will also be occupying a stage at the R-C studio within a short time. He is now preparing for his second production.

With all these units at work, in addition to the Ray Carroll unit, which will get under way shortly, and in which Helen Jerome Eddy will be featured, the R-C Studios will be among the busiest in the film metropolis.

Name Cast for Owen Moore's Latest Film

There has just been announced the complete cast of "A Previous Engagement," starring Owen Moore, the first Selznick picture to go into production since the arrival of President Myron Selznick and his studio associates in Los Angeles.

The two principal feminine roles are in the hands of Marjorie Daw and Kathryn Perry. Arthur Hoyt, Douglas Carter, Charlotte Mineau, "Snitz" Edwards and Alice Howell are the others.

The picture is being directed by Victor Heerman,

Has All Star Cast

A cast of all-star calibre is being lined up for Penrhyn Stanlaw's new Paramount production, "Pink Gods," the title being an abbreviation of Cynthia Stockley's book, "Pink Gods and Blue Demons."

E. W. Maugans Tells How to Run Small Town Theatre Profitably

Can an exhibitor successfully operate a feature picture theatre in a town of fifteen hundred population? Can he play to capacity business on two shows a week in a town of that size? Can he afford to book first-run pictures, so that his programs are as up-to-the-minute as those of towns of fifty and a hundred times as large?

Scores of exhibitors would say 'no' to every one of these questions. But there is one man who has written down 'Yes' as the answer to all three—and it is proving every day that he is right. Proving it by producing money on the right side of the ledger, which is the best proof in the world.

His name is E. W. Maugans. The town that is the scene of his revolutionary showmanship is Mechanicsburg, Ohio. He is the president of the Board of Education in his little community of fifteen hundred souls, manager of a manufacturing concern, and the town's sole, as well as chief, exhibitor. In fact, it might be said that he is purveyor of entertainment to the surrounding country, for at least five nearby towns buy their motion picture amusement at Maugans' Theatre in Mechanicsburg. How has Maugans. accomplished the apparently impossible? The story is worth re-telling for the benefit of every small-town exhibitor in the United States. And Maugans can tell it better than anyone else.

"There was a picture house here," he said. "The Princess." Somehow it had never paid or succeeded very well. It was for sale, so acting against the advice of all of my friends, I purchased it. I cleaned it thoroughly and did some remodeling. It had a seating capacity of 175. In it was an automatic piano. I left that in, though I had made up my mind that it was not going to be the fine music, the lobby display or anything but the pictures themselves which should be the attraction. I wanted the best pictures that I could secure, not any second run, but the best. So I wrote to First National telling them what I wanted. I explained that it was my plan to run two shows each week, Tuesdays and Wednesdays and Fridays and Saturdays. That would require two feature pictures per week. It must have been that the First National had the same faith that I had, for the arrangements were completed.

"I advertised in the Mechanicsburg paper and by the billboard method. Both are most satisfactory. I believe that the success of a theatre is based on faith, and that it will always be that way, especially in a small town. He who starts a picture house in a small town and shows poor films, films that are old and worn out, cannot hope to get by, for this is a day of progress and the small town residents are as up to the minute as those in larger cities. News travels too fast for it to be otherwise."

Each one of those patrons who enters his theatre is his personal friend. "I know them all," he said "and always have something to say to each and every one."

Mr. Maugans says that his biggest season is in the spring and summer, for country roads are not of the best in the fall and winter time.

There are two school houses in Mechanicsburg, the grade and the high school, side by side and the playgrounds are equipped with apparatus that was purchased by benefits staged by Mr. Maugan's "Princess" Theatre. Since the first benefit given in the "Princess" there have been many others in co-operation with the schools, the churches and various women's clubs and other organizations.

To get the personal contact Mr. Maugans sends out letters and post cards to his patrons announcing the coming of a First National picture, using an addressograph because it saves time and labor. His billboards, owned by himself, are located in the heart of the village also, and always carry First National posters. He uses six sheets all of the time and frequently twenty-fours. Patrons now come not only from Mechanicsburg but surrounding territory of Rosedale, Emerson, Mutual and Woodstock.

"I have always had the idea that residents of a small village should see the best and newest in pictures. It is only since the First National came into existence that such service was possible as no other corporation would give the small village first-run stuff.

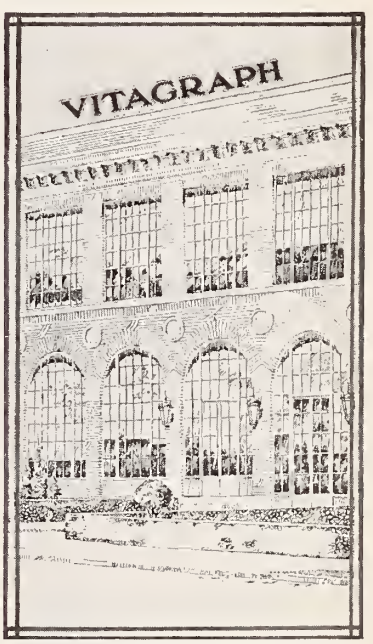
"I believed firmly that the public of Mechanicsburg would pay for first-run pictures and went on the theory that there was no reason why a small town must use cheap stuff. Sometimes it was not possible to get pictures for this place until they were eight or nine months old; that is, before I used the First National features. I am always up to the minute now on releases."

Here's a Record

Ten of the twelve pictures shown in the Web Theatre, Niagara Falls, Ont., Canada, during the last two weeks in April were First National attractions. This unprecedented was due to the discovery by the maagement that First National attractions formed the favorite entertainment of the patrons of the Web.

Date and Date

Vitagraph's Omaha branch introduced an innovation with the booking of "The Prodigal Judge" in ten local theatres for a three-day simultaneous showing of the Maclyn Arbuckle classic. Theatres running the picture, which was shown May 4, 5 and 6, were well pleased with the result of the experiment.



VITAGRAPH'S NEW WASHINGTON HOME

The above reproduction of the architect's drawing shows something of the beauty of the new Washington, D. C., exchange now being built for Vitagraph

"Fox's Nero" to Open at Lyric

The long-heralded spectacle, "Nero," produced by William Fox, will have its premier at the Lyric Theatre, New York City, on Monday evening, May 22. This big special, which took nearly a year in the making, was done in Rome, Italy, with an international cast directed by J. Gordon Edwards, dean of the Fox directors. He was the director of "Queen of Sheba" and many other spectacular pictures.

"Nero" will be released to the country some time next fall.

"Fightin' Mad" Highly Praised

"The best western ever shown in my house," is the estimate of J. A. Holmes, of the Arcade Theatre, Holtville, Cal., of the Metro release, "Fightin' Mad," after the photoplay had broken his house record.

In a letter, dated April 28, to the Los Angeles exchange of Metro Pictures Corporation, Mr. Holmes said, in part:

"Would like to say that I broke house records on this production. It is sure a bear and draws the people. I played it on Wednesday night and had a better house than any previous Saturday or Sunday.

"This is some production and should be played by every town that likes westerns.

"It is the best western ever shown in my house."

Conan Doyle Lauds "Smilin' Through"

"Smilin' Through," the Norma Talmadge—First National attraction which has created a country-wide sensation, has won high words of praise from Sir Arthur Conan Doyle, who is now delivering a series of lectures in this country on spiritualism, which, in a poetic sense, is one of the motifs of the photoplay.

Sir Arthur and Lady Doyle witnessed the picture during its presentation at the Strand Theatre, and afterward wrote Joseph Plunkett, managing director, "We greatly enjoyed the very beautiful film. It is true to life—and to death."

R-C Film for Release May 28

Pauline Frederick's latest R-C production, "The Glory of Clementina," has been scheduled for release by that company on May 28. This is a screen adaption of the novel of the same name by William J. Locke. Emile Chautard, the noted French director, directed the production.

Now Building Florida Studios for the Associated Exhibitors

Work began last week on the construction, two miles from Orlando, Fla., of a two-unit studio building for Associated Authors Productions, Inc., of which John Howard Carr is president. As announced at the time, this company closed a contract a few weeks ago for the production of six pictures to be released by Associated Exhibitors.

It is expected that the new building will be ready for occupancy by September 1 next. Meanwhile, the company will produce the first of the features in the vicinity of New York City. Production work will start within the next few weeks, and the picture will be finished for August 1 release.

These developments were revealed a few days ago by Mr. Carr who, en route from Orlando to Boston, his home, stopped off in New York for a consultation with President Arthur S. Kane, of Associated Exhibitors.

Capitol Theatre Takes Entire Group of Wilderness Tales

"Missing Men," one of the Wilderness Tales by Robert C. Bruce which Educational is releasing, is being shown at the Capitol Theatre in New York the week of May 14. This is the second picture of the series to be run at the Capitol which has taken the entire group of ten single-reel subjects. "Missing Men" is a dramatic story of the effect of the "Timber Panic" on a man lost in a great forest.

"My Country," another of the Wilderness Tales, which S. L. Rothafel, manager of presentation of the Capitol, called "one of the most beautiful pictures I have ever seen," has been chosen for the Capitol program for the week of June 4.

On May 14 the Educational-Torchy Comedy, "Battling Torchy," featuring Johnny Hines, began an indefinite run at the Criterion Theatre.

Shows Progress

Filming of "White Shoulders," a First National attraction in which Katherine MacDonald is starred, is progressing satisfactorily. It is based on a Saturday Evening Post serial by George Kibbe Turner, and the screen version was made by Lois Zellner.

Tom Forman directed and plays one of the principal roles in the production. Others in the cast are Nigel Barrie, Bryant Washburn, little Richard Headrick, Lillian Lawrence, James Barrows, Charles French, Fred Malatesta and Lincoln Stedman.

Does Some Good Exploitation for "The Sheik" in Australia

Australia is proving a fertile field for advanced exploitation methods, if one may judge from the results obtained in "putting over" the George Melford Paramount special, "The Sheik," now in the eleventh week of its unprecedented run at the Globe Theatre in Sydney. Reports received by E. S. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, indicate that one of the reasons for the phenomenal success of "The Sheik" has been the use of the up-to-date exploitation methods.

Shortly after "The Sheik" settled into its long run, arrangements were made with Lever Brothers, large manufacturers of perfumes and soaps, for a clever souvenir. Lever Brothers spent approximately $2,000 in advertising "The Sheik" in connection with their perfumes.

Inglis Here

Gus Inglis, of Los Angeles, member of the firm of Willis & Inglis, general manager for King and Florence Vidor and vice-president of Charles Ray Productions, arrived in New York City early this week and is stopping at the Biltmore Hotel. Mr. Inglis attended the convention of Motion Picture Theatre Owners in Washington and came on to New York to confer with Arthur S. Kane respecting Florence Vidor's future starring arrangements for Associated Exhibitors.

Scott Sidney to Direct Scotch Film for Educational-Christie

Al Christie, supervising director of Educational-Christie Comedies, is off for Scotland, the land of his forebears, for a few weeks' vacation. He sailed from New York, May 13, on the *Olympic*. While he is away, a Scotch picture for which he has been making plans will be filmed in Los Angeles.

Just before Christie left Los Angeles for New York to get his ship, he assigned Neal Burns to work in the Scotch comedy. This picture and a prize fighting comedy featuring Bobby Vernon with Vera Steadman to be made under the direction of William Beaudine during Mr. Christie's absence, will be the first comedies under Christie's new contract with Educational.

Pathe Adds to Short Reel List

During six weeks of the coming Summer Pathe fortifies the lighter side of its comprehensive short subject schedule by the addition of twelve one-reel Rolin Comedies. It is announced that these will be released every two weeks beginning June 11. This is in response to many exhibitor inquiries for more bright and snappy laugh-makers.

Music Publishers Will Tie Up With "Old Irish Rose"

M. Whitmark & Sons, music publishers, are preparing an elaborate exploitation tie-up with the new Vitagraph special "My Wild Irish Rose." Plans at this time include a special souvenir edition of the song, handsome window displays, with special decorative material, and a concerted effort on the part of the entire organization.

The letter to Whitmark branch offices says: "We are rushing through a special souvenir edition of 'My Wild Irish Rose' as well as a flash steamer. You know what we have done so far with 'Smilin' Through' and it is only getting started. No reason why we should not be able to accomplish the same thing with 'My Wild Irish Rose.'"

To Show Sennett Film on May 21

Mack Sennett's first feature production since "Molly O," a seven-reel comedy melodrama entitled, "The Crossroads of New York," will make its world premiere at the Capitol Theatre, New York, May 21. F. Richard Jones who directed "Mickey" and "Molly O," is responsible for the direction of this production.

Shauer Appoints J. P. Seidelman

The appointment of Joseph P. Seidelman, well known in New York film circles, as a special representative of the foreign department of the Famous Players-Lasky Corporation was announced this week by E. E. Shauer, director of the department.

"Schoolday Love" Ends a Long Run

"Schoolday Love," an Educational-Campbell Comedy, has just closed a run at Miller's Theatre, Los Angeles, where this two-reel children and animal comedy ran for thirteen weeks and five days in conjunction with "The Silent Call."

MARION DAVIES

Cosmopolitan star, whose admirers number millions.

Irene Castle

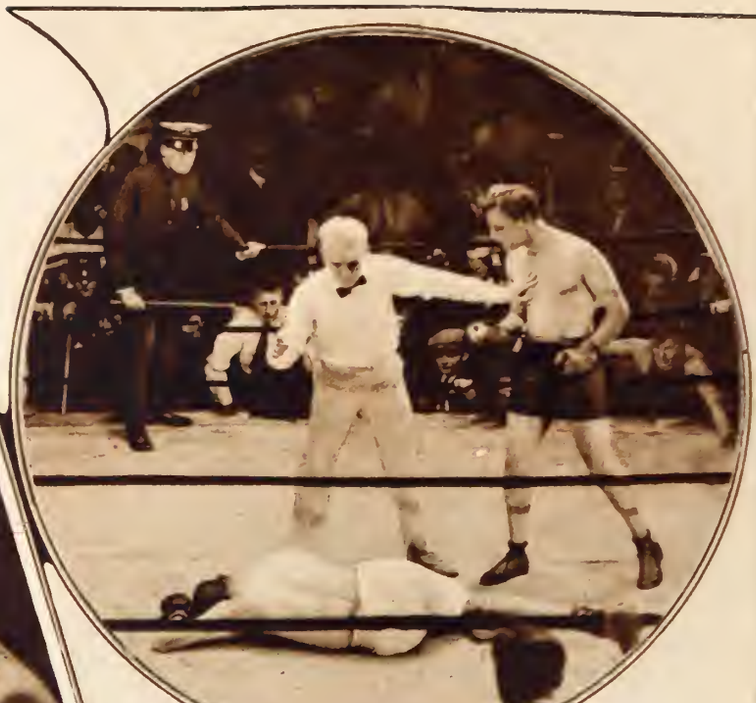
in

"VENGEANCE IS MINE"

a

Pathe Playlet

Mabel Normand
in
HEAD OVER HEELS"
a
Goldwyn Picture



Conway Tearle

in

"THE REFEREE"

a

Selznick Picture

Charles Ray

in

"THE DEUCE OF SPADES"

a

First National Picture

Alice Calhoun

in

"THE GIRL IN HIS ROOM"

a

Vitagraph Picture

William Russell

in

"THE MEN OF ZANZIBAR"

a

Fox Picture

Tom Moore
in
"MR. BARNES OF NEW YORK"
a
Goldwyn Picture

"Old Homestead" Has Universal Theme, Says Woods; Players Cast

"While the sentiment that made the original play of 'The Old Homestead' so universally popular, and the characters that the public has grown to love (or hate, as the case may be) will be retained in the Paramount picture version of the classic by Denman Thompson, around this original plot will be built a tremendous story, one with a universal theme."

Frank E. Woods, supervisor-in-chief at the Lasky studio, thus described the projected production which is to go into work very shortly under the direction of James Cruze.

"The greater scope of the screen," said Mr. Woods, "gives us the opportunity of showing the episodes that had to be imagined from the stage play. The wanderings of the boy, his struggles in the vortex of the city, may all be shown. Likewise, the old homestead itself, which is surely the root of civilized existence, will be developed both literally and symbolically as the basis of the story. I believe that when the picture is finally completed and released, the public will find in it not only those qualities that made the play so popular with all classes for more than three decades, but derive satisfaction as well from the additions and elaborations that have been made possible by the newer medium."

Perley Poore Sheehan and Frank E. Woods are adapating the play; Julien Josephson, who excels in small-town character studies, is doing the continuity, while Walter Woods will supervise.

Thus far the following have been cast: Theodore Roberts as Uncle Joshua, T. Roy Barnes as Happy Jack, and Fritzi Ridgeway as Rickety Ann.

Pyramid's Co-Operative Plan Now to Be Extended to Stars

Pyramid Pictures, Inc., will extend its new departure of making productions on the co-operative plan to include stars as well as directors and authors. Under the Pyramid plan, the director is given a royalty based upon the producer's gross returns, with a nominal drawing account during the time consumed in the preparation, filming and cutting of his story, in lieu of a straight salary arrangement.

Authors with unusual stories giving promise of making big box office attractions are likewise offered a royalty with a nominal advance. The same arrangement will be extended to stars of exceptional box office value.

Arthur N. Smallwood, who is supervising the company's production activities, said: "Pyramid has set a schedule for a minimum of sixteen productions a year on which no expense will be spared to make them really big pictures.

The first three productions, "My Old Kentucky Home," Betty Blythe in "His Wife's Husband," and "The Queen of the Moulin Rouge," featuring Martha Mansfield, are all completed and soon will be released. A Ray C. Smallwood production, "When the Desert Calls," and a George Terwilliger special, "The Flapper," from the play by Eugene Walter, are now in production.

"Reported Missing" Holds Up Despite Powerful Opposition

While the folks in the motion picture trade around New York City have already heard a great deal of the big Selznick special, "Reported Missing," starring Owen Moore, because of its showing de luxe at the Ritz-Carlton Hotel and a subsequent run at the Criterion Theatre, the picture is just swinging into its stride in other territories.

To date, bookings on the feature registered at the Selznick offices in New York surpass in number and importance the bookings on any other photoplay which the firm has ever released. The required prints have but recently arrived in the branches and first run houses everywhere are just beginning to play the picture.

R. C. Fox, Select manager in Buffalo, reports that the picture was booked at the Empire Theatre, Syracuse, N. Y., for the week ending May 13, and achieved fine box office results in the face of particularly strong opposition that included Charlie Chaplin in "Pay Day," "Is Marriage a Failure," "Beyond the Rocks" and "The Three Musketeers."

"Evidence" Makes Hit with the New York State Censors

Elaine Hammerstein in "Evidence" was shown to the New York censorship board the other day. One of the censors asked a Selznick film editor to call at the board's office. It developed that this was to enable the board to tell Selznick that "Evidence" had been found one of the most satisfactory pictures which had yet been presented for official examination. It was passed without the slightest change.

"Evidence" is from an original story by Edward J. Montagne and was directed by George Archainbaud. Its theme points out the danger of accepting as conclusive the most strongly forged chain of circumstantial evidence. Niles Welch appears as Miss Hammerstein's leading man. Ernest Hilliard, Holmes Herbert and Constance Bennett are prominent in the supporting company.

Vitagraph Star in Western Film

William Duncan, Vitagraph Western star, has the leading role in "The Fighting Guide," a Western with a strong vein of comedy.

Film of "Our Leading Citizen" Praised by G. Ade, the Author

Just before leaving for Europe last Saturday, Jesse L. Lasky received the following telegram from Thompson Buchanan, production supervisor at the Lasky studio, concerning "Our Leading Citizen," Thomas Meighan's new Paramount picture by George Ade, which the author recently edited and titled at his home in Brook, Indiana:

"Have just finished seeing 'Our Leading Citizen,' with new George Ade titles and final cutting, and am so thrilled over it that I am sending you this wire because I know you like good news. If there is a literature of the screen, this is it."

A letter to Mr. Lasky from Mr. Ade, who makes his first direct contribution to the screen with "Our Leading Citizen," stated: "I am very happy over the manner in which you have treated my material."

"Pink Gods," New Paramount Picture, Begun at Hollywood

The first scenes of romance and mystery which make up "Pink Gods," Penrhyn Stanlaws' new Paramount production, were made last week at the Lasky studio. They involved the use of 100 of Los Angeles' blackest Africans to play Zulus, with hundreds of other types representing Boer natives, mine guards, etc. In strong contrast to these are scenes in luxurious hotels, with beautifully dressed women, among whom Bebe Daniels and Anna Q. Nilsson are perhaps the most exquisitely gowned.

The varied and ingenious methods of smuggling uncut stones used not only by the native miners, but by the white overseers and the illicit dealers, are graphically shown, it is said. The production boasts a large collection of stars and featured players.

Capitalizing on Eugene O'Brien

Eugene O'Brien, popularly known as a Selznick Pictures star, opened on the Keith vaudeville time in St. Louis, being next headlined at the Chicago State Lake Theatre. He is no longer under contract with the Selznick company, President Myron Selznick and he having failed to agree upon terms when the star's last period of service expired.

A dozen or more pictures made by Selznick and starring Mr. O'Brien are still active in Select exchanges throughout the country. The last of the 1922 Eugene O'Brien star series has not yet been released, being scheduled for June 10. The star's appearance in vaudeville offers a great tie-up for exhibitors.

Prominent Actors in New Fox Film

Additional stage celebrities now in the cast of "Kentucky Days," a special Jack Ford is directing on the west coast for Fox, include Lon Poff, Henri de la Garrique, Caroline Rankin, Cordelia Dallahan and Helen Field.

There are fifteen leading characters in the production, which was written by Paul H. Sloane. Among them are Tom Santschi, Tully Marshall, Virginia Valli, Bessie Love, Pat Moore, George Hackathorne—and the end is not yet. Enough talent to make half-dozen pictures of high calibre.

"Silent Call" Runs 14 Weeks in Film House

Overtopping by a wide margin all existing records for consecutive performances in a picture house, "The Silent Call," the remarkable First National dog picture is playing its fourteenth week at Miller's Theatre in Los Angeles. It will be the final week, although it easily could be extended into a longer run, for there is no abatement in the rush to see it. Previous bookings, however, prevent the extension.

When the picture is taken off Saturday it will have been shown at 792 consecutive performances. No other picture in the history of the industry has come within touching distance of that record, it is claimed, and the feat is the more conspicuous in view of the fact that the picture does not contain a popular star but "Strongheart," a Belgian police dog with a war record.

Opens Sunday

Cameo Theatre, New York, is following up its successes with the two attractions from the American Releasing Corporation, "Sisters," which ran five weeks, and "His Wife's Husband," which ran two, with another from the same source, "The Cradle Buster," starring Glenn Hunter. Mr. Hunter will make personal appearances and entertain with a comedy monologue. "The Cradle Buster" will have its initial presentation Sunday and will continue through the week.

News of the West Coast

By W. E. KEEFE

Allan Holubar will direct the production of "Broken Chains," winner of the $10,000 prize in the Chicago Daily News scenario contest, for the Goldwyn Pictures Corporation. Carey Wilson is acting as supervising editor and is preparing the continuity.

The production of "Broken Chains" will be started about May 15.

* * *

Richard Dix has left Los Angeles enroute to England to play the leading role in Hall Caine's story, "The Christian," which Maurice Tourneur will produce for Goldwyn with scenes being taken on the "Isle of Man" as well as in England proper. Tourneur sailed from New York last week.

* * *

"The Goldwyn Pictures Corporation announces the purchase of Elinor Glyn's story, "Six Days." Some of the scenes will be taken in Paris, and Mrs. Glyn, who recently sailed for Europe, will take an active part in supervising them. They will be among the fall releases.

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J. A. Howe has been added by Hal Roach to his directorial forces at the Hal Roach Culver City studios.

* * *

Harry "Snub" Pollard and his bride have just moved into their new house in Hollywood.

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Hal Roach entertained the officers of the Tuna Club aboard his private yacht, "Gypsy." The guests included Keith Spalding, E. A. Featherstone, Nelson Howard, Ray Thomas and B. O. Kendall.

* * *

At the Hal Roach studios Harold Lloyd is working on a special feature comedy as yet untitled.

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A deal of importance to local film circles whereby the Independent Producing Syndicate acquired the services of Allan Mackenzie, well known in banking circles both in Los Angeles and New York as its director of finance, has just been closed. "The Independent Producers, who have just moved their general offices from New York City to Los Angeles, have taken a suite of offices in Loew's new theatre building where they will conduct their business of marketing independent productions from Los Angeles. The organization maintains branch offices in Chicago, New York and Boston.

* * *

Joseph Schenck announces that the coming fall season will see twice as much production in Los Angeles as ever before. To meet the needs of the near future it will be necessary to greatly increase the volume of output, he said.

"We must not expect," continued Mr. Schenck, that the old days of wild cat picture promotion are going to return. The industry could not escape the deflation that has been going on any more than other lines of business. The readjustment and retrenchment to meet post-war conditions were both necessary and salutary. Form now on those who prosper in making pictures will be the ones who create worthwhile photoplays.

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The Marshall Neilan offices announce that Raymond Griffith and Helen Lynch, who appears in Neilan's production, "Fools First," will be cast in Neilan's next production following his return from Europe.

* * *

Bill Desmond will soon start work with his own producing organization at the United studios, making a Northwest Mounted Police story as his first offering. He will have as his leading lady, Miss Marceta Von Kunitz, a well known stage actress of Toronto, Ont.

* * *

J. L. Frothingham will direct "The Vengeance of the Deep," an A. B. Barringer story with South Sea and New York City locales. Marguerite De la Motte will be featured. Frothingham recently produced "The Man Who Smiled," a First National attraction scheduled for early fall release.

* * *

Following his completion of "Robin Hood" Douglas Fairbanks will produce Booth Tarkington's story, "Monsieur Beaucaire." Tarkington was so enthusiastic over the idea of Doug appearing as Monsieur Beaucaire that he wrote an entire new beginning for the motion picture version entirely different than the stage play.

* * *

Mary Pickford will call her present production, "Tess," instead of "Tess of the Storm Country." Miss Pickford believes that the shorter title will prove more satisfactory to both the public and the exhibitor. The cast will include Lloyd Hughes, Gloria Hope, Jean Hersholt, Robert Russell, David Torrance, and Madam Bodemere. The continuity was prepared by E. Lloyd Sheldon.

* * *

At the Hollywood Studios, Inc., J. K. McDonald is making a series of two-reel comedies featuring Johnny Jones, the youngster who played the leading role in Booth Tarkington's Edgar stories produced by Goldwyn. The first of the comedies has been titled "Supply and Demand." The second will be "For Rent, a Haunted House." Mason N. Litson, who produced the Edgar pictures is directing the McDonald pictures.

McDonald announces that a series of twelve children pictures will be made.

* * *

Night life in Hollywood will soon be unveiled to the world at large when a motion picture depicting the home life of film celebrities will be released for exhibition in theatres throughout the country.

The production was conceived and is being financed by Mrs. A. B. Maescher, president of the De Luxe Building Company. It will cost approximately $100,000 when completed. Instead of depiciting "Night Life in Hollywood" as a series of debauches and wickedness as has been so erroneously pictured. Hollywood is shown as a model city, beautiful attractive and populated with home loving people.

In speaking of the production she is now sponsoring, Mrs. Maescher said: "In my first production, "Night Life in Hollywood, which was written and is being directed by Fred Caldwell, I hope to present life in Hollywood among the motion picture people as it really exists and through this film I hope to make an appeal to the world that will kill for all time the idea so erroneously pictured by many throughout the land of a city of nothing but wickedness and plant instead the actual truth, a message of love and goodness that will grow in the minds of the lovers of motion pictures over the entire world." Included in the cast are Frank Glenden, Josephine Hill, Jack Donnelly, Gale Henry.

* * *

Goldwyn announces that the leading feminine role in "Broken Chains," winner of the $10,000 prize in the Chicago Daily News scenario contest, will be played by Colleen Moore. Allen Holubar will direct.

* * *

Rowland V. Lee has started on his third feature, "The Self-Made Man," starring William Russell. The cast includes Renee Adoree, Richard Tucker, Mathilde Brundige, James Gordon and Helen Raymond.

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Before departing for Europe Al Christie arranged for Neal Burns to be starred in a Christie comedy with Scotland as the background, with Scott Sidney directing. During Christies' absence Bobby Vernon and Vera Steadman will be featured in a comedy under the direction of William Beaudine.

* * *

Edward Montagne is writing the vehicle for Elaine Hammerstein's next production to be produced by Myron Selznick at the United Studios. Only two days' rest will be taken by Miss Hammerstein and Owen Moore between pictures.

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J. L. Frothingham is getting ready for the production of "The Vengeance of the Deep." It will be filmed at the United Studios with Frothingham directing personally. Camera work will be started about June 1.

* * *

Frank Lloyd has completed the direction of "Oliver Twist" with Jackie Coogan in the role of Oliver. Irene Morra is cutting the film down to footage.

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At the Hal Roach Culver City Studios, Harry "Snub" Pollard is producing his second two-reel comedy with Charles Parrott directing. Paul Parrott will soon start work on a motor cop comedy with Jim Davis directing. Jobyne Ralston and Eddie Baker will play important parts.

* * *

Hunt Stromberg and Bull Montana have left for New York to arrange for the distribution of the Hunt Stromberg productions featuring "Bull." These pictures, which produced at the Hollywood Studios, Inc., were shown at Grauman's Million Dollar Theatre with Montana making a personal appearance.

* * *

Mary Miles Minter is expected to arrive in Los Angeles from Honolulu during the coming week.

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R. V. Whittaker, formerly manager of the Associated Producers Exchange, has left for New York, where he will meet Thomas Ince and take over his duties as Ince's national representative.

* * *

Helen Jerome Eddy is to be featured in a series of four productions to be produced by the Ray Carroll Productions at the Robertson-Cole Studios. The temporary title of the first production will be "A Slice of Life." Ray Leake will be production manager.

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Clarence Badger has been engaged by Hobart Bosworth to direct him in his next picture, a sea story, which he will make at the San Mateo Studios.

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"The Mirage," Florence Reed's stage play, has been purchased by Norma Talmadge.

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At the United Studios, Sidney Franklin is selecting his cast for Constance Talmadge's next production, adapted from the stage play, "East Is West."

* * *

Wallace Reid is scheduled to commence work soon on "The Ghost Breaker," under the direction of Alfred Green. At approximately the same time Director James Cruz will start on "The Old Homestead," featuring Theodore Roberts.

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Cecile Be DeMille has returned from San Francisco with his troupe after making location scenes for "Manslaughter," DeMille's current production for Paramount.

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At the Vitagraph Studios, James Aubrey has started work on a two-reel comedy under the direction of John Smith with Helen Kesler as leading woman.

Chicago and the Middle West

By MARGUERITE KEMP

Marguerite Marsh will make a personal appearance at the Rialto theatre next week, and it is rumored she will nail a lot of gossip about the film situation on the coast, assuring the film fans that Hollywood is no worse than Evanston, Oak Park, Englewood, or a great many other of Chicago's highly respected suburbs. Chicago fans adore "personal appearances," so Miss Marsh will be able to reach a great many hearers.

* * *

The Paramount Review program made a great hit at the Roosevelt last week. A great many complaints were turned in because the pictures were shown for one day only, and the Aschers are fully convinced they could have stretched the review over two weeks. The review consisted of "The Miracle Man," "Dr. Jeykll and Mr. Hyde," "Old Wives for New," "On with the Dance," "Don't Change Your Husband," "Behold My Wife," and "Male and Female." The entire review is booked for a showing at the Orpheum next week.

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The American Theatrical Hospital Association will have its tenth annual benefit at the Colonial theatre, Sunday afternoon, May 21, and every big theatrical and screen star in the middle west will journey to Chicago to be present. It is one of the greatest charity projects ever instituted, and deserves the wholehearted and financial support of the entire amusement world.

* * *

The first three days of the daylight saving plan gave a bitter blow to the motion picture business; then it gradually resumed normal conditions in most places. The outlying houses are hit harder than the downtown houses, for each section of Chicago boasts its promenade, and the daylight hour finds the would-be-theatre patrons strolling about instead of paying their money at a box-office.

* * *

The radio equipment recently installed in the Ziegfeld Theatre has been removed. The experiment was judged a success for a while, but weather conditions make the broadcasted programs indistinct during the summer. Then, too, it is a novelty which wears off as a picture accompaniment. Exhibitors do not fear it as a serious rival of the motion picture industry.

* * *

In a general clean-up on the unions, following the shooting of two policemen because of labor troubles, the police took Thomas E. Malloy, business agent of the Motion Picture Operators' Union and subjected him to several hours' grilling last week. The Chicago Musicians' Club also was raided in the hope of finding Ralph J. O'Hara, business agent, but Mr. O'Hara was "out of town." However, there is no difficulty existing between the musicians or operators and the exhibitors, and everybody is happy. The two business agents were sought by the police because two men who are said to have confessed to having participated in recent bombings declared they were working for the agents.

* * *

With Chicago overrun with censors and would-be censors, it is quite refreshing to find the Rev. Dr. John Thompson, pastor of the First Methodist Episcopal Church, urging a truce between the theatrical men and the churchmen. He stated the attitude of the preachers who inveigh against the theatre is a hangover from the beliefs of fifty years ago, and placed their beliefs still more remote when he said many modern ministers are reiterating the spirit of the old rabbis who had much to say against women in every walk of life.

The moving pictures, like the theatre, he said, should not be ranted against. He lauded the employment of Will Hays, a Presbyterian, to put moral values into the movies. The church is now holding services in Powers Theatre, during the rebuilding of their edifice.

* * *

A picturesque prologue was given at the Chicago Theatre last week in connection with the feature, "Beyond the Rocks." The scene of the Garden of Versailles was reproduced with a tenor and a soprano, who was brought on the stage in a sedan chair, singing a love song beside the fountain. Although the soprano weighed approximately 100 pounds more than Gloria Swanson, the reproduction was quite satisfactory.

* * *

Although not especially advertised as a children's picture, "The Bachelor Daddy," which was recently shown at the Chicago Theatre, brought the children out in droves. Youngsters are not frequently noted in the Chicago Theatre audiences, and it was quite surprising to find fifteen in the first two rows of the balcony during a supper show. One father and mother had brought four little ones, about the age of the mischievous youngsters on the screen, but their only disturbance was made when the parents took them home, for they wailed loudly to "stay and see it over again." According to Balaban & Katz, "The Bachelor Daddy" is one of the three big paying pictures of the year—the other two being "The Silent Call" and "Smilin' Through." The latter is now playing the outlying theatres and is attracting record breaking crowds everywhere.

* * *

The largest exchange in the city will soon be erected at 1327-33 Wabash avenue for Famous Players-Lasky. The building will be designed in the Italian style of architecture and will cost $125,000, being 81½ by 170 feet in size. It is expected to be ready for occupancy by October 1. The site was purchased by John R. Little for a reported $92,700 and he will build and lease the new exchange for twenty years. Rapp & Rapp are the architects.

The new building will extend Film Row about two blocks farther south from the loop.

Four of the loop picture theatres will be dark this summer, according to persistent rumors. The Boston closed May 1, and it is rumored that the Rose, Bijou Dream, and Alcazar will close June 1. With the opening of several fine new loop playhouses the smaller houses have had a hard time, and the closing of several may reduce the alleged overseating.

* * *

The Ziegfeld Theatre will undergo a thorough remodelling during the summer months, approximately $100,000 being spent on the lobby alone. In the auditorium of the theatre, the boxes will be removed, the proscenium arch moved back, and the entire interior redecorated in cream color. The lobby will be refinished with Italian marble and bronze. The theatre will remain under the management of H. A. Spanuth, according to present plans.

The Ziegfeld has not been a paying venture as a picture theatre, but when a new 3,000 room hotel, for which ground will be broken in July, is erected within a block of the theatre, it is believed the patronage will be greatly increased. At any rate, property values in that section have increased.

* * *

During the absence of the officers of the Motion Picture Theatre Owners' Association at the Washington convention, their offices and meeting quarters are being extensively remodelled and redecorated. Partitions are being put in place and everything will be in readiness for a hard summer's work when the delegates return.

R-C Adds Plum Center Comedies to Its List of Short Subjects

A further addition to the rapidly growing short subject program of R-C Pictures is announced this week by that company. The new release will be a series of rustic comedies, starring Dan Mason, a veteran trouper, who was featured as the "Skipper" in the "Toonerville" Comedies. These pictures are to be produced by the Paul Gerson Pictures Corporation in San Francisco. They will be known as Plum Center Comedies and will be the second comedy series scheduled for R-C release, the first being the Carter DeHaven comedies now in production.

Paul Gerson, who is president of the producing company, has assembled an efficient producing organization which is now functioning in perfect order. The comedies are being made under the direction of Robert Eddy. The warm reception which greeted these Toonerville comedies is largely attributed to Mr. Eddy, who directed the earlier subjects of this series.

In the cast with Dan Mason, who is rounding out fifty years of stage and screen work in this series, is Wilna Hervey, a new actress on the screen, who weighs 315 pounds and is 6 feet 4 inches tall. Miss Hervey, however, is not fat, and the laughs she wins are not caused by any unnatural obesity, but rather by her masculine strength. In the early comedies of the series she plays the part of the station agent of Plum Center. Dan Mason plays the village coach driver and mail clerk who has carried the mail for forty years without the loss of as much as a post card.

The contract for the distribution of these comedies was signed Monday, May 8, by the officials of the R-C Company and Harvey C. Weaver, general manager of the Paul Gerson Pictures Corporation, after the first few comedies had been screen for inspection. Arrangements have been made to have the production far ahead of release schedule. Twelve comedies will comprise the first series, all of which will be filmed in San Francisco and the neighborhood villages. It is planned, in addition, to make six-reel comedy dramas starring Dan Mason. No releasing arrangements have been made for these contemplated pictures.

Mae Busch in New Goldwyn Picture

Mae Busch has been selected by Goldwyn to play the feminine lead in one of its most ambitious motion picture productions—a screen version of Sir Hall Caine's widely read novel, "The Christian." Richard Dix will play the male lead.

Keeping in Personal Touch

By FRITZ TIDDEN

SOME indication of the high-grade of ball offered by the motion picture leaguers this year can be attested by the fact that in two starts the Universal nine, practically the same as last year, has failed to score a win. The Laemmlites were beaten Saturday by Pathe, 5-4, the strong pitching of Eschman featuring for the winners. Higgins caught for Pathe, while the losers' battery was Meisig, Christoff and Owens.

Sterling work by the Paramount infield kept down Hodkinson's score and enabled the Mountaineers' to romp off with a 12-5 victory. Mann and Cassidy were the battery for the winners.

Goldwyn retained the lead by defeating First National 12-9. The Franchisers scored seven runs in the sixth and tied the count; but in the final frame the Lions hit Loges for the winning runs. Batteries: for Goldwyn, Borak, Arnold and Lang; for First National, Loges, Best and Kelly.

Welton pitched a strong game and the Vitagraph outfit beat Metro 9-4. Opportune hitting of the Metro pitchers, Jones and Smith, coupled with errors, gave the Vitagraph boys the winning runs.

Standing of the League:

	W	L	P.C.
Goldwyn	2	0	1.000
Vitagraph	2	0	1.000
First National	1	1	.500
Paramount	1	1	.500
Pathe	1	1	.500
Metro	1	1	.500
Hodkinson	0	2	.000
Universal	0	2	.000

* * *

Max Linder has left the coast for New York, from where he sails for France on a long and well-earned vacation.

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In answer to the various inquiries that have been raised recently anent the Rothafel-Moss handball contest, Rothafel feels beholden to make the following statement:

"I want to assure you that the enforced delay in the handball match between B. S. Moss and myself is just as annoying to me as it is to Mr. Moss and his friends. For the last three months I have been under the doctor's care for a severe rheumatic condition, and have been forbidden to go within ten blocks of the gymnasium. Since I have been in the habit of taking my daily recreation in a couple of games of handball, you can appreciate that this state of affairs makes me pretty mad and the very mention of handball is apt to bring on a sudden attack of apoplexy.

"Of course, if it were a matter of vital necessity, I could play the match right away, but I hardly believe Mr. Moss would want to play with a man who can't lift his right arm above his shoulder. I am looking forward to the event with as much impatience and anticipation as anybody else, and I feel that none of the enthusiastic promoters will want to violate the friendly conditions of the match by forcing it before all of the existing conditions are fair and satisfactory all around."

* * *

Fable: Once upon a time there was an usher in a Broadway theatre who positively refused to accept a tip. —*Aesop's Film Fables.*

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One of the worst of the bad men in the Western melodrama, "North of the Rio Grande," at the Rialto this week, is named Paul Perez. Is that nice, we ask you?

* * *

Les Mason has resigned from First National to go into business for himself, editing and titling films. A story, accompanied by a tasty portrait of the young man, is published in another part of this issue, so we won't repeat the matter here.

* * *

Adolph Zukor, president of Famous Players-Lasky Corporation, gave a luncheon Friday at Delmonico's in honor of Jesse L. Lasky, first vice president of the corporation, who sailed Saturday on the Olympic for a five-week sojourn in Europe. Covers were laid for twenty-six, including Felix Kahn, Hugo Riesenfeld, Gilbert Miller, general manager of Charles Frohman, Inc., and officials and executives of Famous Players.

During his stay in Europe Lasky will visit England, France, Spain, Italy, Austria and Germany, will be accompanied by Mrs. Lasky and Mr. Miller.

Lasky has an appointment to meet Vicente Blasco Ibanez, author of "The Four Horsemen of the Apocalypse" in Madrid for the purpose of discussing with him the details of the Paramount picture, "Blood and Sand," starring Rodolph Valentino, which is now being made from Ibanez' book and play of the same name.

Among the authors whom Lasky is going to confer with are Sir James M. Barrie, Arnold Bennett, Edward Knoblock, Joseph Conrad, Robert Hichens and Rudyard Kipling, in England; Andre Rivoire and Henri Duvernois, in France; Melchior Lengyel, in Germany; Arthur Schnitzler and Ernst Klein, in Austria; Ferenc Molnar and Andreas Nagy, in Hungary; Ibanez and Martinez Sierra, in Spain, and Dario Niccodemi, Gina Rocca and Enrico Serretta, in Italy.

Through Miller, who has an extensive acquaintance among European authors, Lasky has been in communication with these writers, and as a result of this trip it is expected most of these authors will come to this country to write directly for the screen in the Lasky studio. On his last trip to Europe the film producer persuaded Edward Knoblock, Elinor Glyn, Henry Arthur Jones and Somerset Maugham to come to this country and study motion picture technique in his studios and write for his screen.

Others at the luncheon Friday included Eugene Zukor, Sidney R. Kent, E. E. Shauer, Julian Johnson, E. C. King, H. G. Ballance, Louis Swarts, R. W. Saunders, Frank Meyer, Elek John Ludvigh, Robert Kane, Harry Durant, Ralph Kohn, Henry Salisbury, Charles E. McCarthy, Jerome Beatty, Claud Saunders, F. V. Chamberlin, John C. Flinn, Ingvald C. Oes and Sam Wood.

* * *

With the recent increase in motion picture producing in Cuba and South America has come a decision on the part of one of the large companies in Havana, the Compañia Gloria Film, to exploit its product in the United States.

Señor Marco Antonio Gonzales, who is starred in the three latest pictures, made by that company, called "Blood Will Tell," "Cruel Dreams" and "The Monster," arrived here last week to arrange for the showing and exploitation of these pictures here.

As an actor Gonzales is, perhaps, better known to his followers in Cuba and South America as Marco Antonio. During his stay in this country, Marco Antonio will visit the film studios in the East for the purpose of studying the technique of some of our male stars now at work, particularly, John Barrymore and Richard Barthelmess, whose work, he states, is especially appreciated by his countrymen.

* * *

Film titlers gaily settle such grave domestic issues as "The Servant Question" and "Experimental Marriage" regardless of consequences.

* * *

Paul Brunet will sail for France May 24.

* * *

A man said to us the other day: "You shouldn't look at that picture in the projection room. You ought to wait and see it in a theatre. It's a great picture but it needs musical accompaniment. You can't do it justice in a silent projection room."

He's all wrong. No picture can

LOIS MEREDITH

During her current appearance in "The Czarina," at the Empire Theatre, Miss Meredith has received numerous offers to be starred in moving pictures owing to her captivating beauty and acting ability. An announcement concerning one of the offers is forthcoming

NOTED TRAVELER RETURNS FROM IMPORTANT TRIP

Irving Lesser was in Washington recently for various reasons

ever be good that must have music to put it over. If a picture does not hold your interest in absolute silence it's a bum picture. Music may help a picture but it's a poor thing that has to rely on the score to put it over. And the man evidently did not realize that the picture might be shown in theatres where the music is so bad that it would ruin a great feature if such a thing was possible. So it couldn't be such a good picture after all.

When we saw the picture in the projection room we were immediately struck by its inferiority, and we will admit that it was rotten in a projection room. However, we maintain that it would not hold interest anywhere. And this goes for all poor pictures.

* * *

O. S. Cole, of the Lyric Film Exchange, Manila, P. I., is on his way to this country.

* * *

Karl Kitchen has commenced a series of articles entitled, "Mirrors of Hollywood," for the New York World Magazine Section. The first of the series, published last Sunday, is "Week-Ending With Doug and Mary."

* * *

Another inventor promises "talking pictures." Edison worked that out long ago and then discovered that audiences attend to the talking for silent dramas.

* * *

June 4 is the date set for the annual Friars Frolic at the Manhattan Opera House. William Collier is in charge of the entertainment and George Dougherty is handling the business affairs of the Frolic. Tickets will be scaled from $5 down.

* * *

Leah Baird, Ince star, is in the hospital recovering from a serious operation. She will be out in two or three weeks.

* * *

Sada Cowan, the scenarist, is now working in Germany. She has written an original story for E. F. A.

T. Hayes Hunter is in town from the coast.

* * *

Mae Busch and Richard Dix have sailed for London to play the leading roles in "The Christian."

* * *

The movie bargain counter offers "Old Wives for New." Don't get hurt in the crush.

* * *

Al Christie and Harry D. Edwards sailed last week for Europe on a vacation trip.

* * *

J. G. Wainwright, of the firm of J. G. & R. B. Wainwright, sailed from London for New York May 10, and is bringing with him a large number of European productions to dispose of in this country and Canada. These include two French pictures: "La Verite," a Henri Roussell picture, featuring Emmy Glyn, and "Margot," featuring Gina Palerme, and "The Valley of Ngumba," a six-reel picture, starring Nora Swinburne and the famous Hagenbeck wild animals; "The White Desert," a Norwegian story, featuring Dorinea Shirley, and "Rasmussen Expedition to the Polar Regions."

* * *

The honor of making all arrangements for the filming of Princess Mary's wedding presents has fallen on an American producer in the person of Denison Clift. Clift will be remembered as a scenarist and director for the Fox Company, who has recently achieved widespread fame in England and on the Continent. By His Majesty's express desire, a film record of the presents has been made through the Dean of Windsor, and for the first time on record motion picture cameras have been allowed within the sacred precincts of St. James' Palace.

Clift was given every facility he required for the making of this world film—a film which will be handed down from generation to generation as a wonderful record of one of the outstanding events in the history of the British Empire—the marriage of a Princess of Royal blood to a commoner.

Before the film is seen by the public, it is to be exhibited at His Majesty's express desire at the Palace. After His Majesty's approval has been granted, copies of this historical record will then be distributed to the four corners of the globe. The ultimate profits on this world film will be devoted to the restoration of the Chapel Royal at Windsor.

* * *

One of our able operatives in Los Angeles has made a survey of existing conditions and his report is interesting. According to existing schedules the studio city seems to be quite busy with 130 companies at work, employing approximately 20,000 persons.

Here is how the units are distributed: Universal, 18; Fox, 15; Lasky, 11; United, 10; Balboa, 5; Roach and Century, 4, and Ince, Robertson-Cole, Mayer, Fine Arts, Vitagraph and Goldwyn, 3; the rest being single or in pairs.

Including director, cast, cameramen, assistants, scenarists and writers, electricians, artificers and property men, office forces, laboratory men, editors, various artists and miscellaneous workers, each company represents about 100 persons. This makes the total of 13,000, and with the additional 7,000 including actors, extras, and others depending directly upon the film plants, brings the grand total up to 20,000. This is a rather conservative estimate, so one may readily understand that although production did slacken, it is today approaching normal, and more units are expected to start soon.

* * *

The Criterion Theatre seems to be running to lost souls. The previous picture was "Reported Missing," while the current attraction is none other than "Missing Husbands."

* * *

The New York Times Book Review announces the vanguard of Summer fiction and includes the following titles in its list: "The Longest Journey," by E. M. Forster; "A Man of Purpose," by Donald Richberg; "Barbara Justice," by Diana Patrick; "Afterglow," by Edith Thompson; "Homeland," by Margaret Hill McCarter; "At the Cross Roads," by Harriet T. Comstock; "Plaster Saints," by Frederick Arnold Kummer; "Pirate's Hope," by Francis Lynde; "Then Came Mollie," by Harriet V. C. Ogden; "The Love Chase," by Felix Grendon; "Margie Wins the Game," by John V. A. Weaver; "The Yellow Poppy," by D. K. Broster; "Frank of Freedom Hill," by Samuel A. Derieux; "Hidden Gold," by Wilder Anthony; "Copper Streak Trail," by Eugene Manlove Rhodes; "Free Range Lanning," by George Owen Baxter, and "Rogues of the North," by Albert M. Treynor.

How long will it be before these titles appear on the screen?

* * *

Arthur E. MacHugh, for a long time "praise agent" for Arthur Hammerstein's attractions, has been engaged as press representative of Selig-Kalem Features, Inc.

This new concern, which links two familiar names, is making a series of twelve two-reel subjects, based on famous songs and paintings. Pathe will release the output at a rate of one a month. In addition to supplying the stories, Arthur Maude will supervise the direction. Maude is recalled as author of "The Beggar Maid," "The Bashful Suitor" and "The Young Painter." The leading roles in the Selig-Kalem subjects will be played by Georges Renavent and Doris Coram. J. C. Haydon is the director and the photography is in charge of Lucien Tainguy. "The Song of the Lark" is the title of the first picture.

* * *

Long before movie sub-titles were read aloud a Russian proverb declared:

"You cannot sew buttons on your neighbor's mouth."

* * *

One of the evening newspapers stated in its "Factograms" column that the principal products of California "are oranges, lemons, hay, walnuts, grapes, peaches, dairy products, potatoes, barley, eggs, chickens, plums, prunes, apples, sugar beets, dry beans, wheat and cotton."

In rebuttal Edward L. Klein adds: "Yeh, and pitcher stars, movie directors and Hollywood hoakum. But its principal product is good, clean entertainment for the American millions."

* * *

Helen Lynch, Neilan player in "Her Man," practices her dancing steps by radio between scenes. Mickey has installed a radio outfit on his studio stage for the diversion of the players

A remarkably fine pianist made his American debut at the Strand Theatre this week. His name is Alex Chernyoff, and with our usual, uncanny deductive powers we hazard a guess that he is a Russian. He rendered the Verdi-Liszt "Rigoletto Paraphrase," displaying that he is an artist of the first water.

* * *

J. J. McCarthy sails for Europe May 20.

* * *

Mae Murray had a birthday last week. The day would have passed without any singular occurrence as far as Mae was concerned, for the popular film star is daily wrapped up in the making of her newest picture, "Broadway Rose," but the "boys" around the West Forty-fourth street studio sprang a little surprise that touched Miss Murray beyond measure.

Robert Z. Leonard, Mae's husband; Robert Ross, Leonard's assistant; Production Manager R. G. Edwards, Ollie Marsh, chief camera man, as well as every man identified with any part of the studio work and the Murray production, evinced keen personal delight in helping frame the surprise.

When Miss Murray walked on the set for her daily afternoon work before the camera, she was confronted by an astounding and most pleasing sight. A specially decorated table, bearing flowers, presents, liquid libation and a beautiful cake adorned with candles, greeted her while the "boys" grouped in front of the table applauded the star.

Miss Murray received some handsome and expensive gifts, a huge basket of roses being among the floral tributes.

* * *

J. A. Steinson, formerly of the St. Louis Vitagraph exchange, has assumed the management of the Chicago Vitagraph exchange, recently made vacant by the resignation of William C. Brimmer.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Edgar Hart Presents Hundred Per Cent Babies to Prove Matrimony No Failure

SEVERAL clever stunts were worked by J. M. Edgar Hart, of the Palace Theatre, El Paso, on "Is Matrimony a Failure?" He figured that babies would be the best means of proving that matrimony is not a failure, and to get the very best babies he hooked into the Public Health Centre, which gives medical care and nursing attention to "out" cases not requiring hospital facilities.

Child culture is a most important part of the centre's work, and the volunteer organization is glad to get the publicity which will bring it not only patients but the financial support of new members.

It was very glad to promise Manager Hart that some of its finest babies would be loaned, for one day each, and provided a graduate nurse to look after the little charges.

Built a Nursery

Next Hart tied up a furniture store to a lobby display of cribs and all the fixings that the heart of the most finical child might desire. There were cribs and carriages, swings, toys and all sorts of trimmings, and the store went the limit to make good for the large credit card posted to one side.

Next, in the same line, he persuaded a local dry goods store to present every child born in El Paso during the past year with a "Don't Kiss Me" charm. There were 3,020 of these charms, because there have been that many babies born and 1,620 marriages celebrated; facts Hart obtained from the Bureau of Vital Statistics.

Mixed It With Milk

Then he found and advertised that a certain milk company supplied 250 gallons of certified milk daily for infant feeding, and the dairy came back with an advertisement for "Is Matrimony a Failure?" and added that it was not if you could raise your babies on their milk.

All of this was worked into a special herald, done on a ready-print colored cover, with two pages given to press book cuts and talk, one to the statistics and one to the Health Centre.

It won immediate interest in the comedy and as the lobby babies were changed daily, a lot of women came down each day to see the star infants and a good proportion saw the comedy a second time; which made the matinee business better than usual. Others brought their husbands in the evening, and all of them told the rest of their acquaintances all about the picture.

Cost Very Little

The stunt cost very little, for the Health Centre looked after the children, the store provided the charms, the furniture man fixed up the lobby and a florist dressed it with potted plants and flowers. Hart got out the herald and did the thinking, but he did not add the thinking to the expense bill. That's what he gets his regular salary for.

It had all the pull of a circus parade with the cost of a small printing job.

Made It An Extra

Getting the story of the double scandal in high life as related in "Saturday Night," sent out as a special section of the Cumberland Evening *Times,* was the stunt Manager Tom Burke worked when that Paramount played his Liberty Theatre in that Maryland town.

He sold a number of merchants on the idea of taking two pages of the four-page section, which was made a regular part of the *Times,* and their advertising more than covered the cost and left the newspaper a profit. The front page was given to the story with screamer heading, with press book cuts for illustrations, and the back page was the house display, which was a free gift to Burke.

Connecting Up

Giving as much to the store as you get for yourself is the trick in getting repeat orders on window showings. And it is easy to get the connection if you think a little.

The Idle Hour Theatre, Milwaukee, hooked the nearby drug store to a window on "Fool's Paradise." The back of the window was covered with four one-sheet posters. In front were potted palms, to suggest Florida or Siam or Texas. Three baby alligators occupied a tin pan in the foreground along with a display of one popular size of cameras.

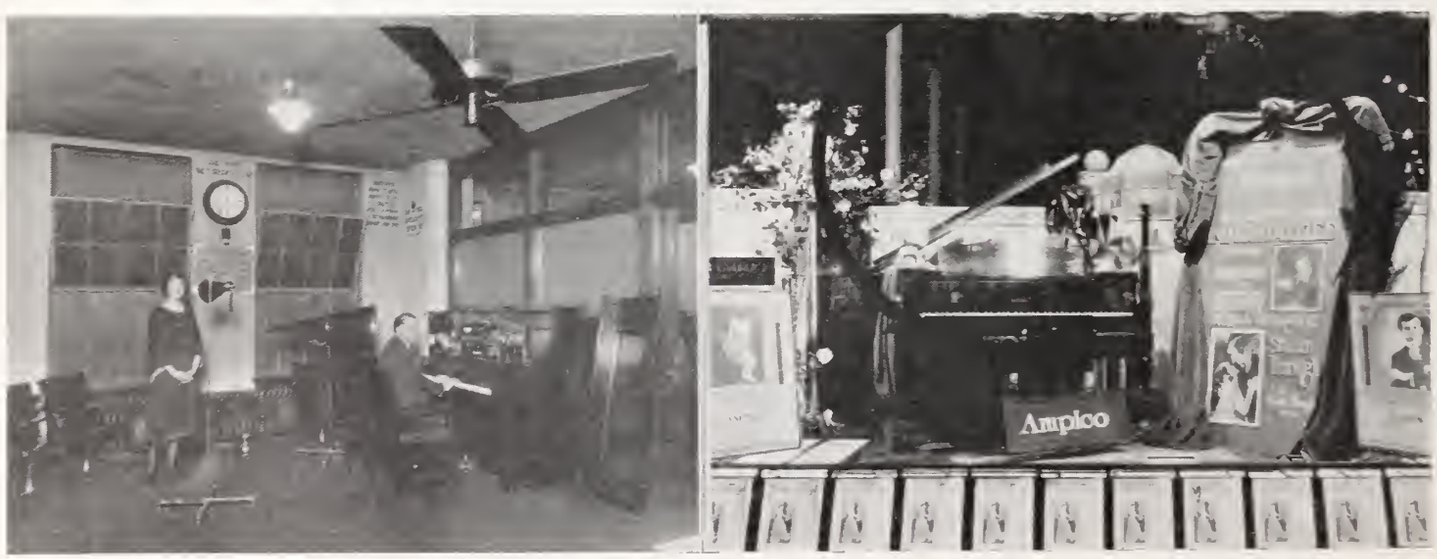
The selling card: "Even with this little camera you can take pictures of your trip to Florida, the woods or the zoo that will continually bring back fond memories of your animal friends." "Fond memories of your vacation trip" would be better, but the idea is there, and you can work the same stunt on any picture with an unusual locale.

Broadcasted a Song for "Smilin' Through"

Credit John Loveridge, of the Capitol Theatre, Davenport, Ia., with having been the first to broadcast a plugger song to put a photoplay over.

He hired a Chicago soloist to sing the plugger song on "Smilin' Through" into a radio apparatus both in advance of the showing and through the playing dates, and took a lot of "bugs" away from their receiving apparatus to go and see the picture. Announcement of plays has been made before and it has even been worked that a star supposedly addressed an audience of radio enthusiasts, but this seems to be the first use of the plugger song.

And someone tied up the Ampico piano with a sign which started off "Through the courtesy of the Smith Music Co., the Capitol Theatre presents the world's only musical photoplay Immortalized." Apparently this is a film attachment to some Ampico record. It sounds interesting.



A First National Release

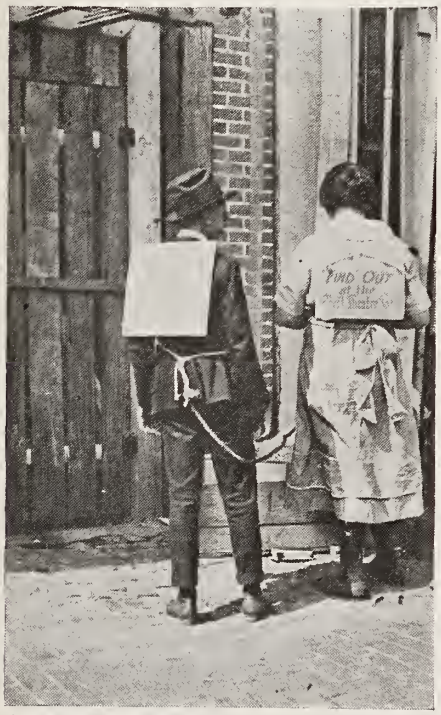
BROADCASTING A PLUGGER SONG TO PUT OVER "SMILIN' THROUGH" IN DAVENPORT, IA.

This seems to be the first instance of a musical ballyhoo through the air for a picture, though it has been worked as a straight announcement for other plays before this. The other picture shows a hook-up with the Ampico in which an imaginative agent announces as "the world's only musical photoplay." Apparently a film made to be run with an Ampico recording

Selling the Picture to the Public

Matrimonial Comedy Forty Per Cent. Gain

Getting from fifteen to twenty-five per cent advance on a picture is regarded as good business in Southern enterprises territory, but on "Is Matrimony a Failure," an increase of forty per cent was gained by the Beacham Theatre, Orlando, Fla., by Frank H. Burns, publicity manager, Manager Vincent, District Supervisor Sparks and the Atlanta office, with Lem Stewart all working in concert to put over what promises to be one of the real cleanup pictures of the season.



A Paramount Release

THE HOLY TIE

Burns got busy a month in advance and lined the newspapers on a contest on the title question. This got him six front page newspaper stories, ten showings on the editorial page and four on the society page. Two of the front page stories started the contest and the other four came at the close, when publicity would do the greatest good. The editor, the secretary of the Chamber of Commerce and the president of the leading women's club were the judges.

Burns warns, however, that in a contest, pains must be taken to stress the fact that this is a comedy, or the replies will get too serious. The contest cost $25 for the first prize and some tickets for the stragglers.

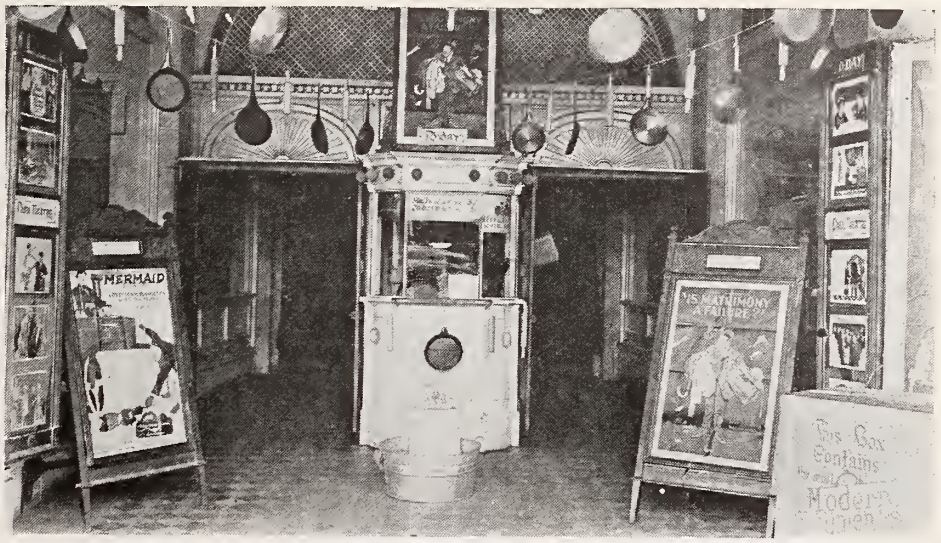
The lobby speaks for itself, but note that the archaic rolling pin has been replaced by the saucepan. Hang them a little closer together and keep an electric fan playing on them and the clash of metal will be still more effective. If you cannot get enough pans for this, hang heavy metal buttons on light thread so that they will strike about the centre of the pan, the same as the clapper to a bell.

Press book phrases were used for lobby cards and slides, the latter being run ten days in advance.

St. Petersburg copied the stunts, which will be standard in Mr. Spark's territory, but added a teaser box, decorated on the outside with pans and a sign reading, "This box contains the latest and most modern implements of warfare." Inside were more pans, an announcement card and stills. This was used in the lobby in advance of the showing.

During the run, a fat boy dressed as a woman and a skinny "husband" were paraded through the streets, chained together. The man's card asked the Title question and the woman's added, "Find out at the Pheil today."

And everywhere the comedy idea was stressed to the limit, for this is what sells tickets.



A Paramount Release

FRYING PANS ARE BETTER THAN ROLLING PINS

They are the modern household weapons for the rolling pins now are made of glass and will break. Frank H. Burns, publicity manager of the Orlando, Florida, theatres, used them and a lot of other things to put over "Is Matrimony a Failure?"

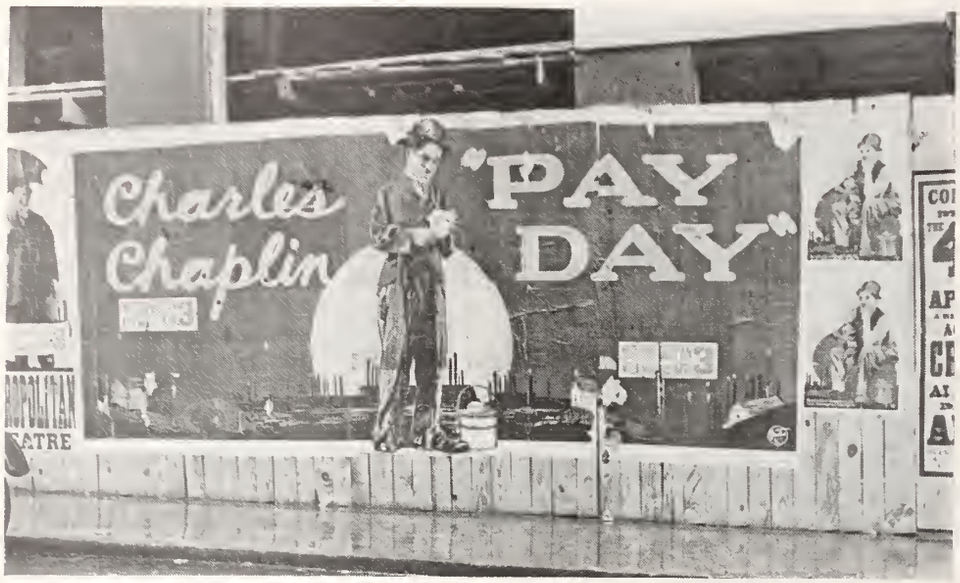
Trying to reach one class only through your advertising is telling the other classes you don't want their patronage—advertise to all classes—exploitation will do it.—O. M. Taylor.

A First National Release

TWO CAPITAL DISPLAYS FOR THE PLUGGER SONG ON "SMILIN' THROUGH" DONE BY EDWARD HYMAN

There were three stores hooked to the records in the vicinity of the Mark Strand Theatre, Brooklyn, but these two are the better. That on the right is particularly good. It is different and therefore will attract more attention than a conventional display. A larger circle of the songs with a face of the star showing through would also be a good design and would not entail much more trouble to frame up

Selling the Picture to the Public



A First National Release

THE BANK WAS BUSTED, BUT IT WAS PAY DAY FOR CHAPLIN

It was putting up a new front, and as it stood on the second best location in Atlanta there was much competition for the posting during alterations. But the contractor was persuaded by the Metropolitan that "Pay Day" was the most appropriate paper

"Pay Day" Was Handy to the New Bank Building

Down in Atlanta they are putting up a million-dollar bank structure and it occupies the second most advantageous site in town. During the building a boarding has been erected on two business streets, and the Metropolitan Theatre obtained the coveted poster position for Chaplin in "Pay Day."

Possibly the contractor thought that it would avoid a raid on the payroll to have "Pay Day" so close to the bank, but at any rate they posted ones, threes and 24-sheets all over the boarding, and kept up three days before a washdown. Charlie got along all right on the three sheets, for in those he carries an umbrella, but it was tough on the ones and the big spreads. The cut will give some idea of how the paper looks when it is up.

It was the first time in ten years this corner has been posted.

The Street Sprinklers Advertised "Ten Nights"

Feeling that the patrons most likely to be interested in "Ten Nights in a Barroom" would not respond to lobby advertising and might, on the contrary, take offense, H. J. Adams, of the Palace Theatre, Corsicana, Tex., decided to run a straight lobby and advertise by perambulator.

He obtained permission from the city to post one-sheets on all sprinkling carts, and this cost only the price of the one-sheets used. He also tied up a grocery company and several other delivery wagons to a straight block sheet display. As a result he got a widespread display and gave no offense to those who take their prohibition seriously.

Stole a Minstrel Band for His Street Parade

Tagging a circus parade has been a favorite outdoor sport for a long time, but when W. E. Drumbar, of Knoxville, set out to exploit "A Connecticut Yankee" he tagged a minstrel outfit, and for once the tail wagged the dog, for his outfit smothered the Hihenrys.

He borrowed twenty cars from the Ford agency and twenty-six motorcycles from another concern. The drivers of the cars and cycles were all in armor and the cars were all heavily bannered for the Riviera.

The procession covered three blocks and was so impressive that people forgot about the minstrels and counted the band a part of the big show.

For the lobby he showed what was alleged to be the first motorcycle ever built; a crude model that fully looked the part, and he papered the town to suggest a circus campaign.

A novel point in the lobby was draping the mirrors with hangings and inserting balustrades to suggest the windows in a castle hall, while other hangings, over the marble panels, completed the illusion. For a final kicker he threw a forty-foot banner across the street to the sister theatre, and played searchlights on it at night.

Composition Contest Helped a Kid Matinee

A. C. Cowles, of Spartanburg, got the children interested in the idea of special matinees by inaugurating a contest for the best fifty-word compositions on "Why I Like the Children's Matinees." He not only got the children sold on the idea, but he dug up some good angles on the child mind to use for future approaches.

The prizes cost $6, being split $3, $2 and $1, but each contestant was given a pencil with "Rex Children's Matinee, Saturday A. M." stamped in gold. In quantities the pencils were not expensive, and they supplied an unusual advertisement.

Lined Up Women

He put on "Little Women" for the opening attraction and persuaded the president of the Mothers' Club to talk the story before the showing. The Parent-Teachers' Association of the West End School attended in a body and the president of the Community Club and the chairman of the Educational Committee gave the idea strong endorsements in the newspapers.

Lem Stewart, in reporting the stunt, added the comment that to get Spartanburg so excited is doing something real.

There was a time when the kid matinees were very common. Now seems to be a good time to revive the idea generally. Let's go. It is a powerful influence for good, even if you do not make a direct profit, and there is no good reason why you should not do better than expenses.

"Peacock Alley" Paid

A fifty per cent increase in business is going some, but that is what Charles E. Sasson, of the Queen Theatre, Galveston, gained on Mae Murray in "Peacock Alley."

He got hold of a painting of the star and put it into a jeweler's window with a collection of brilliantly colored stones to carry out the peacock idea. It was so well done, that it pulled newspaper comment.

Then he gave special attention to the lighting effects on a front routed with the film, and at a cost of about $50 he gave business an elevation that meant something.

An Arrow Release

USING THE WATER WAGONS TO ADVERTISE "TEN NIGHTS"

H. J. Adams, of the Palace Theatre, Corsicana, figured that a lobby display might offend his particular patrons, so he borrowed the carts from the city and advertised at the cost of the one sheets, and got an increase in business

REVILLON FRÈRES
presents

NANOOK OF THE NORTH

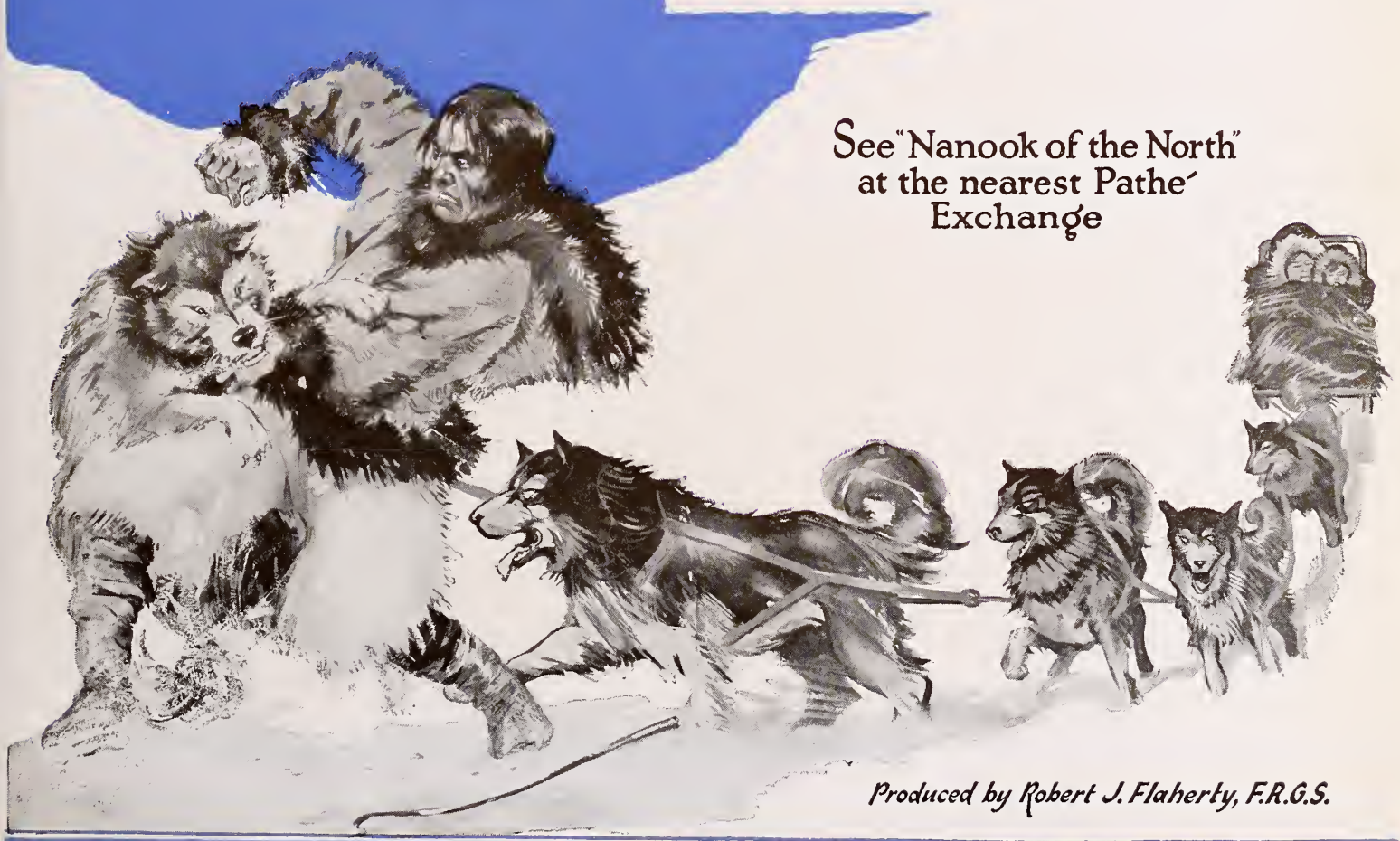
Pathépicture

"SEEING is believing." This picture is unbelievably good. You *must* see it to believe it.

It is unique. It breathes. It lives. It is *life,* life in the actual Arctic. There is no portrayal of type characters, no props, to create effect. It appeals to your imagination. It warms your sympathies, causes gasps of wonder, holds your eager interest and concludes with action.

It is strong. It is human. It is thrilling. It is beautiful.

Big pictures are scarce. *Here is one that is bigger than the biggest.*



See "Nanook of the North" at the nearest Pathé Exchange

Produced by Robert J. Flaherty, F.R.G.S.

NANOOK OF THE NORTH

WAY up North, a thousand miles from the nearest railroad, in a land where a motion picture camera never went before, this picture was made. It is a land where there are months and months of bitterest winter, with just a few days of cold and barren spring. There is no summer.

There lives Nanook, the remarkable personality who dominates this picture. On his strength, skill and bravery depend the lives of his family, women and children. Every day of his life is a tremendous drama, a fight against terrible odds.

That is "Nanook of the North" the amazing story of real and remarkable people, intensely human and very lovable, filmed in surroundings such as you have never seen before.

Its exploitation possibilities measure the showman.

Pathépicture

TRADE MARK

Selling the Picture to the Public

Broke the Opposition With An Extra Hustle

Roy C. Smart, of the Southern Enterprises houses in Anniston, Ala., had a rosy prospect ahead a few weeks since. He had a little opposition. The Anniston Shrine Club had brought in a large carnival company, there was a convention of music clubs with a $900 soloist, an operetta and a minstrel show, bath with local talent. He felt that he could either close the houses or fight, and he elected to fight.

He had "Fool's Paradise" for Monday and Tuesday, and he started a week ahead to gain extra interest for this. He used the illuminated announcement below the screen, for his house work, first using a slide: "It's coming," and then flashing on the letters. Then another slide gave the playing dates.

He made a special still frame of beaverboard, and sent out a thousand circular letters, which enclosed the Paramount booklet, 200,000 miles of entertainment.

Mr. Smart believes that one really good window is better than a lot of half-baked displays, so he centered upon one good one, spendng all of $6.50 on ts get-up. It would have cost more, but the arch was the same as that used for "The Three Musketeers," and draped with black cloth, powered with stars. Inside were the travelers on the magic carpet against a background of stars on a blue cloth, the centerpiece being a cutout. Instead of losing money, he pulled about 40 per cent. above the average.

But for Thursday and Friday, with Constance Talmadge in "Women's Place," the first night, and "Her Mate" the second, he worked the best Fashion Show he ever staged. A donation of $25 to a local club got him the services of 29 girls of the best social standing; the sort of girls he could not possibly hire. These wore garments supplied by four women's wear stores, a jeweler, a men's furnishings and a furniture store. The latter came in on the elaborate stage dressing—a regular Cecil De Mille.

The $25 was the only cost, apart from the usual advertising, for the seven stores did all the special drive work.

The proof of the pudding is this: Miss Talmadge is considered a strong card in Anniston, but her showing was pretty poor the opening night. The following night; the first of the show, the receipts were more than double and the next night there was a further increase of about 15 per cent. over this—and the minstral show had to be abandoned because of the lack of an audience.

A Paramount Release

SMART WANTED ONE GOOD WINDOW—AND GOT IT

The Anniston manager figures that one really good display is worth a lot more than some weak hook-ups in several places, so he spent all of $6.50 to get this display in an important window

Made an Intensive Drive on Norma Talmadge Play

Not to be outdone by other press agents, First National coined the slogan

Let's Go Smilin' Through
Nineteen-twenty-two

and left it to the house managers to cash in.

Harry B. Watts sold it to the Add-Sell Club of Omaha, just to give the Rotary and Kiwanis Clubs a little rest, and a huge sign was hung in the banquet room where the club held its monthly dinner-meeting. It appeared in all of the newspaper pictures of the meeting, and the reports of the dinner included allusions to the slogan and its adoption by the ad club.

This was supplemented by numerous window tie-ups, including one store which made duplicates of the old-fashioned costumes and announced them as some of the original wardrobe worn by Miss Talmadge in the play. This was better than the "reproduction" card, and got four times the attention.

The music hook-up was used on the plugger song, and a hosiery store urged its patrons to "come smiling through the door," while a milliner used a window with Smilin' Through hats to get attention to more modern styles.

A First National Release

TWO OF A DOZEN STUNTS USED TO PUT OVER "SMILIN' THROUGH" IN OMAHA

Harry Watts, of the Strand Theatre, tied the Add-Sell Club to the Norma Talmadge slogan at its monthly dinner, and had them all using the slogan in their store advertising to tie up to the popularity the theatre gave the phrase. On the right is a showing of gowns worn by Miss Talmadge in this play. These were the two best bets of an unusually heavy campaign on the famous stage play

Selling the Picture to the Public

A First National Picture

TWO WINDOWS WORKED FROM "HAIL THE WOMAN" THREES

Done by John W. Creamer for the Strand Theatre, Chillicothe, Mo. The furniture store liked the triple arch so well it wanted to hold it over for a second week, but took another display instead

These Creamer Windows Are Good for Repeats

John W. V. Creamer has left Gillespie, because of the closing down of the mines, and is "resting" in his home town of Chillicothe, Mo. Resting is a purely technical term, for Creamer is keeping his hand in it by selling the window idea to the local merchants on behalf of the Strand Theatre.

He worked a columnar effect in a furniture store and shoe shop and the merchants contributed half the cost of the displays because it gives an added kick to the windows. The basis of both displays is the cutout from the three sheets, and in each instance the display is raised above a flight of steps to convey the idea of a woman descending a stairway. Ferns and vines are employed to enhance the effect.

He also tied the local paper to a "Hail the Woman" contest, three ticket prizes being offered for the best hundred word arguments as to the greatest woman in history. Three pairs of loge seats brought more than fifty inches of first page pure reading matter and helped sell the Ince production for a two-day run.

Window work is new in Chillicothe, and the stores are clamoring for it.

Beat Average Receipts

How would you like to go a flat thousand dollars over your average?

C. A. McFarland, of the Queen Theatre, Houston, Tex., did that with "School Days," and he did it by hustling for what he felt to be a good attraction.

He borrowed desks from the Houston public schools, as suggested in this department, and made a schoolroom lobby, and put all employees into the dunce caps prepared by Warner Bros.

Slides were run in four theatres the preceding week and all of the school locations were bannered, while postals were sent all teachers, and a special kid matinee was arranged at which the attendance was in excess of 800.

It cost $135 to put it over, but McFarland should worry!

Here's a Humdinger for "Hail the Woman"

Easily the best of recent hook-up ideas comes from Syracuse, where the Empire Theatre got a double deck hook-up on "Hail the Woman."

The value of the stunt lies in the fact that each of the fourteen displays is the announcement of some woman, ranging from real estate to corset shops, all covered by a ribbon reading "Hail the Woman at the Empire this week. Syracuse women successful in business."

The novelty of the idea is what puts it over to other women and to the men as well. The Empire is certaintly entitled to a nice big bow of blue ribbon. It's a whizzer as a business-maker.

This Seafaring Lobby Was Hit in Inland Town

Although Minneapolis is not a seaport, Harold D. Barnes, of the Aster Theatre, apparently experienced no difficulty in finding a lot of nautical material to use for a lobby on "Moran of the Lady Letty." He dolled the front up so that even its own architect would not know it.

The Aster has a two-way lobby, one-half for entrance and the other for exit. The two halves are separated by a brass railing, and this was made the foundation of the inside display, old canvas, ropes, forecastle lights and life preservers being draped over the rail or stacked alongside. Planks were put down on the lobby floor to give a deck effect, and low paintings were hung on either side wall with another painting, showing a ship on the ocean above the inner entrance doors. The latter were covered with canvas to imitate planking.

Steering gear and life preservers were used for front decoration, and couple of anchors kept the sidewalk from blowing away, while the box office was enclosed in a shanty of rough boards in keeping with the remainder of the display.

Both of the lobby men wore slickers, and the doorman gave the nautical hitch to his trousers every time anyone brought along a box seat coupon. There was also a miniature full-rigged ship in the lobby, without which no Moran display seems to be complete.

A Paramount Picture

MINNEAPOLIS IS NOT EXACTLY A SEAPORT, BUT THIS SURELY IS NAUTICAL

The Aster Theatre got hold of a lot of ships' stores and completely changed the aspect of its lobby on "Moran of the Lady Letty." You bought your admission ticket at the timekeeper's shanty and dropped it into a packing-box, while the doorman and the lobby officer wore slickers and shivered their timbers whenever they remembered to. The display was done by Harold D. Barnes following a Paramount suggestion

Selling the Picture to the Public

Kidded the Kids Into Working His Ballyhoo

Knowing that the boy likes best to do what he thinks he cannot do, M. Harmon Reed, of the Richmond Theatre, Alexandria, Va., got a fine ballyhoo at small cost.

He hired a truck and a three-piece band and then casually let it be known to some of the boys that he was going to send a perambulator around town for Penrod, and that if the kids wanted to doll up like the boys in the play, they could come for the ride.

He made sure of a boy for Penrod and it was no trouble at all to find Herman and Verman that far south, so he gave them grotesque make-ups and used them for the comedy. A number of other boys went along and they not only jazzed the town, but visited the outlying districts and several picnic grounds as well.

This was worked in addition to the posting of a hundred one-sheets, which is regular circus billing for Alexandria. It got enough business to pay a profit on the cost, and Mr. Reed is convinced that exploitation will pay even in Alexandria.

A First National Picture

GAVE THE KIDS A RIDE TO BALLYHOO FOR "PENROD"

M. Harmon Reed, of the Richmond Theatre, Alexandria, Va., must have been reading Huck Finn, for he got a truckload of boys to ballyhoo "Penrod" and paid them with the ride they got. He made it look like fun, so they had a lot of fun and no work

Said It With Soaps on Polly of Follies

When "Polly of the Follies" was due in Syracuse, Manager Whitnall decided to put it over to all he could get out of it. He started with the lobby, making a proscenium as a frame for a display of cutouts in the lobby, filling the space with every cutout he could get from the various sizes of paper. It did not make for an artistic display, but Mr. Whitnall would rather be affluent than artistic, so he put in everything. Wall paper formed the background, a simple drapery gave a finish to the frame, and some potted plants broke the footlight line.

Outside the house he used banners to face three ways, under the marquise, and announced it as "Spring Opening Week" to put a little more kick into the appeal.

Then he went up the street and on the strength of the fact that Polly fools with a scrubbing brush for about twenty-five feet, he hooked an entire window to a display of soaps with the statement that "Articles grouped in this window are all used by Constance Talmadge in 'Polly of the Follies.'"

Apparently they were all out of dog soap, but almost every other kind was represented, with some manicure sets thrown in to make weight. It was all backed by a painted backing advertising someone's chocolates. It certainly gave the impression that "Polly" was a clean show, and it helped to sell the attraction to about all the house could hold.

Passes for Babies

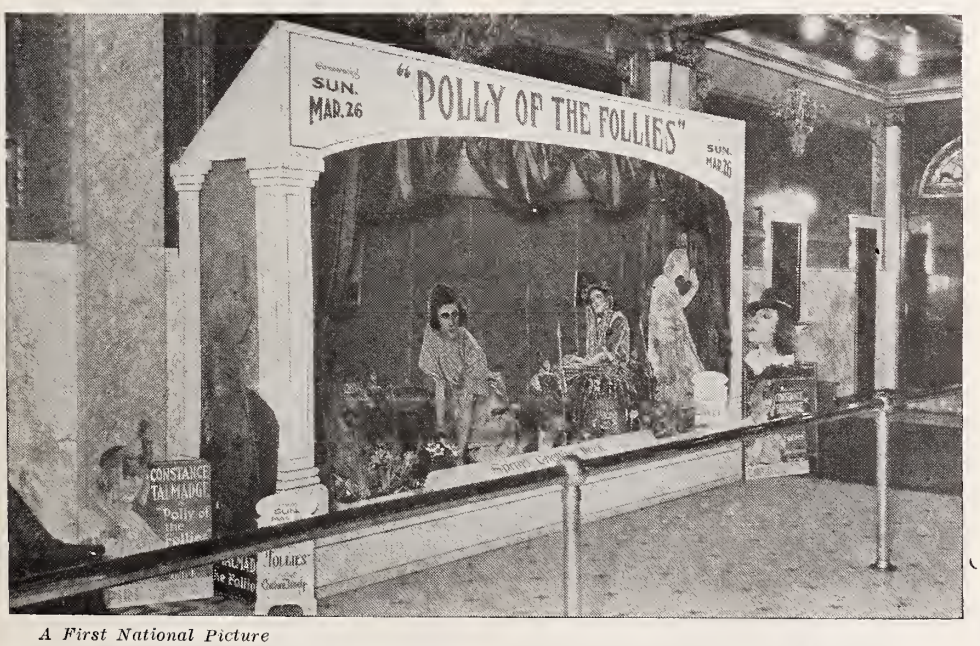
It is said that most persons will do almost anything to obtain passes. In Holyoke, Mass., all that is necessary is to have a baby delivered at your house—or it was when the Strand Theatre played "The Cradle."

It obtained from the Bureau of Vital Statistics the names of the parents of all recent arrivals via the Stork R. R. Then it hooked a furniture store to a display of cradles, each containing a life sized doll, bearing the name of the parents of one of the children.

If your name was on a cradle, it was also on a pass waiting for you in the store. You had to go in to get it—and pass a lot of attractive nursery stuff, which was the store angle.

The same stunt had been worked a few weeks before on marriage licenses. The names of all to whom licenses had been recently granted. If you found your name posted, you got a pass to "Saturday Night" and full details about the dollar down, dollar a week idea.

One of these days someone is going to hook-up a livery stable to "The Four Horsemen."



A First National Picture

A MOST ATTRACTIVE DISPLAY FOR CONSTANCE TALMADGE

This was arranged by the Empire Theatre, Syracuse, N. Y., for "Polly of the Follies," and the proscenium effect sold the idea better than the most elaborate series of cutouts alone could possibly have done. It went over plus

Sample Copies

Down in Australia the Globe Theatre, got out a herald of its own for "The Sheik." The cover was the regular Paramount front, but inside were some of the warmest extracts from the book, and a lot of stills to illustrate the text.

Max Rosenfield says they used chapters, but Max is the press agent who invented the fifteen foot Golem that was only eight feet high. Now he is running paragraphs into entire chapters. Some imagination, has Max, even for a press agent.

You can quote paragraphs where you cannot quote chapters without infringing on the copyright property.

Two Novelties

On "The Invisible Power" E. J. Barnette, of the Victory Theatre, Waco, arranged with the local paper for a special matinee at which all mothers with babies were admitted free. It was a trifle noisy, but it made a great newspaper story.

For the lobby fifty baby buggies were borrowed as the result of an advertisement offering a double pass for the use of each kid coach, and these were placed all over the lobby with placards. This was built up with a display of swings and toys and a double cutout, the first plane showing a mother and child with the father standing behind and the question, "Would you give your child away rather than have it branded?"

Selling the Picture to the Public

Black and White Is Used to Advantage

The Lyric Theatre, Cincinnati, uses a combination black and white space for "Shame," employing the black to bring into prominence the Fox title and offering the sales talk and drawings on the white surface. This is a second week announcement and does not need to work as hard as an opening gun, but it would serve very well as a first announcement were the text in type instead of hand drawn. The piebald advertisement is not always successful, because the two halves of the display are not connected, but here the continuation of the black as a border to the white gives the effect of a white insert and makes it all a single advertisement. It requires only an additional four lines of space, but it makes the difference between a good handling and a poor one. Cutting the black at the side margins would have hurt this display effect very materially. Continuing it around the space not only avoids damage but added to the effect. With type instead of lettering in the white space this would have been even better. It is not bad as it stands, for the lettering is clear.

HANDLING BLACK AND WHITE

—*P. T. A.*—

Changing the Style Brings Him Results

Harry E. Gardner, of the Rialto Theatre, Pueblo, did not adopt a set form of advertisement when he took over the management of the house. He knows that to get the best results he must change his appeal and vary his form so that his displays will not be the same from day to day. He knows that he can get more out of a couple of big type lines and some roman than he can with six or eight lines all in the same big type. He knows that the light lines will help the size of the larger type and that in this combination he can get as large an effect with a smaller space. He knows, too, that oddities of form will peel the skin off the straight set-up, and he strives to get a variety in his forms. In this case the inside panel is set over to the right instead of being centred, largely because he knows that an inch and a quarter of white space on one side will be more striking than five-eighths of an inch on both sides. He has not the room in a two column sixes to white space both sides, so he uses it all where it will show the best, just as he apportions his white space at the top, and then puts his signature into a part of that space, feeling that the rest will serve just as well as a white strip clear across. And he knows that a little snappy text will help to sell the title and the star, no matter how well-known they may be, so he makes this into a running story, breaking into big type where it

RIALTO
Daily at 1, 2:15, 4, 5:45, 7:30, 9:15.
The Most Magnetic Personality of the Screen
GLORIA SWANSON
In the most forceful characterization of her entire distinguished career, the rebellious wife who refused to pose as
'Her Husband's Trademark'
A Paramount Picture
See the glisten of wealth in New York's Fashion Belt! See the thrilling bandit raid on the Mexican border! See the sensational plunge on horseback into the Rio Grande! See the great love scene in the pine forest!
Comedy: "Falling For Fanny."
Pathe News.

ONE OF GARDNER'S HITS

will help the most, which is down toward the centre of the space and not just under the panel rule. His top line is fourteen point bold, then thirty point for the star, some large eight point, another thirty point, this time upper and lower case, to get contrast with the all caps of the name, and finally six lines of six point, in case you wish to read further. That last is largely thrown in for good measure. On the page and in the mind of the reader, Mr. Gardner gets more for his two sixes than a lot of advertising agents will gain with a quarter page and a lot of cut material. Anyone can make a splash in half a page, but it takes an artist to get over in the small spaces as Mr. Gardner does repeatedly.

—*P. T. A.*—

You have seen this advertisement for

Picture Theatre Advertising

week after week. Just because it was at the bottom of the column, you perhaps have not read it. You'll read it here. That's what "preferred position" means.

Lots of other things are explained in this meaty book by the conductor of this department. Almost every page has a money-getting stunt and any one of these will be worth several times what the volume costs, and you get the other stunts free. It costs only two dollars the copy and may be ordered from the publishers of Moving Picture World. Get a copy today. Makes bad business good and good business better.

An Object Lesson

Bradford Brayton, manager of the Majestic Theatre, Streator, Ill., has developed a good idea. He was playing Jackie Coogan in "Peck's Bad Boy," and he saw a chance to take a slam at illogical censorship and get some publicity for his young star at the same time.

He sold the local paper on an editorial, suggesting that since the censors must have some standard, they adopt Jackie Coogan as the yard stick, and edit all stories down to the level of his youthful understanding.

It's a good argument to offer. It presents the idea in a more concrete form than merely saying that all pictures cannot be edited for children. Patrons look at Jackie. They realize what they would get if all stories had to be suitable for his observation. They go out sold on the concrete idea that it can't be done. The idea gets over far better—and Mr. Brayton has told his little world that Jackie will be at the Majestic in "Peck's Bad Boy."

—*P. T. A.*—

Poor Drawing Worse Than No Attractor

This space from the Circle Theatre, Indianapolis, is good in spots, but one of those spots is not the circle with Miss MacDonald's picture. First National has spent thousands of dollars to advertise Miss MacDonald as "the American Beauty" and for a franchise holder to pull this on her is to gum the works in a

GROUNDS FOR LIBEL

most unclubby fashion. The face has less expression than an old time cigar store Indian, and the drawing is so crude that it hurts. It looks better here than in its original width, for the space is across five columns and this gives more than column width, the circle being 3¼ inches in diameter. No one expects a good drawing of Chaplin. He is a comedian and caricature does not hurt, but a woman star should be shown as pretty, and this is far too woodeny to be attractive. There should be available plenty of reproductions of the star, one of which could have been pasted up. As a rule the Circle does very good work, but this is crudely poor. The Chaplin cut is better, and the woodeny pose is a part of the suggestion of comedy. The display is good if just a trifle crowded, and the breaking in of a type bank between the two sections of the announcement gives greater promincene to the lower, which would have been smothered had larger type been carried right through the space. The scheme is very simple. The selling talk for the comedy runs below the title and that for the drama above, so they combine to hold the black

Selling the Picture to the Public

lettering apart. This is a drop of 175 lines, or 875 lines all told, a little more than 60 column inches. Less probably would have sufficed, but the larger space gives greater prominence to a sure fire name and will round up the stragglers. We like very much the top line, which reads: "Every day is 'Pay Day' at the Circle." This is a hook-in with the title, which suggests real money value.

—P. T. A.—

Using a Stock Cut Gives Good Effect

The cut used by the Alhambra Theatre, Indianapolis, on "A Game Chicken," is taken from the press book, but the display seems to be original. It gives a capital combination, plucky, attractive and selling. The drawing is very much above the average of house work, and the cut is so distinctive of the story that it sells on sight. A great many theatres seem to feel that it is something of a disgrace to use plan book cuts. They seem to have much the

A PICTURE THAT CROWS FOR JOY
BEBE DANIELS
in "A Game Chicken"
A new kind of a photo-play cocktail, made of Hootch-Smuggling and love, floating a luscious cherry of feminine fashion and beauty. Fizzing with Fighting, Fire and Fun.
ALHAMBRA
Entire Week Starting Today
Snooky Comedy, "Home Run"
Fox News Weekly

BASED ON THE PLAN BOOK

same feeling that probably comes from wearing second-hand clothes. There was a time, three or four years ago, when the plan book stuff was as impractical as an old maid's theories on raising infants, but today most of the companies employ the best talent procurable to provide suitable material. They give the houses the benefit of the brains and experience of men far too high priced to be within the reach of the average theatre management, and even the small timer in "the sticks" has at his service a real artist. This being the case, it seems strange that prejudice should lead to the use of poor original work with such good stock stuff at command, and yet, week after week, we see scores of misfits where the plan book material would have been infinitely better. The Alhambra saw a cut that was good. It was not above using it, and it shows a better result than a house artist could have given. With some snappy selling talk, a fine display has been achieved with a minimum of effort. There is only one trouble with the press book cuts. They seem almost without exception to run to long and deep displays. That is why we do not show many examples from Stanley Chambers. They are all twice as deep as they are wide, and they eat up too much space. Yet he gets excellent results, and it is not because he cannot get good work at home, for he was doing some capital stunts with type. Don't overlook the plan book aids. They are helps if they are used intelligently. They will not help if you have the hard-baked idea that nothing good can come out of a campaign book. If you are living that far back in the past, your case is hopeless, unless you reform.

—P. T. A.—

Long Column Drop Is Productive of Result

Usually the advertisement far longer than it is wide is the result of the inability of the layout man to give any other treatment to his work, but now and then a deliberately planned panel, such as the Kinema Theatre, Los Angeles, lately used, is striking and effective. This is 220 lines—a little more than fifteen

AN EXCEPTIONAL PANEL EFFECT

inches—across four columns, and the long drop is intentionally obtained and not merely the result of too much copy. The figure is used for the attractor, because it is striking and will gain the desired effect. The name and title are placed above because interest will centre upon the face, and the signature plate rides above that. The checkerboard backing gives color without sombreness and the two panels put over the remainder of the program cleverly and without obtrusion. It is a long panel, not because the copy writer has too much to say, but because there is a fine pose which would be spoiled by crowding. It takes a lot of additional space, but the figure is a better seller than the copy, in this instance, and it pays to take the space for it, where the appropriation will permit. The entire effect is one of polite excellence, and so the effect on the reader is transferred to the play and he will be sold on the idea that this is as good. The dress might have been just a shade darker to give the best effect, but this is a matter not wholly within the control of the artist, unless he can persuade the engraver to give him just what he wants—which is not always a simple task. This is a costly layout, for the cut represents a half tone on line work, making two processes, but to give the proper result, this had to be done, and we believe that the Kinema got its money back. It would scarcely be practicable for a house with a small seating capacity.

—P. T. A.—

A Little Too Much in This California Ad

As a rule the Roth and Partington spaces are not as well filled with type as this display for "Island Wives," but it's better than usual copy, and probably it was felt that the excellence of the argument was excuse for a little too much type. Jewell Bubar has made a very pretty design, and with a narrow strip of black, running into another design at the bottom for the comedy, he gets a border effect with very little trouble. The best point in the drawing is

California
Starting Tomorrow
TOMORROW MORNING AT ELEVEN
GRAND CONCERT
Daniel Onderwyzer,
"Island Wives"
with CORINNE GRIFFITH
Foolish "Island Wives"!
Not all the giddy spouses are in Monte Carlo's gaming halls!
A wife in the supposed solitude of a South Sea island can be just as foolish!
And there are other villains than dashing foreign counts!
"Island Wives" is an intense drama of love and adventure, hatred and intrigue!
And remember! The Chicago Opera season opens Monday!
Heap big fun!
BUSTER KEATON
in "The Pale Face"
Wallace Reid
in "The Hornet's Nest"

A LITTLE TOO FULL

the silhouette figure of the nude woman on the shore. That is expected, and it probably sells as well as ever to those who know that when people are cast away the women always hustle into grass skirts while the men can wear the same pair of trousers for years and years. Bubar gets his effects with very little drawing, knowing that the more he does the less he accomplishes. A volume might be written on that point alone, but in default of a book on the subject, keep studying Bubar's drawings, for they are lessons in themselves. And before you stop looking, you might notice how the use of type permits about five times as much to be said as could be told with hand lettering. There is material for another book.

—P. T. A.—

Plan Book Helped

Thomas G. Coleman, of the Strand Theatre, Memphis, Tenn., used the suggestions in the plan book for a fake art gallery, and had the entire town laughing and deciding that it would have to see Charles Ray in R. S. V. P.

Selling the Picture to the Public

The idea sounds somewhat silly when you read it, but put it into effect and it will get the grin that brings the gain, and the First National went over to a Ray record.

The stunt, in case you overlooked it, is to have a fake art gallery. "The Charge of the Light Brigade" is an old gas or electricity bill, "Pain" is a sheet of glass and "A Drawing from Life" a page from that well known publication.

For the lobby the invitation was used, lettered on compo board in neat handwriting. This is also a book stunt.

And yet some exhibitors still think the press books are the bunk they used to be a few years ago!

—P. T. A.—

Simple Portraiture Yields Fine Effect

There are no expression lines in this simple drawing of Nazimova in the advertisement of the Stillman Theatre, Cleveland, but you would know it without a label, because the artist has caught the expression through the features and has done an exceptionally good bit of portraiture. Compare this with some of the over-

Stillman
The utmost in photoplays
COMMENCING TODAY
NAZIMOVA
IN
HENRIK IBSEN'S
"A DOLL'S HOUSE"
ON STAGES ALL OVER THE WORLD NAZIMOVA HAS PLAYED THIS REMARKABLE ROLE OF THE DOLL-WIFE
A Masterpiece of Story Telling for Millions to See!
ALL SEATS 55c; WEEKDAY MATINEES 35c.
—Coming Attractions—
MAE MURRAY in "Fascination"
NORMA TALMADGE in "Smilin' Through"

A REAL PORTRAIT

drawn sketches you often see. Note how the force of the mass exceeds the appeal of detail—and ask your own artist to try for the same results. He may not do as well as this, but he will be working along the right lines. The wise man does not advertise with a mouth organ when there is a brass band available, and the artist who can gain his effects with a few bold lines knows that he will get attention more quickly, hold it better, and transfer that attention more surely to the text than if he spent half a week making up a finical sketch with a mass of fine lines that will clog up before the plate has been on the press ten minutes. And with rare good taste the type has been set in to match, white space broken only by the "commencing today," then the name in a bold letter and the title somewhat smaller. That is the real advertisement. The matter below is there because the management has more to say, but the real advertisement ends with the announcement of the title. It is interesting to some, perhaps, to read that "On stages all over the world Nazimova has played this remarkable role of the doll-wife," but most readers know that and have been sold on that first glance which throws up the star, title and picture almost in a single look. This is close to the ideal advertisement both for art work, display and copy. Except for the smaller lines, this will look just as well in single column as it did in the original three column width, and it would look just as well as a full page, and require just as little copy for the full page. The effectiveness of an advertisement is based upon its selling power, and this three tens gives just as good results as would a full page except for the suggestion of importance that a full page can convey. Here this suggestion is not needed and the cut is well sized as a three. Before you stop looking at it, note how the title gains through being dropped from the star. That little strip of white between the title and the star and author combination is worth as much as a full inch almost anywhere else in the space. All through this display the use of white space is even more intelligent than the use of lettering because it is more of an art to use white space to real advantage. If this were a prize department, the Stillman would be close to a winner with this.

—P. T. A.—

Woman Press Agent Is Steadily Improving

Every little while we get a batch of stuff from Annabel Davidson, of the Strand, City and Rialto Theatres, Brockton, Mass., and each time she shows a marked improvement. At first she had a tough time between misplaced confidence in half tone cuts and a general unfamiliarity with the business, but she has kept plugging along until she has achieved a good standard of work. From the last batch we select two which are the best, but not much better than the others, for she has worked up to a good average. She still seems to feel that cuts are essential, but she gets good results from all type now and then. One recent display for "Foolish Matrons" gives a chat about the Broadway atmosphere of the production, the selling talk being set in the form of a cocktail glass. For a change of pace it worked out well and the printer did his part. Mostly, however, she holds to cuts, but she is well past the stage where she will use even a poor cut rather than none at all. She wants line to work with or she throws it out, because she knows—now, that a cut is not worth the ink to smear it with unless it will help sell. She found two good cuts for this paired display, particularly that for Moran. This is about the best display for valued lines she has sent in, for she still runs a little too much to the conventional display, possibly because she cannot convert the printer. She fooled him with the Moran space by giving him a layout where he could not run all the lines straight across. She knows all about the difference in reading value between all cap and upper and lower case lines and she knows a lot more than many men who have been longer in the business, because she studies her subject. This last batch is twice as good as that sent in before and not at all comparable to the work she first sent in. This calls for comment rather than criticism.

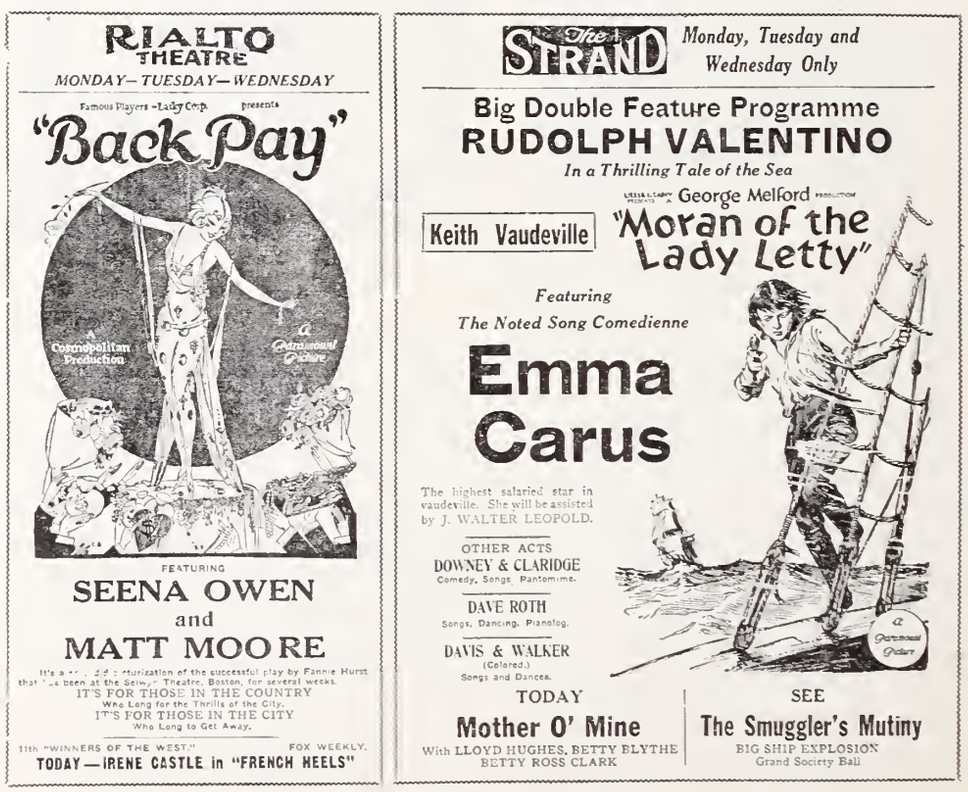
—P. T. A.—

Cost Little; Sold Much

J. P. Harrison, of the Hippodrome Theatre, Waco, used a simple puzzle to interest the kids in Wallace Reid's in "The World's Champion." He pinned it on one of the local papers.

It consisted of a wall, a pictured ace, a man reading a book, a spelled-out "the," a globe, a small "s," a capital "C," a ham, the letter "p," a human eye and the letters "on," making "Wallace Reid, the World's Champion." Any child under twelve solving this could get in free between three and five o'clock on the opening afternoon. There was a special show to about 420 children, with a song fest.

For the grown-ups he used a sporting goods store window with a pair of boxing figures in a miniature ring, animated by a motor. In the lobby he used a set of gymnasium apparatus, borrowed from the same store for a credit card, and put real bathrobes on the cutout of Reid to make it look more convincing.



TWO DAVIDSON EXAMPLES

In the Independent Field

By ROGER FERRI

The Passing Week in Review

AT last "I Am the Law" has been shown. This writer saw the picture at a special projection early this week. To say that this production, produced by Edwin Carewe in association with Bernie Fineman and B. F. Zeidman and distributed by C. C. Burr of Affiliated Distributors, Inc., lives up to the expectations prompted by the elaborate and effective advertising campaign that preceded it is putting it altogether too mildly. In the humble opinion of the writer, "I Am the Law" is the greatest Northwest production offered exhibitors. It has everything, but more than anything else it is possessive of those essentials that contribute to make the box office success. And after all while the aim of every producer is to reflect on the screen something that will entertain, the real goal is that jingling box office for without box office there can be no screen on which to project any picture.

I AM THE LAW" is something more than a Northwestern production. It is an animated record of some of the greatest melodramatic accomplishment show business knows. To fully appreciate the possibilities of this picture one has to go to greater extremes than merely look at it. It must be analyzed carefully and studiously. And when that is done there can be but one conclusion—that it is sure-fire. Take it from any angle. Story? Yes, and a mighty good one. Director? Edwin Carewe, one of the best we have. Stars? An army of them and each an established box office name. Photography? Great. Lighting? Couldn't be better. Settings? You've got to see the picture to fully appreciate them.

GIVING the public what it wants is anything but a task of simplicity. In these days satisfying that public appetite for entertainment is virtually a miracle, for the fickle theatregoers have this season been given everything and yet the year has been the most disastrous in the history of the business in most cases. There are those who won't go into your theatre unless you display prominently the name of some popular star. Then, too, there are those who insist on "a good story." Others will watch for the name of the director, etc., etc. But "I Am the Law" reaches out to all these theatregoers. Those who adhere to Shakespearian contention that "the play is the thing" won't be disappointed. Those who want names will find them in abundance in this production. And each player is a star in her or his own right. The movie fan who wants to know who directed won't be disappointed, for Edwin Carewe has never turned out a better picture than "I Am the Law."

SO much for your public. Now for the exhibitor—the Missourian type of exhibitor, the fellow who must be shown. We'll tackle him right here and now. In addition to story, names and directors, you have one of the greatest fiction writers that ever lived to exploit—James Oliver Curwood. But the chap who adapted the story for "I Am the Law" went that author one better. There are those who may differ, but facts are facts and even James Oliver Curwood's works can be improved upon and if "I Am the Law" is any criterion this most certainly has been done. The scenarioist has taken six of the greatest melodramatic moments known in show business and injected them into the Curwood story with amazingly wonderful results.

THIS move places the production in a particularly attractive class, for it provides it with a series of climaxes that, while not new, are modernized to the point where only the keen showman can detect them. For instance, the latter will recall a somewhat similar scene from the "Girl From the Golden West" in that thrilling moment furnished when the elder brother comes for his murderer-brother who is hiding, supposedly undetected, on a huge shelf built into the hut. And then there is that death scene where the murderer deserts a supposedly dying brother who has confessed to a murder he has not committed. This writer would like to point out all the important and interesting high spots, but space will not permit this. However, the picture is replete with surprises—agreeable and some remarkable surprises. Certainly, "I Am the Law" sets a new epoch in the production of Northwest pictures in that it treats a not new subject in a satisfactorily new and novel way.

INTERESTING, too, to the showman-exhibitor are the exploitation possibilities of "I Am the Law." You have a title that suggests tieups and box office pulling stunts galore. You have a popular author and director. But above all you have what in the vernacular of show business would be popularly referred to as a "million dollar cast." There are Alice Lake, star of many Metro productions; Kenneth Harlan, who has been leading man to Constance Talmadge and other stars; Gaston Glass, who distinguished himself in "Humoresque" and has supported Viola Dana and Shirley Mason in important roles and who is also a well-known stage leading man; Noah Beery, who has appeared with Douglas Fairbanks, Nazimova, and many others; Rosemary Theby, one of the best known feminine stars, and Wallace Beery, who did such good work in "The Four Horsemen of the Apocalypse." These are truly BIG names—names when put out in front of your theatre, backed by clever exploitation, will drag them into your house.

I AM THE LAW" is one bet no exhibitor will want to overlook. It's sure-fire as it stands. It meets every requirement and is not an ordinary offering. It's one of those truly *big* pictures that come once in every long while. Get back of it to the limit and you'll find yourself planning for the erection of a larger house in which to show the next one like it. You can't afford to pass it up, for in that case you'll be cheating yourself out of money—and there isn't anybody in this business who has made so much money this year that he can afford to cheat himself. It isn't being done. But it *can* be done—and you'll do it if you overlook this bet.

IT'S a picture that breathes everything that is human and no little praise should be bestowed on Director Carewe. He can well be proud of the production he has sent back East from Los Angeles. The cast is an intelligent one and works intelligently. All hands worked to advantage and produced a wonderful picture. We want to congratulate Mr. Burr on his acquisition of the distribution rights to such a splendid box office possibility and also to those speculative showmen-exchanges who didn't hesitate to buy in on the picture when the proposition was confidentially outlined to them. They'll all cash in, because it furnishes that sort of entertainment that no one can not help enjoy.

In the Independent Field

"What's Wrong with Women" Is Being Made with All-Star Cast for Equity

Announcement is made this week by Equity Pictures Corporation of a new picture now in production which will be Equity's big Fall release. Daniel Carson Goodman is producing the picture at the Biograph studio in New York City. The picture has been titled "What's Wrong with the Women" and the story is from the pen of Dr. Goodman, who is also personally supervising the production of the feature. R. William Neill is directing.

Equity is confident that his feature will prove a worthy successor to "Where Is My Wandering Boy?" their latest production. Mr. Goodman has assembled an all-star cast which includes the names of some of the best known stage and screen favorites. These are Wilton Lackaye, Barbara Castleton, Montagu Love, Rod La Roque, Hedda Hopper, Huntly Gordon and Julia Swayne Gordon.

"What's Wrong with the Women" is described as having a typical Goodman theme, and revolving around a story which will present one of society's most vital problems in a thoroughly gripping way. Preparations are already under way by Equity to give this picture the biggest campaign it has ever afforded any of its releases.

Abe Warner Is Back in Gotham With Good News

Abe Warner, of Warner Bros., after a six weeks' tour of the key cities and a lengthy visit to the Warner Studios in Los Angeles, returned last week to the eastern offices of the organization.

Mr. Warner visited Chicago, New Orleans, Denver and other cities en route to the Coast. The trip was made primarily to ascertain the success exhibitors were having with the Warner productions, and also to suggest further aids and helps to exchanges handling their features.

According to Mr. Warner, the forthcoming Wesley Barry picture, "Rags to Riches," being produced by Harry Rapf at the Coast studios, is well under way. Wallace Worsley is directing.

Di Lorenzo Closes Important Deal

Joe Di Lorenzo, President of Di Lorenzo, Inc., distributing the "Big Boy" Williams series, announced on his arrival from the Coast this week, that the "Big Boy" Williams series has been sold to First National Exhibitors for the territories of Denver, and Salt Lake City, which include Colorado, New Mexico, Utah, Wyoming and Southern Idaho, in all of which states "Big Boy" Williams will make personal appearances.

This is only one of the many sales contracted for on the Williams series, and negotiations are now pending for territorial sales that will amount to more than 50 per cent of territorial rights.

Davis Scores Again

J. Charles Davis, the Arrow publicity and exploitation director who has accomplished wonders with "Ten Nights In a Barroom," last week at Cumminsville, O., negotiated another splendid tieup in which John Lowell, star of that feature scored big. John, besides being an accomplished actor, is also a good singer and through the efforts of Mr. Davis he broadcasted "Father Dear Father Come Home With Me Now" from the radio station in Cumminsville, O., WLW. The stunt won much publicity and created considerable interest in the production.

Four Warner Features Made by Harry Rapf on Coast, to Be Released in the Fall

LOS ANGELES, Cal.—(Special)—According to information gathered here the Warners will have four productions ready for release next Fall. Production on the initial Wesley Barry feature, "From Rags to Riches," is rapidly nearing its end. Wallace Worsley is directing. Harry Rapf is in charge of production. This feature, it is stated, will be ready for release on the first of September. Others to follow are "Main Street," "Brass," "Broadway After Dark," "Little Heroes of the Street' and several others.

Maryon Aye will play the leading feminine role in G. M. Anderson's initial comedy drama. Work on this picture started last week.

Sam Zierler, of Sam Zierler Pictures Corporation, which is producing the Clara Kimhall Young pictures, arrived here early this week. He will remain here for several weeks and return to New York with the negative of the initial feature. Elliott Dexter appears opposite Miss Young in this picture.

"The Beautiful and Damned," according to word heard here, will be utilized for production of screen entertainment by Warner Brothers. This report is not official.

"The Palace of Evil Passions" will be elaborately staged, according to Bob Horner of Bob Horner Productions, Inc. which is being produced here.

Phil Goldstone this week announced that Richard Talmadge has started work on his latest starring vehicle, which is temporarily titled, "Red Hot Politics."

Charles Boyd, of Buffalo, who assisted John J. Hayes in the reorganization of Pacific Film Company of Culver City, Cal., has been permanently engaged by Mr. Hayes and will serve in a confidential capacity.

A. Guy Frumm, secretary of Pacific Film Company, Inc., is now in charge of the executive offices of that company in Culver City.

Anchor Film Distributors, Inc., of which Morris Schlank is the head, have turned "They're Off," a horse race feature, to Aywon Film Corporation for distribution in the State rights market.

One of the busiest producers on the West Coast is none other than Harry Rapf, whose productions are released through Warner's enterprising organization.

A wire received here late this week had it that "Ted" Dana, sales manager for Anchor Film Distributors, had left New York on the 20th Century on Wednesday, May 17, bound for Los Angeles.

L. V. Jefferson, it is announced, is working on a story that J. J. Hayes will produce this summer. The picture will be made in northern Idaho.

Lou Berman, of Independent Film Corporation, of Philadelphia, was in Philadelphia and negotiated an important deal, the details of which will be exclusively given in this department in two weeks.

Eddie Sherwood has been appointed manager of the Washington, D. C., Independent Film Corporation exchange. Eddie is one of the best liked film men in that territory and should have no trouble making good.

Sol Lesser is in New York on business in conjunction with the Jackie Coogan picture, "Trouble."

Paul Gray is handling the New York publicity for Western Pictures Exploitation Company.

Equity Pictures Corporation has instituted suit in Tulsa, Okla., against the Peacock Productions, and Cornelius Kroll of that city, seeking recovery of damages fixed at $2,000.

George Fecke, of the Motion Picture Distributors Corporation, was a visitor to New York this week.

Lon T. Fidler, of Greater Features, Inc., of Denver, has opened a fourth exchange in Butte, Mont., at 109 North Montana avenue. The firm has offices in Seattle, Salt Lake and Denver also.

Joe Blumenthal, president of Hamilton Theatrical Corporation, and Ralph Kohn, of Famous Players, sail this week for Europe from New York.

Issue Novelties

The Arrow Film Corporation has prepared for the exhibitors who play the newest Ben Wilson production. "The Innocent Cheat," two-striking novelties, appended hereunto. They were distributed among the exhibitors at the recent Washington Convention and created a great deal of favorable comment.

New Series of Specials Starring J. B. Warner Named by Franklyn Backer

The arrival at Franklyn E. Backer's office in New York of the sample print of "High Stakes" this week, brought forth the announcement that the picturization of Earl Wayland Bowman's story, which appeared in the American Magazine, is the first of a series of six western stories to be made into special pictures starring J. B. Warner. "High Stakes," according to Mr. Backer, will be launched by East Coast Productions, Inc., as the first of an exceptionally interesting series of stories of the western plains planned to meet the requirements of the independent exchanges for pictures of a special nature.

All six of the subjects of the J. B. Warner features have been definitely decided upon and are announced by Mr. Backer in order that a clear idea of the whole series may be obtained in advance. The second picture will be "Crimson Gold," while "Flaming Hearts," "Wolf Man," "Danger Ahead" and "Red Courage' are scheduled for production in the order mentioned.

The producing company presenting the series is Metropolitan Productions, Inc., of Los Angeles, and, judging from the names that make up the cast of "High Stakes," the new western dramas promise to attract unusual attention. In addition to J. B. Warner, Eleanor Fair, Les Bates, Willy May Carson, H. S. Karr and Robert Grey are responsible for some of the character drawings in Earl Wayland Bowman's well known and widely circulated story.

Equally popular artists are being contracted with for the rest of the series, according to Franklyn E. Backer's announcement, as the producers believe that the time has passed when ordinary western pictures will please American audiences, and that only pictures of exceptional merit will now meet the requirements of the independent market.

In the Independent Field

Scene from "White Hell," first of a series of eight productions made by Charles E. Bartlett Productions, Inc., for the State right market. Richard Travers is starred

"I Am the Law," to Be Brought to New York, After Big Runs Out of Town

The Edwin Carewe special, "I Am the Law," distributed through Affiliated Distributors, Inc., will have a Broadway showing at the Mark Strand Theatre the early part of June. This is one of the very few independent features the Strand Theatre has booked this season, and speaks volumes for the quality of "I Am the Law."

This now makes seven pre-release bookings secured in first-run houses of the country. "I Am the Law" was shown the current week at the State Theatre, Pittsburgh, being booked there by Joe Skirboll, distributor of the picture in that territory. J. F. Cubberly, Minneapolis, has booked a first-run in that city and St. Paul the week of May 14.

Louis Bache has booked the picture at Crandall's Metropolitan in Washington, D. C., May 21, and the same week it will be shown at the Rialto Theatre, Denver, Col. It was booked there by M. A. Klausner of the Mountain States Film Attractions, which controls the northwest territory on it. The week of June 18 the picture has been booked at the Imperial Theatre, San Francisco, and the Franklin Theatre, Oakland, California, by Louis Hyman of the All-Star Features Company, owners of the rights in California.

Johnny Hines in "Burn 'Em Up Barnes," went over like a million dollars at Gordon's Cambridge during the first three days of this week's engagement, according to our Boston correspondent.

J. Barney Sherry, who is a principal in the James Oliver Curwood-Pine Tree Pictures Corporation pictures, which Arrow is State righting, is being featured in New England in all the billing on "Thunderclap."

"The Expose of Sawing a Lady in Half" opened at Loew's State in Cleveland on Monday and proved such a big attraction that it virtually ran away with the bill.

The Torchy comedies, starring Johnny Hines are going over big. This week the latest Torchy comedy again played the New York Criterion, proving the biggest laugh vehicle put on at that house.

"Ten Nights in a Barroom," the L. Case Russell version of that famous melodrama, distributed by Arrow Film Corporation, again shattered records this week. This time the records were stacked up at Bandbox Theatre in Chicago.

Take it from Sam Harding of the Doric Theatre in Kansas Ctiy, Warner Brothers' "School Days," is one of the biggest draws of the season. He played it to two weeks' record business and is considering a return date.

"Sure good stuff and a winner for me," is the way Manager Ed. Noah, of the Liberty, Frankford, Mo., described "Blue Blazes," starring Lester Cuneo.

Reports on Arrow's "The Golden Trail," starring Eva Novak, are commendable. This picture has been doing excellent business. Phil Rand, of the Rex Theatre, Salmon, Idaho, this week reported heavy receipts on it.

Bill Creal, of the Suburban Theatre of Omaha, Neb., was in a tight fix last week. He had booked a feature, but for some unknown reason this picture flopped, and Bill, in an emergency, grabbed "The County Fair" and much to his surprise this picture drew business. The kiddies ate this film up, says Bill.

Harold Wendt, of the Rivoli Theatre, Defiance, O., had a hard time with "The Ranger and the Law," starring Lester Cuneo, but he worked industriously and managed to make back what he had invested, but no more.

Sam Harding recently brought back "Mickey" to his Liberty in Kansas City. The feature drew well and went over on the strength of the account it gave of itself when last shown in that city.

The Rialto of Columbia, S. C., played "The Right Way" on a percentage basis and through clever exploitation the picture drew enough to permit all hands interested to smile.

The Liberty, Kansas City, has no kick to offer on "Ten Nights in a Barroom," the Arrow miracle feature, for the feature cleaned up for the house. It was elaborately advertised and exploited.

ALBANY, N. Y.—Filmu of New York, Capital, 50 sahres preferred stock, $100 each; 100 shares of common, no par value. Active capital, $5,000. Incorporators, L. L. Hayward, J. Smith, C. Isaacs.

Bank of Rome Seek to Force Weiss to Give Up Bible Films

Francesco Cafiera, vice-president of the Bank of Rome, has filed suit in the Supreme Court of New York seeking to restrain Weiss Brothers and Artclass Pictures Corporation from selling and also to give up the negative of "After Six Days." The ground for this suit, according to the papers filed, is that the negative was delivered to Weiss Brothers without authority and before a contract for distribution in this country was made.

The complaint further alleges that the Bank of Rome loaned 1,400,000 lira to Armando Vay and Antonio Gariazzo, the producers, after they had spent 1,000,000 lira of their own money. Cafiera claims he now owns the picture, which is 25,000 feet in length, with 22 episodes. The picture, it is alleged, went into the hands of the bankers when the producers could not meet the loan.

Cafiera charges that after offers from Americans of from $200,000 to $300,000 had been made the picture was brought to this country suddenly to avoid imposition of a higher duty on film imports and that Jack T. Cosman, who, the papers charge, was authorized to negotiate for an American distributor, made a contract with Weiss Brothers without consulting the bank.

The complaint charges that plaintiff notified Cosman that it would not accept the deal, which provided for $25,000 in cash and a share in the profits until they reached $150,000. Plaintiff sought an outright cash consideration of $150,000, characterizing the terms as unfair in as much as this country constitutes, according to complaint, 85 per cent. of the world's market.

From the Weiss Brothers came word that a deal is under way to settle the matter out of court.

Tribune Productions, Inc., this week instituted suit against Florence Reed in the Supreme Court, seeking to recover $4,413, representing a balance due on notes of $7,650, alleged to have been made in 1919 and 1920.

Peacock Productions, Inc., of Oklahoma and Tulsa, Okla., has applied in the Supreme Court to set aside service of papers in a suit by the 114 West 30th Street Corporation to collect on a note given in Kansas City for films sold in Missouri and sent to that territory. Morris Fink, president of the company, states that the papers were served on him while he was in New York, claiming that since the firm does not do business in New York the courts have no jurisdiction over his corporation.

Johnny Hines Will Start Work On Next Feature On June 15

Production on the second Johnny Hines feature, "Go Get 'Em Gallagher," will start on June 15 at the Glendale studios in Glendale, L. I., according to announcement made this week by Producer Charles C. Burr. Affiliated Distributors, Inc., will handle the distribution on a State rights basis. No director has as yet been named. The cast is now being selected.

The first Johnny Hines' feature, "Burn 'Em Up Barnes," has made considerable money for exchangemen and exhibitors and is still doing splendid business.

Edward Dillon may place his newly-made picture, "Gold Plates," on the State rights market. The picture has been cut and assembled, but is not yet titled. In the cast are E. K. Lincoln, Florence Dixon, Hedda Hopper, Cyril Chadwick, Margaret Seddon, Richard Carlyle, Charles Hammond, Julia Swayne Gordon, Maude Turner Gordon and Emily Fitzroy.

"I Forgive" is the title of a new feature of which this department has heard much, but not seen. William Roubert, with offices in the R-C Building, New York, has the picture.

Rapid progress is being made on the "Cap'n Kidd" serial starring Eddie Polo, which the Star Serial Corporation is State righting successfully. Work has been started on the eighth episode.

Bernie Fineman, one of the producers of "I Am the Law," the Edwin Carew production, is still in New York. He will remain here for several weeks. The pieture opens at the New York Strand in two weeks.

Work on the last Educational-Johnny Hines comedy has been started. The last of the pictures contracted for under the arrangement between C. C. Burr and Educational will be delivered early in June, it is said.

The Vimy Film Corporation of Pittsburgh, according to a report, is planning the production of several features for distribution in the State rights market.

Announcement was made by Irving Lesser of the Western Pictures Exploitation Company in New York this week that the title of "Ridin' Wild" has been changed to "The Sagebrush Trail."

Sir Arthur Conan Doyle last week attended a special showing of Edward L. Klein's feature, "The Closed Door" and commended the picture as one of the best he has seen.

Buys "Heedless Moths"

Equity Pictures this week announced the sale of "Heedless Moths," featuring Audrey Munson to the Creole Amusement Company of New Orleans for the states of Louisiana and Mississippi. "Heedless Moths" is the dramatic story of an artist's model life, enacted by one of the best known models in the country. Miss Munson has received an immense amount of publicity in newspapers throughout the country.

Fox Bookings

The Climax Film Corporation of New York, which is handling the Arrow novelty picture, "Watching Eyes," starring Kiki, the fascinating little Pomeranian, announced this week that William Fox has booked Kiki's first production over his entire New York circuit.

In the Independent Field

Prominent Theatres Book "Your Best Friend"— Thirteen State Right Buyers Purchase Film

Thirteen exclusive territorial deals have been successfully consummated to date by Harry M. Warner, of Warner Brothers, with the Harry Rapf production, "Your Best Friend," featuring Vera Gordon, and it is intimated that the entire country will have been disposed of within the next fortnight.

Many prominent theatres throughout the country are said to have booked the picture. The Screenart Pictures Corp., of Boston, controlling the New England rights, have already booked the feature to be shown throughout the entire S. Z. Poli circuit; at the Broadway, Lawrence, Mass., and many other other theatres in their territory.

Close on to 100 theatres are said to have booked the film in Texas and Oklahoma, and more than 200 houses have signed in the Greater New York territory. Other theatres that have contracted to show the attraction are the Strand, Cincinnati; Orpheum, Akron; Colonial, Columbus; Strand, Milwaukee; Palace, Long Beach, Cal.; Colonial, Sioux Falls, S. D.

Vera Gordon, in addition to her tour of the leading vaudeville theatres in a one-act playlet, will make personal appearances at the Strand, Cincinnati; Orpheum, Akron; Colonial, Columbus, and the Strand, Milwaukee. Many theatres are said to be negotiating for the appearance of Miss Gordon in conjunction with the exhibition of the Warner feature.

The thirteen State right buyers that have purchased the pictures include the Independent Film Corp., Philadelphia., for Eastern Pennsylvania, Southern New Jersey, Maryland, District of Columbia, Delaware and Virginia; Big Feature Rights, Louisville, for Kentucky and Tennessee; M. Mitchell, Atlanta, for Georgia, Florida, Alabama, North and South Carolina; Tri-State Film Exchange, Minneapolis, for Minnesota, North and South Dakota, Wisconsin and Upper Peninsula of Michigan.

Warner's Exchange, Detroit, for the State of Michigan; S. & O. Picture Corp., Los Angeles, for California, Nevada, Arizona and Hawaii; Creole Enterprises, New Orleans, for Louisiana, Mississippi, Panama Canal Zone and Pensacola, Florida; Screen Art Pictures, Boston, for the New England States; Kkality Pictures, Inc., Seattle, for Colorado, Wyoming, Utah, Idaho, Alaska, Washington, Oregon and Montana; Apollo Exchange, New York for Greater New York and Northern New Jersey; Specialty Film Co., Dallas, for Texas, Oklahoma and Arkansas; Associated First National Pictures, Pitsburgh, for West Virginia and Western Pennsylvania; Skirboll Brothers, Cleveland, for the State of Obio.

"Your Best Friend" is said to tell a story of mother love in its most poignant phase. It was written and directed by Will Nigh.

Sawing Lady Expose Is Going Like Hot Cakes

The film "Expose of Sawing a Lady in Half" continues to interest State right buyers, according to Louis Weiss, of Clarion Photoplays, Inc. Another sale of this subject has been made to Cy Griever, of Griever Productions, Inc., of Chicago. Griever has acquired Northern Illinois and Wisconsin. Following the closing of this contract, Louis Weiss was in receipt of wired information from Griever that Jones, Linik and Schaeffer had booked "Sawing a Lady in Half" for their entire circuit of theatres in Illinois. In addition to these bookings, this film has found a place on the programs of such representative houses as Riesenfeld's Rialto, New York; Davis' Grand, Pittsburgh; Loew's State, Cleveland; Symphony, Los Angeles; Shubert's Rialto, Newark, etc.

Independent Incorporations

RICHMOND, VA.—First National Amusement Corporation; capital stock from $100,000 to $500,000. Officers, John F. Pryor, president; J. C. Hester, secretary; E. D. Craver, Frank Ferrandini and L. O. Wendeberg.

ALBANY, N. Y.—Jack White Corporation. Capital, $200,000. Incorporators E. Krachie, A. Skillman and H. G. Liese.

OLYMPIA, WASH.—West Coast Distributors, Inc. Capital, $100,000. Headquarter sin Seattle. Incorporators, N. R. Snyder, F. W. Bowen, W. B. Ackles, quarters in Seattle. Incorporators, N.

ALBANY, N. Y.—Effanem Photoplays Inc., of New York. Capital, $100,000. Incorporators, W. J. Nehb, H. J. Blanz and H. D. Symonds.

ALBANY, N. Y.—Lightning Film Corporation of New York. Capital, $100,000. Incorporators, J. Judiche, S. Dushey, R. H. Rubin.

DOVER, DEL.—Ozark Studios. Capital, $100,000. Incorporators, Bernard Wilber, Oscar Fisher, L. L. Papin.

NASHVILLE, TENN.—Moore Feature Film Company of Knox County. Capital, $50,000. Incorporators, H. H. Moore C. H. Newell, L. C. Baket, W. H. Richards and Helen Richards.

ALBANY, N. Y.—E. D. Davidow Productions, Inc., of New York. Capital, $25,000. Incorporators, E. and S. S. Davidow, I. Helstein.

"Wedding Dumb Bells"

"Wedding Dumb Bells" is the title of the third release of the Sunrise Comedies that C. B. C. Film Sales Corporation is distributing. These comedies, two-reelers, are growing rapidly in popularity.

Federated Elects Joe Brandt Executive Director; Negotiating for Big Features and Shorts

Pittsburgh, Pa. (Special)—The Board of Directors of the Federated Film Exchanges of America met at the William Penn Hotel, here, on May 10, 11 and 12 and perfected plans that will enable the Federated to forge to the front as a factor in the distribution of a selected series of pictures.

In reviewing the activities of their operations during the past year, the Federated concluded that while individual members in their respective territories had done much to convince the exhibitors that if given the proper support they will and have bought pictures that have made real money for the exhibitors. The plans, which were adopted at the Board of Directors' meeting, will enable the Federated to widen the scope of their operations so that the Federated will be able to present a solid front nationally as well as in the individual territories.

Joe Brandt was elected executive director of the Federated and immediately after his appointment suggested a policy that will include the purchase of probably some big features and short subjects.

Considerable time was devoted to the question of whether a series of pictures with a one prominent star was preferable to a pictures without a star, but with good strong stories and a nationally known director.

Federated will canvass the entire territory to determine which course, in the opinion of the exhibitor, is the best plan to follow, and Mr. Brandt will more than welcome suggestions from the exhibitors as to what, in their opinion, is the most preferable —a star, or a story, or a director.

The directors present at the meeting included: Joe Friedman, Celebrated Players Film Co., of Chicago; Sam Grand, Federated Film Exchange, of Boston; Ben Amsterdam, Masterpiece Film Attractions, of Philadelphia; Bobby North, Apollo Film Exchange, of New York City; Harry Charnas, Standard Film Exchanges, of Cleveland, Pittsburgh, Detroit; Pete Oletsky, Federated Film Exchange, of Baltimore.

Looks like Federated has finally got started and is determined to make its presence felt in the field. The convention bere was a spirited affair without the waste of a single second, all the time being devoted to the transaction of the considerable business that confronted the franchise holders.

Representatives of many independent producers were on band during the meetings. It was rumored that all the product of Pacific Film Corporation would be distributed through Federated. However, this report was not official and no one would verify or deny it.

The selection of Joe Brandt as executive director was a popular move, for Joe is one of the best liked men in the business.

Bobby North, of New York; Ben Amsterdam, of Philadelphia, and Sam Grand, of Boston, came on from Washington where they attended the exhibitor convention.

Incidentally, it became known here for the first time that the Federated Exchange, formerly Warners' of New York, also will be known as the Apollo Exchange. Bobby North owns this office.

Beau Brummel Julius Singer representing John J. Hayes, of Pacific Film Corporation of Culver City, Cal., was on hand.

The death of Maxwell Karger came as a distinct shock to the franchiseholders, for it had been previously rumored that he was to make a series of pictures for Federated. This report, too, was not verified.

Fecke Purchases "Yankee Doodle, Jr."

Negotiations have finally been consumated between M. J. Burnside of New York, and Geo. M. A. Fecke of Boston, whereby the Motion Picture Corporation, Boston, Massachusetts, of which Mr. Fecke is president, will distribute the six-reel feature, "Yankee Doodle Jr.," throughout the New England States.

"It is my belief," said Mr. Fecke, "that 'Yankee Doodle, Jr.,' is one of the biggest bets offered."

Making "Deserted at the Altar"

Another of the old-time successful melodramas will be filmed for the State rights market by Phil Goldstone. This makes three producing units for this successful young producer who is also producing the series of Richard Talmadge and Franklyn Farnum Features.

It is "Deserted at the Altar," which toured the country as a road attraction for many years under the management of the well known showmen, Percy Williams and Pierce Kingsley and was one of the biggest money makers in show business.

SHADOWS

grow large and confusing as the sun sinks. Many film corporations, seeking prosperity through the play of

SHADOWS

on the silver screen, producing what we call "motion pictures," have thought they were really growing big at the very time that they were about to go out of existence.

Second National Pictures Corporation

is founded and conducted on sound principles, distributing the best available pictures by systematic methods, reducing the overhead to a minimum, and therefore its growth is genuine and permanent.

RELEASES:

"THE NIGHT RIDERS," in which Maudie Dunham, Albert Ray and Andre Beaulieu represent striking types in the visualization of Ridgewell Cullum's great story of the Northwest;

"BROKEN SHADOWS," an Irish romance from the famous novel, "Nance," by Charles Garvice;

"HER STORY," by Dion Titheradge, featuring Madge Titheradge;

"DAVID AND JONATHAN," picturization of the popular novel by E. Temple Thurston, with Madge Titheradge.

Second National Pictures Corporation

140 West 42nd Street, New York

In the Independent Field

Hollandia Will Produce in Europe; Apfel to Direct, Greeley-Blackwell Starred

A contract of gigantic proportions has just been consummated between the Hollandia Film Company, represented by Miss Elsie Cohen, and certain stars and director, whereby a complete American producing unit will proceed at once to Holland to start work on several massive features. Miss Evelyn Greeley, because of her popularity in Europe, as well as in America, will star in the new Hollandia super-features.

Carlyle Blackwell, long a screen favorite, will co-star with Miss Greeley in the Hollandia productions. Mr. Blackwell left the screen temporarily to appear as a headline attraction for the United Booking Offices over the Keith and Orpheum circuits, and has just completed sixty-two consecutive weeks in Chicago. Mr. Blackwell cancelled all present contracts to accept the Hollandia engagement.

Of importance was the selecting of a director who is capable of producing features of the magnitude contemplated by the Hollandia Company. For over two months Miss Cohen has been studying American productions and American directors and she selected Oscar Apfel, director of "Auction of Souls," "Ten Nights in a Bar Room" and others, and who is credited with never having produced a failure. Mrs. Apfel will accompany her husband.

Miss Cohen is highly elated over securing these famous stars, and stated that with the magnificent scenery that Europe affords and with American artists and directors the Hollandia features will be perfect in every detail.

The new studios in Haarlem, Holland, are said to be among the best in the world and many American producers while abroad visit the Hollandia Production Center to study the marvelous new equipment. They are the only motion picture studios in Holland.

Producers Security Corporation, American agents for the Hollandia Film Company, is non commital on the title of the first Hollandia feature, but admitted that Joseph Farnham adapted the play and prepared the script.

Miss Cohen and her newly acquired director and stars will leave on SS. Majestic, May 20th, and, after a stop of one week in London, will proceed directly to Haarlem, Holland.

Book Arrow Films

Richards and Flynn of Kansas City have booked the three Dustin Farnum re-issues from Arrow. These include, "A Man's Fight," "The Light of Western Stars" and "A Man in the Open,' which have been highly praised by press and public alike.

WILL GO ABROAD

Carlyle Blackwell and pretty Miss Evelyn Greeley will be co-starred in new picture to be made in Europe

Dr. Shallenberger of Arrow Is of Opinion That Autumn Will See General Boost in Business

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, who, accompanied by Richard Weil of the Arrow Publicity Department, was a visitor at the M. P. T. O. Convention in Washington, returned to New York on Thursday greatly pleased at the feeling of optimism and confidence which he noted in his contact with the exhibitors. Dr. Shallenberger said:

"While we all realize that some time must necessarily elapse before things are exactly as they should be, the fact remains that business conditions, I refer now mainly to conditions within the motion picture industry, have very decidedly altered for the better. During the three days that I was in Washington I talked with a very large number of exhibitors and found them all if not boastful about the money they were making at least optimistic and looking forward to a speedy return of prosperity.

"We know that under normal conditions the summer months are the worst in our particular line of endeavor; therefore, it is not to be expected that, coming directly on top of the slump, this summer will see any exhibitor fortunes amassed. But I do believe that beginning with next fall we're going to see an infinite betterment of conditions. This will be brought about by two things, the economic readjustment which is now taking place and the calibre of a good many of the productions which will be nationally released at that time. While a great many causes have united to keep people out of theatres there is no denying the fact that the chief of these has been the quality of a large percentage of the pictures themselves and the general resemblance of one to the other.

"That there will be quality productions is a foregone conclusion. My company will offer a most pretentious programme, full details of which will be published very shortly. But I don't for a single instant mean to imply that Arrow pictures alone will be worthy the consideration of exchange men and theatre owners. I have definite information to the effect that before the end of this summer a very large number of worthy independent pictures will reach the screen. *And that is what the screen needs*—worthy independent productions and not the inferior factory-made product which have actively discouraged motion picture theatre attendance and which, it is devoutedly to be wished, will soon be things of the past."

Work on First of New Hallroom Series Near Done

Work on the new series of the popular Hallroom Boys Comedies has been begun on the Coast, according to word from Harry Cohan, the producer, and actual production work on the first picture is almost completed. The picture will be ready for final editing within a week. Noel Smith directed this comedy.

Polo Serial Is Shown in South

The first three installments of the Eddie Polo serial, "Cap'n Kidd," Eddie Polo's first independent serial, which Star Serial Corporation is distributing, have already been released in the Kentucky and Tennessee territory controlled by Big Feature Rights Corporation. Lee Goldberg, of that company, has written that last week three episodes of the serial were playing big bookings and went over with a big bang.

Merit Buys Two

Merit Film Corporation of Minneapolis this week took over the Minnesota rights to two Harry Myers features, "On the High Card" and "When the Lad Came Home," westerns, from Arrow Film Corporation.

Ninth Carnival

The ninth issue of the Carnival Comedies, being State righted by C. B. C. Film Sales Corporation, is entitled "Telephone Troubles," starring Earl Montgomery.

Tarzan Shown Thruout World

Louis Weiss has announced the sale of "Adventures of Tarzan" the fifteen episode serial starring Elmo Lincoln to every territory in the world with the exception of two in this country and two abroad. This serial was sold via the state right market in this country. At the present moment the territories unsold are New England and Washington, Oregon, Northern Idaho and Montana. The film has been sold to every foreign country excepting Spain and Portugal and Scandinavia.

Big Feature Program Announced by C. B. C. for Coming Season

C. B. C. Film Sales Corporation this week announce an extensive feature program embracing a series of six melodramas, the titles and subject matter of which promise good box office value. The first of the series will be "More To Be Pitied Than Scorned," starring Rosemary Theby. Philo McCullough also plays a leading role. Edward Le Saint, producer of many Fox successes, directed.

Second on the list is "Only A Shop Girl," based on Charley Blaney's melodramatic thriller. The others on the list are "Sidewalks of New York," "Pal O' Mine," "The Lure of Broadway" and "Forgive and Forget." All are said to be played with all-star casts.

In the Independent Field

Bobby North and Larry Weber to Handle Distribution of "Curse of Drink"

News of the sudden purchase of "The Curse of Drink," the screen version of Charles Blaney's melodrama, by Ben Blumenthal, president of the Export and Import Film Company, has been followed by another important announcement by this company.

Bobby North, of the Apollo Exchange, Inc., put in a bid for the New York and Northern New Jersey rights on the production, and it was accepted, so consummating one of the fastest turn-overs of an independent picture on record.

After viewing "The Curse of Drink" for the second time Mr. North put in a bid for the entire American rights. This was not accepted, but after a series of conferences a compromise was arrived at. As a result a contract was signed, L. Lawrence Weber and Bobby North taking over a half interest of the picture for the American rights.

The Apollo Exchange, Inc., under the terms of the contract, will distribute the production on the independent market in this country. It will be held for fall release. Bobby North's exchange will release the picture in New York and Northern New Jersey.

The Apollo Exchange, Inc., recently purchased the New York and Northern New Jersey rights of "The Jungle Goddess" from the Export and Import Film Company and is now releasing it.

"The Curse of Drink" is a seven-part feature directed by Harry Hoyt.

John Kimberly, executive manager for Nu-Art Pictures Corporation, says that "Where Is My Wandering Boy Tonight;" is cracking box office records in the Buffalo territory. Manager Fred Shafer of the new Lafayette Square, Buffalo, and Fay's Theatre in Rochester tacked up new records with this subject. Nu-Art is now installed in its commodious offices in the new Beyer film building in the Queen City of the Lakes. The company will soon start a drive on "Determination."

Syd Samson, manager of the Buffalo Grand & Warner office, is now supplying exhibitors a complete show in one shipment—a feature, comedy, scenic, cartoon or educational and advertising—all at once. It's called the Federated Economy Locked Show. Syd says the show is offered at prices that make summer business profitable. The same stunt is being worked in the Albany Exchange.

Paul Richrath has opened temporary headquarters in Buffalo for American Releasing Corporation in the Warner building, sharing space with Niagara Pictures Corporation. The Strand is now screening several of the company's products, including "Bluebeard, Jr.," "The Cradle Buster," "Cardigan," and "The Lying Truth." The house has booked "Sisters" for a solid week run in June.

George Ferguson, Nu-Art salesman in Buffalo, is passing the cigars. It's a boy. Congratulations, George.

Commodore Howard F. Brink of the Grand & Warner sales staff in Buffalo is now touring the territory in a new Buick coupe. Prosperity is written all over Howard's short front these days. Earl Brink, booker at Paramount, sure is front of his rich papa. We know now "Why Girls Leave Home." They see Howard in that new Buick—and well you know the rest in the books you have read.

Mike Resnick has resigned from the American Releasing staff in Buffalo to join R-C Pictures. He succeeds H. E. Hughes.

The new Grand & Warner film building at 265 Franklin street will be ready for occupancy in a week or two, and Manager Sydney Samson is planning a big time as a formal opening. United Artists' will have space in the building.

Louis Rosenberg, special representative for De Luxe Feature Film Service of Seattle, has returned from Montana where he reports things picking up for the industry. He leaves this week for Spokane and Eastern Washington, thence to Portland.

"The Battle of Jutland" opens May 27 at Gus A. Metzger's Rivoli Theatre, Portland, Oregon. This three-reel Educational feature is taking well throughout the Northwest territory, depicting the only naval battle of the war.

Jack Lannon, president of Greater Features, Inc., of Seattle, is making a trip throught the Montana territory meeting exhibitors and visiting the new Butte office.

Charles Gilmore, general manager of Arrow Film Corporation, out of Denver, is expected at the Stattle office next week. J. A. Conant, Northwest Division manager, is in Portland on business. He will return the end of this week.

L. K. Brin of Kwality Pictures of Seattle has returned from Denver, where he went to establish a new office.

Ben Amsterdam of the Masterpiece Film Attractions, Philadelphia, is forging straight ahead. Recently closed for distribution in this territory (eastern Pennsylvania and southern New Jersey) series of Felix Novelty cartoons. The first two releases have been shown at the Stanley Theatre and have been booked over the entire Stanley circuit. "Out of the Inkwell" is another cartoon just acquired and going strong, being backed by a clever advertising campaign. "His Nibs," featuring Chic Sale, will be held over for the fall. "Wandering Boy" during the past week broke all attendance and gross receipts at the State Theatre, Wilkes-Barre, and the Orpheum, Scranton.

Jay Kenter of the Royal Pictures, Philadelphia, reports a very successful and big week of the initial engagements of "Determination" the week of May 1, at the Arcadia Theatre, Reading. During the entire week Misses Iren Tams and Gene Burnell, leading screen stars of the production, made personal appearances three times daily to overcrowded houses.

Oscar Neufeld, copartner of Tony Luchesse, of the De Luxe Exchange, Philadelphia, was married May 4 to Miss Rose Osar, and just returned from his honeymoon—an auto trip through Virginia, Washington and Maryland. The happy couple are receiving congratulations from all their friends.

Graphic Change Opens in South

Further expansion of the Graphic Film Corporation was announced this week when Ivan Abramson contracted with J. E. Pearce of the Pearce Films, Inc., to establish a Graphic Film Exchange in New Orleans, La. This territory will include Louisiana, Mississippi, Mobile, Southern Alabama and Florida west of the Appalachicola river. The consummation of this deal brought Abramson in touch with the foremost independent distributing exchange in the South, for the Pearces have been connected with the Motion Picture Industry since 1905. Their first venture was known as the Birmingham Film & Supply Co., which later was changed to the Imported Film & Supply Co., during which time hey aided materially in the development of the motion picture industry in general.

HERE'S A BALLYHOO RIGHT ON PENNSYLVANIA AVENUE
Eddie Bonns of Warner Brothers and Lou Berman of Philadelphia made Washington, D. C., sit up and take notice with a clever street parade during the exhibitor convention

Second National Will Produce Two More in Canadian Rockies

Charm is declared to be the outstanding quality of "Brenda's Heritage," a photoplay scheduled as an early June release by Second National Pictures Corporation. Based upon a lost heiress theme, it deals with the childhood and girlhood of Brenda on a canal barge, the girl believing herself to be the daughter of the bargee and his wife. The picture is said to provide many unusual and interesting situations. Marjorie Villis, James Knight and Bernard Dudley, who won fame throughout the United States by their portrayal of characters in "Romany," the gypsy photodrama, enact the leading roles.

Three More Sales Completed on Eddie Polo's "Cap'n Kidd"

Three new sales, all of them important ones and covering important territories, was the number made this week on the Eddie Polo serial, "Cap'n Kidd," through the Star Serial Corporation, which controls world rights to this serial. Joe Brandt, president of the company, who returned this week to his New York offices from a trip to several of the important key cities, reports that interest in this serial is high throughout the country.

The remainder of the Southern territory was disposed of this week on "Cap'n Kidd" when First National Pictures, of Charlotte, purchased rights to it for North Carolina, South Carolina, Florida, Georgia and Alabama, and Creole Enterprises, of New Orleans, took over rights in their territory, which includes the States of Louisiana and Mississippi.

Another sale closed this week was that to Richards & Flynn, of Kansas City, for all of Kansas and Western Missouri. With these sales made exactly three-quarters of the entire territory has already been disposed of on "Cap'n Kidd," with territorial rights already signed up in 32 States.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Write us that you'd like a free supply of report cards.

Associated Exhibitors

HANDLE WITH CARE. I played this on a Saturday and was so busy I didn't get a chance to inspect it—but patrons did a lot of walking out in it and then I busied myself getting opinions from those who "stuck it out" and 90% of them agreed it was "punk." Advertising; usual. Patronage; health seekers and tourists. Attendance; poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WOMAN, WAKE UP. Florence Vidor in excellent picture. Put on with average advertising; picture enjoyed good business. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Equity

BLACK PANTHER'S CUB. One of the best releases of the year. A popular subject, well photographed and acted. Rich scenes and sets. An all around big picture. Advertising; cuts, heralds, slides, ones, threes, sixes, twenty-four, photos, newspaper, window cards, banner. Patronage; all classes. Attendance; good (with bad weather). W. R. Fairman, Queen Theatre, Bryan, Texas.

First National

HOME TALENT. Good comedy from start to finish; kept the crowds laughing. Advertising; photos and ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

LOTUS EATER. A highly improbable, entertaining and amusing picture, with John Barrymore. That seems contradictory, still it's just that! Exhibitors can get some money with this. I did; but you've got to advertise it right or you'll get an awful scolding from patrons who, after seeing "Jekyll and Hyde" with Barrymore, will expect acting such as Barrymore is capable of. But this is a comedy drama of contrasts—a fantasy—and if you tell them just what they will see and to stretch the imagination, they'll like it a lot. It's well acted, delightfully sub-titled by George Ade, and photography is all you could wish for. It's different. Play it! But take particular pains to let them know JUST WHAT KIND OF PICTURE IT IS and hammer home the fact that a Lotus Eater lives in a state of dreamy enjoyment. Advertising; house programs, newspapers, ones and threes. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MOLLY O. A very pleasing picture that starved to death here, beause of the many "lemons" previously made (patrons opinion) by Mabel Normand. Advertising; big. Patronage; high class. Attendance; extremely poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

SIGN ON THE DOOR. Norma really does some acting in this one and it is better than the average. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

SKY PILOT. An older picture, but a real good one. Fine characters, well portrayed; and done in fine style. Big thrills, and gets sympathy of audience. Attendance; good. Ben S. Morris, Temple Theatre, Bellaire, Ohio.

SMALL TOWN IDOL. Just a fair comedy; lacks the punch to make it a real, live one. Advertising; newspaper, slide, six ones, three, six, mailing list, 11x14s. Patronage; mixed small town. Attendance; fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

Books By Reports

"I have read all the reports, press dope and advertising matter in the past twelve years that I have been an Exhibitor. I consider Straight From the Shoulder Reports from the Exhibitors, with the town and name to them, better than any dope that I can get on the shows, and I book most all my shows from these reports now.

"I would not do without these for ten times what your subscription is per year. They are great. Lots of times there are program shows that should be specials, and lots of specials ought to be program. But if you will read these reports you can learn lots."—A. MITCHELL, DIXIE THEATRE, RUSSELLVILLE, KENTUCKY.

TWIN BEDS. A riot of laughter, with nothing that anyone could object to in the whole picture. Advertising; posters and papers. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

WIFE AGAINST WIFE. Several remarked it was a good picture. Patronage; family. Attendance; poor. R. J. Relf, Star Theatre, Decorah, Iowa.

WOMAN IN HIS HOUSE. Splendid! We underestimated this and did not boost it as much as it deserves. Class 100%. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

WONDERFUL THING. Pleased everybody. Norma Talmadge is well liked here and always draws a crowd. Advertising; cuts, photo and slide. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Fox

BAR NOTHING. Good. Advertising; three sheet, one and photos. Patronage; general. Attendance; good. Henry R. Fitton, Liberty Theatre, Piney Fork, Ohio.

FOOTFALLS. A truly great story well done in all respects. Held audiences attention throughout. Advertising; heavy. Patronage; mixed. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

LITTLE MISS SMILES. With Shirley Mason, an excellent picture which enjoyed good business and pleased. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

NIGHT HORSEMEN. This Tom Mix picture has some fairly good stunts, and is up to the average of Mix productions. Advertising; usual allotment of advertising matter. Patronage; general. Attendance; good. Jack Kaplan, Royal Theatre, South Dallsburgh, New York.

OVER THE HILL. The best picture we ever had in Sapulpa. Pleased 100%. Ran four days and it is the talk of the town. Advertising; billboards, lobby, newspaper, handbills. Patronage; high class. Attendance; good. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

QUEENIE. Fairly good program picture. Patronage; best small town. Attendance; fair. W. E. Tragsdorf, Neillsville, Wisconsin.

QUEEN OF SHEBA. Most wonderful picture. It seems to have everything but does not appeal to the regular movie fans. We have to see the first big spectacular picture yet that we could call a box office success. The public does not appear to want them. Attendance; fair. Ben S. Morris, Temple Theatre, Bellaire, Ohio.

SKY HIGH. Plenty of action and beautiful scenery of the Grand Canyon. Advertistising; regular. Patronage; small town. Attendance; good. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

TO A FINISH. Fine picture; Buck Jones at his best. Liked by all. You can't go wrong on this one. Advertising; six and one sheets, slide and heralds. Patronage; mixed. Attendance; good. A. B. Kreiser, Majestic Theatre, Myerstown, Pennsylvania.

UP AND GOING. Tom Mix always pulls the crowd because he never makes a poor picture. Give me Fox programs, best on the market for me. Advertising; one, three and 24, photos. Patronage; all classes. Attendance; good. G. K. Nenes, Liberty Theatre, Miami, Arizona.

Straight from the Shoulder Reports

Goldwyn

DANGEROUS CURVE AHEAD. Pleasing subject and delightfully handled. This will please 90% in any locality and that means it's good. Advertising; sixes, threes, ones, cards and heralds. Patronage; small manufacturing town. Attendance; good. M. V. Cousins, Peoples Theatre, Pineland, Texas.

WET GOLD. A wonderful picture. Will stand boosting. Best sea story I ever ran. Advertising; lobby, newspaper, handbills. Patronage; mixed. Attendance; fair. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

GLORIOUS FOOL. Helen Chadwick and Richard Dix in a picture that pleased and enjoyed good business. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

Wid Gunning, Inc.

THE BLOT. Pleased audience, except the ending. Apparently the sad end was not needed. Advertising; ones, two threes and five sixes. Patronage; good class. Attendance; far. Vin Votalats, Myrtle Hall Theatre, Thornton, Rhode Island.

OLD OAKEN BUCKET. Something new in pictures, and they sure liked it in this town; had more favorable comment on this than on any other picture shown in past year. Also had people out who had not been in the show in a year. You can promise them a beautiful picture and a clean one. Advertising; every way known. Patronage; mixed. Attendance; good. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

OLD OAKEN BUCKET. Very good picture. Received a great many compliments on it. THIS KIND OF A PICTURE HITS CENSORSHIP A WALLOP. Advertising; three, four, ones, photos. Patronage; small town. Attendance; fair. K. C. Collins, Amusu Theatre, Stratton, Colorado.

Hodkinson

BREAKING POINT. A good program picture which should please most of the movie fans as it will teach them a lesson. Advertising; cards slide, paper. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

KEEPING UP WITH LIZZIE. One of the cleanest comedy dramas ever screened. Even patrons who seldom like anything but Westerns thought this great. Advertising; ones, threes and photos. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

CAMERON OF THE ROYAL MOUNTED. Personally I think this one of the best pictures I have run to date. This type of picture is almost a sure fire for any exhibitor. Advertising; put a little extra behind this, and results satisfactory. Patronage; neighborhood. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Metro

BIG GAME. Pleased about 70%. Personally believe this to be nothing more than an average program picture. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

TURN TO THE RIGHT. Alice Terry. Picture excellent; did a week's good business, due partially to extensive newspaper articles and advertising which aided in the exploitation of the production. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Paramount

CALL OF THE NORTH. Patrons were surprised to see Holt in this type of role, but it pleased. The Northern scenery was good. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE CRADLE. A sweet little picture, will please 90 per cent of any patronage. Kind of picture they like here. Advertising; posters and papers. Patronage; small town. Attendance; fair. J. Carbonell, Monroe Theatre, Key West, Florida.

DON'T CALL ME LITTLE GIRL. A good picture, pleased 100 per cent. The notoriety has not hurt Mary Miles Minter here. It will please any audience. Thos. L. Haynes, Town Hall Theatre, Old Lyme, Connecticut.

MARCH HARE. Very good, will please. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

MIRACLE MAN. Excellent production; pleased 90%. Good acting and story, fine moral. Advertising; regular. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

MISTRESS OF THE WORLD. After hearing this picture panned from all quarters was prepared to be disappointed but played to the biggest opening in a long time. For me it's a winner if properly exploited. Advertising; newspaper and billboard, regular. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

PASSIONATE PILGRIM. One of the worst pictures I have ever run. Did not take in one third of rental cost. Played to about 35 people a day, and we open 1 to 11 p. m. Many complaints against this picture. Lay off. Weather was nice; people looked at photos and walked off. Advertising; photos, newspaper, heralds and window cards. Attendance; rotten. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

PAYING THE PIPER. Fine. Pleased 100%. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

ROMANTIC ADVENTURE. Only took with a higher class. A good society picture. Dorothy Dalton plays her part well. Advertising; photos and ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

SATURDAY NIGHT. All star cast, and although a return date picture, it drew fine business as it was supplemented with a K. K. K. picture taken in Oklahoma City, showing a night parade of 4,000 Klansmen, together with well known Police Officers and other celebrities. William Noble, Broadway Theatre, Oklohama City, Oklahoma.

SHEIK. Great! This picture pleases 100%: god acting, well photographed. Advertising; newspaper, throwaways, photos. Patronage; small town. Attendance; good. M. D. Robertson, American Legion Theatre, Washta, Iowa.

SUCH A LITTLE QUEEN. A Rufneck audience will not like this. You know—a Queen and Kink lose their throne and go to New York and eat sauer kraut and then get back their easy pickin's for life. Patronage; best small town. W. E. Tragsdrof, Trags Theatre, Neillsville, Wisconsin.

THREE WORD BRAND. The best Hart picture yet. For the Hart fans it went over O. K. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THREE WORD BRAND. Wonderful story well done. Easily Hart's best picture. Numerous patrons of same opinion. Advertising; regular. Attendance; poor (storm and tent show). A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THRU A GLASS WINDOW. Pleased every one. May McAvoy good. Would class this as an excellent program picture. Advertising; usual. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

TRAVELIN' ON. Not up to Hart's standard. Photography very poor in places. Advertising; two 24 sheets, two newspapers, lobby. Patronage; best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

UNDER THE LASH. This picture has merit: but patrons thought otherwise; they went as far as to say it was rotten. A lot of them voiced that opinion. The box office told the same tale. Personally think the picture will get by if bought reasonably. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHAT EVERY WOMAN KNOWS. Excellent picture, with Lois Wilson, which enjoyed fine business all week. William Noble, Broadway Theatre, Oklahoma City, Oklahoma.

WHY CHANGE YOUR WIFE? A very good production. It shocked some of the women but that is what they like. The title is a good drawing card as well as the picture. Advertising; one sheets, mailing list. Patronage; mixed. Attendance; good. P. S. Nielson, Rex Theatre, La Moure, North Dakota.

Playgoers

WOMEN WHO WAIT. A very pleasing picture although the star is not well known. Satisfied patrons. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

R-C

AT THE STAGE DOOR. It gives one pleasure to recommend such pictures as this: it was well received. Advertising; big. Patronage; neighborhood. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

THE BARRICADE. Fine. Worthy of big advertising. Appeals especially to Jewish element but offends no one. Advertising; usual. Patronage; mixed. Attendance; fair. E. W. Collins, Liberty Theatre, Jonesboro, Arkansas.

Selznick

GREATEST LOVE. A Vera Gordon picture that stands out as a great drama of mother love. Miss Gordon as good as in "Humoresque." Gets the people and pleases them. Ben S. Morris, Elk Grand Theatre, Bellaire, Ohio.

MAN OF STONE. This is a very good picture, something that is different. Pleases most of the patrons. Advertising; one sheets, newspaper, mailing list. Patronage; mixed. Attendance; fair. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Girl in the Taxi

(*Mr. and Mrs. Carter De Haven—First National—5,420 Feet*)

M. P. W.—Successful farce.

E. H. Adapted stage farce makes very acceptable screen play.

T. R.—Not reviewed.

N.—Not reviewed.

F. D.—Not reviewed.

Wife Against Wife

(*Pauline Starke—First National—6,000 Feet*)

M. P. W.—Cast shines.

E. H.—It should give mild satisfaction under favorable circumstances.

N.—Certainly as a creator of sympathetic sentiment among audiences, the picture is by far superior to the legitimate presentation.

T. R.—It isn't a particularly pleasant sort of picture, although prolific in strong emotional situations.

No Trespassing

(*Irene Castle—Hodkinson—6,900 Feet*)

M. P. W.—Irene Castle in one of her best vehicles.

F. D.—Might do pretty good business if you get star's name to draw.

N.—The romantic element is the outstanding feature of this picture.

T. R.—The plot travels along the same lines as many previous tales, but contains sufficient new material to be interesting. It abounds in thrills and creates sympathetic interest from time to time as the story progresses.

The Lying Truth

(*Featured Cast—American Releasing Corp.—5,338 feet*)

M. P. W.—Good cast and moments of real entertainment.

N.—Well directed, compelling melodrama, good story, capable cast, pleasing photography.

F. D.—A new twist in this latest murder mystery story. . . . Not an unusual production, but capable of holding them until the end.

T. R.—The plot of "The Lying Truth," contains a good deal of melodrama; and love, pathos and humor come in fair sprinklings.

Hills of Missing Men

(*Featured Cast—Playgoers—5 reels*)

M. P. W.—Will be a hit wherever they like adventure and fast action.

T. R.—Very satisfactory entertainment.

E. H.—A strong element of mystery makes this Herald production particularly effective.

N.—Although primarily a western picture, a pleasing mixture of mystery is woven into the plot of "Hills Of Missing Men," which adds to the quality of the production.

Decision Delayed

No decision will be forthcoming from the Appellate Division of the Supreme Court of New York State before the latter part of June, and possibly later, in connection with the action brought by Pathe against the New York State Motion Picture Commission relative to the latter's right to censor news reels, arguments on which were presented before the Appellate Division at Albany last week. Already several states have written the attorney general's office at Albany, requesting copies of the briefs submitted by the contending parties.

Southern Enterprise Managers in Meeting

Twenty-four Southern Enterprise managers in Florida gathered in Orlando May 9 and 10 at the call of Supervisor Sparks of Jacksonville. Each made one or more suggestions for improved efficiency and reported on the relations existing between theatre managers, newspapers and the general public in his community. A resolution indorsed the work of the National Board of Review and condemned state and local censorship.

An open meeting at the Beacham Theatre was attended by 450 prominent residents of Orlando. Among the speakers were Manager Tyson, of the non-theatrical department; Manager Jones, of the public relations department, and Manager Lem Stewart, of the exploitation department, all of Atlanta. C. D. Cooley, general manager of the Consolidated Amusement Company, Tampa, made an interesting address.

Ruthless War Over Sunday Shows Forces Northwestern Exhibitors to Line Up in Defense of Rights

RUTHLESS war on Sunday pictures is developing throughout the Northwest, with exhibitors lining up for stubborn resistance against an invasion of their rights. Joseph Gerbracht, manager of the Star Theatre, Ames, Ia., now has a case pending in the district court which will determine whether he can continue operating on Sunday. Following the passage by the Ames city fathers of an ordinance forbidding the showing of pictures on Sunday, Gerbracht was haled into court and fined by municipal authorities for violation of the ordinance. He appealed the case and has stated that he will carry the fight to the supreme court if he loses his case in the district tribunal.

The councilmen of Pelican Rapids, Minn., have passed an ordinance forbidding the showing of Sunday pictures except under the direction of a religious organization and without admission being charged. Fines of from $25 to $100 are provided for violation and jail sentences of from 20 to 90 days may be imposed. This is considered one of the most drastic of the many bits of legislation framed in the Northwest by the reform element.

Austin, Minn., is reported to be the next city in which the Blue Sunday advocates are preparing to make a stand. An ordinance forbidding Sunday pictures is slated to be introduced in the city council there next week. W. J. Braun of the Park Theatre has aligned the M. P. T. O. of Minnesota in his fight against the ordinance.

The reformers have their eyes on Mora, Minn., also. Petitions are now being circulated there by proponents of city Blue Law regulations. George W. Ryan, manager of the American Theatre, has called upon the exhibitor organization for aid. He is receiving the help of that body in his fight and a bitter struggle is anticipated.

Embittered by Defeats

Exhibitors point out that the recent defeats suffered by the reformers of the Northwest during the last few months have served to embitter them in their unjustified attacks upon the industry. Setbacks to their plans were received at Kenyon, Long Branch and Chatfield, Minn. It has been pointed out that at virtually every place that Sunday display of pictures has been left to a referendum vote of the public, the forces of "Sour Sunday" have been routed. They are now carefully avoiding this tack and are endeavoring to work upon city aldermanic bodies.

Meanwhile, Minneapolis—long since established as the center of things cinematic in the Northwest—is experiencing its first real quietude from fears of censorship and Sunday closing in many years. This is largely attributed to Mayor George E. Leach, who has stated repeatedly in public that the theatregoers themselves are the best judges of what they want and that they are doing through the boxoffice the most effective form of censorship imaginable.

Newest Reviews and Comments

FRITZ TIDDEN, Editor of Reviews

"I Am The Law"

A Big Production with a Big Cast and a Positive Emotional Appeal—Released by Affiliated Distributors, Inc.

Reviewed by Mary Kelly.

"I Am the Law" is an Arctic thriller with an unquestionable box-office appeal. It has the bigness and freedom of action that is usually associated with the successful James Oliver Curwood production, only to a much more striking degree than is common. It has beauty. Wide, snowy expanses, the reflection of a dull sun or fir trees, the hot breath of the sleigh dogs—these are sights and sensations which have been made intensely vivid.

Such scenes have more than pictorial value. They afford a cool relief from the strenuous emotional and physical combats which are almost inseparable from all the interior scenes. This is a picture where the conflict is continual. From the first shot in Chinatown to the confession at the hanging in the final scene, through all the intermediary struggles of man against man, woman against woman and woman against man, the action is tense, and at times powerful.

The code of the iron law in not recognizing human ties, in this case the action of a mounted policeman who upon finding that his brother is a murderer, says, "I am not your brother. I am the Law" is the foundation for the drama. Not astonishingly new, but earnest enough to command interest. To some, the changed decision of the officer later on, when he confesses to his brother's crime to save his mother from suffering, may seem a moment of weak sentimentality. To many, however, the mother love angle will always dominate all others in importance, so that it would be unfair to condemn this part of the picture.

The cast is one of the principal reasons why the picture is entertaining. Six distinguished performers, Alice Lake, Kenneth Harlan, Gaston Glass, Rosemary Theby, Noah Beery and Wallace Beery are seen in the important parts. Harlan, as the brother who is very strong, and Glass as the brother, who is very weak are impressive figures, and Alice Lake wins again because of her sincerity and womanliness.

The Cast

Joan Cameron.....Alice Lake
Robert Fitzgerald.....Kenneth Harlan
Mrs. Georges Mardeaux....Rosemary Theby
Tom Fitzgerald.....Gaston Glass
Sergeant Georges Mardeaux.....Noah Beery
Fu Chang.....Wallace Beery

Adapted from the Story, "The Poetic Justice of Uko San," by James Oliver Curwood.
Scenario by Raymond L. Schrock.
Direction of Edwin Carewe.
Length, 6,800 Feet.

The Story

The sergeant of a post is killed by his wife's suitor, Tom Fitzgerald, a member of the Mounted Police. Tom's brother, Robert, a corporal, is forced to arrest his brother. Bob trails his brother to the cabin of his sweetheart, a school teacher. Bob is taken ill and signs a death-bed confession that he killed the sergeant. The selfish brother brings the news to headquarters and announces his brother's death. How Bob recovers, wins the love of the school teacher and Tom finally kills himself when it is discovered that he committed the murder, completes the story.

Exploitation Angles: This is the time of year when stress upon the Arctic locale will help to get business for you. Use the idea, and epitomize the story by sending out a man with an arsenal of guns and the title prominently displayed.

IN THIS ISSUE

"The Yellow Stain" (Fox)
"The Referee" (Selznick)
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"The Primitive Lover" (First National)
"The Spanish Jade" (Paramount)
"I Am the Law" (Affiliated)
"North of the Rio Grande" (Paramount)
"Kissed" (Universal)
"They're Off" (Aywon)
"Gay and Devilish" (R-C)
"Silas Marner" (Associated Exhibitors)
"White Hell" (Bartlett)

"The Referee"

Selznick Presents Conway Tearle in Mild Love Story Which Has Convincing Episodes of the Prize Ring for a Background.

Reviewed by T. S. daPonte.

Types that are remarkably true to life make this production out of the ordinary. The scenes around the prize ring, the fighters' training quarters, their friends and relatives could not have been selected to better advantage. All the actors do their parts well, and while the story is not dramatic it is interesting enough to hold the interest of the majority of fans.

A love story runs throughout. It serves its purpose in providing a theme for the presentation of the prize-ring scenes. The selection of Conway Tearle in the role of fighter and referee was a happy one. His physique fits him for the part, and he acts it capably. Prize fight devotees will recognize old friends in Joe Humphries, Patsy Haley, Gus Platz and Frank Ryan.

The Cast

John McArdle.....Conway Tearle
Andres Randolf.....Steve Roberts
Gladys Hulette.....Janie Roberts
Fighters.....{ Gus Platz, Frank Ryan
Announcer.....Joe Humphries
Referee.....Patsy Haley

Story by Gerald Beaumont.
Scenario by Lewis Allen Browne.
Directed by Ralph Ince.
Length, About 5,000 Feet.

The Story

John McArdle, world's middle-weight champion, injures his arm and has to give up fighting. He becomes a referee and is engaged to referee a fight which has been "fixed," but he has no knowledge of that fact. During the course of the battle, however, McArdle becomes suspicious that there has been a "frame-up" and has the courage to order both fighters from the ring despite the fact that the mill was for a world's title. The father of McArdle's sweetheart, gaining from this an idea of McArdle's character, gives his consent to his marriage with his daughter, which he had heretofore opposed.

Exploitation Angles: Get after the sport followers on this and sell on the prize fight angle instead of sliding it, though telling that this is merely incidental to a cracking love story. Make that very plain if you want to get the women in. Play up, in addition to the stars, Joe Humphries, one of the best known announcers in the country.

"The Yellow Stain"

John Gilbert Starred by Fox in a Picture That Has Character.

Reviewed by Mary Kelly.

Here there is a theme of the type that is never too old to inspire enthusiasm. For this reason and also because the theme has been handled in a strong way, "The Yellow Stain," concerning the courage of youth's convictions against great odds will have considerable appeal. It is one of those pictures which are said to have moral backbone.

Because it has character and is, for the most part, free from any cheap touches, it is worthy of a less sensational title than "The Yellow Stain." In fact it seems that the plot has been stretched in one place just in include a scene that will dramatize the title. Unnecessarily the hero allows himself to be branded as yellow. The simplest way out, and perhaps the more noble, would have been for him to have deserted his friend and faced the mob which was clamoring for his leadership at that critical moment. However, this is not the most vital part of the story and any imperfection in the psychology here does not prevent the picture from being steadfast entertainment.

John Gilbert is a lean-jawed son of conviction. His forceful character as Donald Keith, is more felt than demonstrated, a point which will count strongly with those who are tired of obvious heroism. Several in the cast are noteworthy: Robert Daly, John Lockney and Herschel Mayall.

The Cast

Donald Keith.....John Gilbert
Thora Erickson.....Claire Anderson
Quartus Hembly.....John Lockney
Olaf Erickson.....Mark Fenton
Dr. Brown.....Herschel Mayall
Daniel Kersten.....Robert Daly
Lyman Rochester.....Mace Robinson

Story and Scenario by Jules Furthman.
Directed by Jack Dillon.
Length, 5,006 Feet.

The Story

Donald Keith, a young lawyer, learns that the greatest enemy to his progress in the small town where he has just established himself, is Quartus Hembly, lumber king, feared by the whole town. Keith decides to show his courage by taking up the old case of Daniel Kersten against Hembly, who had cheated him out of some property. In tracing the matter Keith discovers that Anderson, father to Claire, with whom he is in love, is involved in the crooked deal. Hembly frames Keith and has him wounded on the night before the trial, intending to prevent him from pleading Kersten's case. Keith comes, regardless of his weak condition, and stirs up the whole town in rebellion against Hembly. He wins out and with Claire for a nurse, soon recovers.

Program and Exploitation Catchlines:

John Gilbert as a Courageous Young Lawyer Who Fights a Crooked Town—They Brand Him as Yellow Because He Stays by a Friend and Refuses to Face the Mob—Even the Girl Distrusts Him Until He Proves Himself a Hero at the Trial.

Exploitation Angles: Hook in to the local "ring" if there is one and tell that this story shows how to handle such matters. If you think that might militate against you, work the same angle in a more general way and let your patrons draw their own conclusions.

Moving Picture World Reviews Are the Best

Newest Reviews and Comments

"Missing Husbands"

"L'Atlantide," European Literary Sensation, Is Basis of Metro Picture.

Reviewed by Fritz Tidden.

"Missing Husbands" is the applicable title given to the picturization of Pierre Benoit's novel, "L'Atlantide," which was awarded the French Grand Prix some years ago. The book became one of the greatest literary successes of Europe, about 2,000,000 copies being sold. Over a year ago a French company produced the moving picture version of the novel, and when introduced it ran for a year in Paris and London under the original title.

Metro obtained the picture for this country and is releasing it under the above name. It is not within the province of a reviewer to become a prophet, so a guess whether "Missing Husbands" will duplicate its European popularity would be quite out of place. However, it is safe to say that it will meet with success. Its pictorial advantages are numerous and have appeal, its fantasy will be appreciated by the many who respond to that sort of thing, and Stacia Napierkowska, as Queen Antinea, has certain attraction, due to her peculiar physical beauty and method of costuming. Men will like her.

The story, fantastic in the extreme, holds the interest for about three-quarters of the way through the film. It then relaxes its grip somewhat. But firm attention to the film is maintained by the picturesque qualities, which are striking. Antinea's court has a weird beauty of architecture and appointments that are different and sensational. The cast, which includes a group of noted French players, give adequate performances. The direction of the action in the individual scenes has been done in a capable, but Continental manner, and the photography enhances the beauty of the settings.

The Cast

Antinea .....Stacia Napierkowska
Tanit-Zerga .....Marie Louise Iribe
Captain Morhange.....Jean Angelo
Lieutenant Saint-Avit.....Georges Melchior
The Antiquary.....Franceschi
Cegheir-Ben-Cheikh...Abd-El-Kader Ben-Ali

Adapted from Pierre Benoit's Novel, "L'Atlantide."
Scenario by Jacques Feyder.
Director Not Credited.
Length, 6,601 Feet.

The Story

The story concerns Antinea, queen of a magnificent land in the Sahara desert, supposed to be the lost continent of Atlantis. Travelers never return from her palace once they have seen her beauty and come under her spell. Two French officers, Morhange and Saint-Avit, enter a grotto near the queen's domain and see her name inscribed upon the rock. They follow the tracings and come to the gates of the wonderland and see twenty-four golden statues, mummies of men who have known the queen's favors. When Antinea sees Morhange she falls in love with him and places Saint-Avit in the care of her lady-in-waiting. But Morhange, who had taken holy vows, spurns the caresses of the queen and angers her to the point where she urges his jealous comrade, while under the influence of a drug, to kill him. The murderer, recovering from the spell, turns upon the queen for the purpose of slaying her, but is prevented by the queen's guard, and through the help of the lady-in-waiting, who loves him, he escapes from the palace and flees across the desert. But the girl dies of thirst and Saint-Avit is later brought back to civilization. His one thought is of the queen —and the picture closes with the young officer tracing his steps back to the place where he knows love and death await him.

Program and Exploitation Catchline:

What Was There About This Strange Siren of the Desert That Made Men Love Her More Than Love of Life? See "Missing Husbands."

Exploitation Angles: Play up the locale, the beauty of the sets, the oddity of the story, the Arabic actors, the queen who mummifies her husbands and the European success of the story. You must work all angles to get the most from this, and you have enough to sell a far less interesting story.

"The Spanish Jade"

Picturesque Melodrama Is Well Produced—Paramount Release.

Reviewed by C. Walter McCarty.

"The Spanish Jade," featuring David Powell and Evelyn Brent in the two leading roles, is a dramatic romance of sunny Spain which, no doubt, will be well received by lovers of Spanish scenes and stories. It is the thrilling tale of a good and beautiful Spanish senorita, who is sold to a young dilettante by an unscrupulous and brutal stepfather.

Evelyn Brent, as Manuela, the soft-eyed heroine, is excellent. She not only is good to look at, but she registers her emotions in the most realistic and artistic style. Her struggle with her purchaser, resulting in his death, form the basis for a series of near murders, with "blood for blood" as the battle-cry for the relentless vendetta always following such a mysterious death in Spain.

Mr. Powell, as the gallant, nonchalant Perez, lover of Manuela, does some very clever acting. With his impudent shrugs, his flashing smile and expressive face he carries off his role with easy grace.

Without a doubt the setting for the play is one of its strongest attractions. Its mission style of architecture, the views of the quaint old Spanish city, and the burros and gardens are most realistically portraved.

The Cast

Gil Perez.....David Powell
Don Luis Ramonez de Alavia,
Marc MacDermott
Esteban.....Charles de Rochefort
Manuela .....Evelyn Brent
Manuela's Stepfather.....Lionel d'Aragon
Tormillo, Don Luis' Servant..Frank Stanmore
Esteban's Spy and Confidant.....Roy Byford
Oswald Manvers.....Harry Ham

Adapted from the Novel by Maurice Hewlett and the Play by Louis Joseph Vance.
Scenario by Josephine Lovett.
Directed by John S. Robertson.
Length, 5,111 Feet.

The Story

The story is one fashioned somewhat along the lines of adventures of the famous Don Quixote. A young girl having been sold by her dissolute father to a rich roue, flees and in her flight is aided by a young adventurer with a big heart but a slender purse. A young American also assists her and in a fight the rich roue is killed. The American is accused and the girl to save him offers to sacrifice her own life. How she is prevented from doing this and the manner in which the romance is brought to a happy ending makes up the rest of the story.

Exploitation Angles: With the book and play successes back of this, you should experience very little difficulty in selling this play on straight advertising, playing up the leads and the excellent and picturesque Spanish atmosphere.

"Daughter of the West"

Baby Marie Osborne is the star of this three-reel Pathe Playlet originally issued in five reels. It tells a nice little story without any especial strength, but which serves to show this diminutive star to advantage. She is quite attractive in Western togs, and accidentally helps her father who is elected sheriff, to capture a desperado. An additional point of interest in this picture is the fact that it was one of the first in which Sunshine Sammy, who is now a featured member of the Hal Roach comedy company, appeared. This production shows this little negro boy as a tiny little shaver, even younger than the diminutive star.—C. S. S.

"North of the Rio Grande"

Dual Stars in Western Melodrama Released by Paramount.

Reviewed by Fritz Tidden.

Bebe Daniels and Jack Holt are co-stars in "North of the Rio Grande," which is a picturization of Vingie E. Roe's story of the same name. The combination of Miss Daniels and Holt brings together two players that are eminently suited to play the leading roles in a story concerning ranching in Arizona. It has been some time since Miss Daniels has appeared in a wild riding, galloping Western, so here enacting a ranch girl, outfitted in the customary habiliments of the pride of the range, crop, divided skirt, sombrero and all, may be considered somewhat of a novelty.

The stars are supported by as fine a cast as has been seen in a Western melodrama in some time. Fans will be pleased to see such favorites as Charles Ogle, Alec B. Francis, Will R. Walling, Jack Carlyle, Fred Huntley, Shannon Day and Edythe Chapman. All of these players do the excellent work that might be expected of them. Two remarkably fine thoroughbred horses, Comet and Meteor, are prominent figures.

Although there is nothing startlingly new to the story or the manner in which it is related, there is enough melodramatic excitement and typical Western stuff to satisfy the many who have a penchant for Westerns. The fast riding, gunplay, beautiful scenery, bad men, heroics, intrigue and romance are combined in a plot that holds the interest. The picture has been well directed. The "shots" are striking.

The Cast

Bob Haddington, a rancher.....Jack Holt
Val Hannon, his sweetheart....Bebe Daniels
Col. Haddington, Bob's father..Charles Ogle
Father Hillaire.....Alec B. Francis
John Hannon, Val's father..Will R. Walling
Brideman, a gambler.....Jack Carlyle
Briston ..... Fred Huntley
Lola Sanchez.....Shannon Day
Belle Hannon.....Edythe Chapman
Paul Perez.....George Field
Glendenning.....W. B. Clarke

Adapted from Vingie E. Roe's Story of the Same Name.
Scenario by Will M. Ritchie.
Directed by Rollin S. Sturgeon.
Length, 4,770 Feet.

The Story

The story centers around twin racers, Comet and Meteor, owned by the proud rancher, Haddington. Masked riders have long cast envious eyes upon the two horses, and while the rancher's son, Bob, is leading a posse against marauders in a nearby settlement, one of the prize horses is stolen and Haddington is killed. The son swears vengeance and organizes a band to rout the bandits from the section. At a mission he meets the pretty daughter of Hannon, a wealthy rancher, and later discovers that Hannon is the feared "Black Rustler," the beginning of a Western romance in which Bob offers to sacrifice himself to save the girl's father and is nearly killed in attempting to carry it out. But circumstances interrupt his plans and his life is sparred, upon which he wins the girl's hand.

Exploitation Angles: Play up Miss Daniels and the horses from different angles to get admirers of the star and the lovers of good horseflesh. The horses will have a drag, so don't overlook them.

"The Movies"

This single-reel Hal Roach comedy, distributed by Pathe and featuring Snub Pollard with Marie Mosquini, is a broad burlesque on a small town moving picture house. Audiences in general will find it amusing, as there are several good comedy touches. No one ever saw a moving picture house like the one portrayed as everything has been over-exaggerated for comedy purposes, but it will get laughs nevertheless.—C. S. S.

Newest Reviews and Comments

"They're Off"

Ayrwon-Anchor Melodrama Full of Hoakum That Anticipates Subsequent Action.

Reviewed by Roger Ferri.

"They're Off!"

Right, they are all off in this melodrama. Ye shades of Nickelodeons. Here's the "mellerest" melodrama this reviewer has seen this year. They hand you everything from a fire to a horse race—and that's some stretch that even the "dreamiest" dreamers of the turf seldom draw. But there is pep, life and realism in it—a combination that offsets the antiquity of the theme.

The story, though not new as a whole, is interesting in that it is well told, but subsequent action is always anticipated. But this is no fault of either players or director, for all do their work creditably. Particularly pleasing is the work of the star, Peggy O'Day, who plays two roles. She is a clever chorus girl and a lovely damsel of the hills. But she does her best work in her masquerade as the colonel's wife.

Peggy has done many good things in her motion picture career, but in "They're Off" she literally runs away with the picture. In fact she *is* the picture. Her work in a realistic race furnishes the outstanding thrill. She is charmingly beautiful with a recklessly daring wa that earns for her the admiration of all who look on.

The rest of the cast also does well. Photographically, the picture is a gem. The double exposure is perfect and a credit to the photographer. The direction was flawless and Francis Ford lost no opportunity and overlooked no bet. The settings are picturesque and a treat to the eye. The lighting is passable.

All in all, "They're Off" will prove good stuff for the cheaper houses, and if your patrons delight in recalling old times and theatrical tricks, this is your meat.

The Cast

Slats, Mrs. Blake.....Peggy O'Day
Colonel Blake.....Francis Ford

Author and Scenarist Not Credited.
Directed by Francis Ford.
Length, 5 Reels.

The Story

Twenty years ago in old Kentucky a mother, demented by the loss of her husband and baby in rapid succession, smuggled away one of a pair of orphaned twins. The stolen baby grew to be a lovable little harum-scarum whose only discontent was her lack of education and opportunity. The other grew to have all that this one lacked. The latter had a passion for excitement and not even her husband, Col. Blake, could restrain her from seeking a life of gaiety and recklessness. The colonel is threatened with bankruptcy. Mrs. Blake steals away to the hills and there meets the other twin—Slats. Neither recognizes the other, but the striking resemblance between them prompts Mrs. Peggy Blake to offer Slats a position to masquerade as Mrs. Blake. Slats innocently accepts the job, and Peggy leaves to join a musical comedy. Slats is induced to take the name of "Mrs. Blake" and feeling that it is great fun, she enjoys the deception until Jim, a half-brother of the Colonel, comes on the scenes. He discovers the deception, but makes use of this information in an effort to doublecross the Colonel. Slats develops into a wonder rider and one day she returns to find "her husband," the Colonel, waiting. She, realizing her predicament, writes to Peggy, but the latter, trapped in a fire, is killed—becomes despondent at the mysterious silence. However, she learns to love the Colonel, who has learned of Jim's treachery. The morning of the day of race Jim attacks his brother and Slats is accused. The jockey, through trickery, is disabled and unable to ride. Faced by arrest, two friends aid Slats in getting away and reaches the barrier just in time to start in the race, which she wins. After the race the Colonel explains that Slats had told him the truth just prior to the attack that morning. Jim is arrested and Slats left to live the rest of her life in happiness with the Colonel.

Exploitation Angles: Never mind the lack of fresh material in the story. You can sell this on the punches and sell big. Pick them out and work them up. A girl rider will make a fine ballyhoo.

"Kissed"

Marie Prevost's Personality Helps to Put Over Light Comedy Distributed by Universal.

Reviewed by C. S. Sewell.

Charming as ever is Marie Prevost in "Kissed," her newest starring vehicle for Universal. This, however, is not one of her best productions; the story is very light and several minor incidents has been given undue footage to make it a production of feature length.

As with this star's previous pictures, this is a light comedy and is entertaining. Director King Baggott has used considerable ingenuity in maintaining the suspense as to who kissed Marie, though the identity of this person can be easily guessed and your surmise is confirmed by a sub-title before his identity is revealed.

Altogether it is an average program picture, the appeal depending principally on the personality of the star, the identity of the "kisser" and the fact that it is based on a successful magazine story by Arthur Somers Roche.

The production is well photographed and the star is assisted by a competent cast, including J. Frank Glendon, Lloyd Whitlock and Harold Goodwin. The story moves along smoothly and easily with no strong moments of either drama or action, and some of the situations are rather far fetched.

The Cast

Constance Keener.....Marie Prevost
Merton Torrey.....J. Frank Glendon
Dr. Sherman Moss.....Lloyd Whitlock
Mrs. Keener.....Lillian Langdon
Bob Rennesdale.....Harold Miller
Horace Peabody.....Arthur Hoyt
Jim Kernochan.....Harold Goodwin

Story by Arthur Somers Roche.
Scenario by Doris Schroeder.
Directed by King Baggott.
Length, 4,231 Feet.

The Story

Constance Keener's mother has decided that she shall marry Merton Torrey, a young millionaire. Constance likes him but she longs for romance and tells him so. At a masquerade ball someone suddenly kisses her and flees. There appear to be three possibilities, she soon eliminates two and is eloping with the third when she discovers on kissing him that he is the wrong party. The train is suddenly held up by a masked man who "kidnaps" her and later kisses her. She recognizes by the kiss that he is the right man, and finds out when he unmasks that it is Torrey, the young millionaire she has turned down because he was so unromantic.

Program and Exploitation Catchlines:

Hungry for Romance, She Was Suddenly Kissed by a Masked Man, Who Was He, and to What Did This Lead?

Charming Marie Prevost in a Delightful Story of Romance, Wherein Her Prince Charming Appeared in the Person of a Masked Dancer Who Kissed Her and Fled.

Exploitation Angles: Sell this on the star and the kissing episode. You can get a lot out of the latter angle, asking girls if they believe they can recognize men by their kisses. Jazz it up and you can collect.

"Gay and Devilish"

Doris May in a Typical Role in Frolicsome Comedy Distributed by R-C.

Reviewed by Mary Kelly.

The manner in which "Gay and Devilish" was received at its first New York showing indicated that this light, frivolous subject is a welcome sort of amusement, if constant giggling and chuckling are a criterion of success. It is typical of the entertainment with which Doris May has recently identified herself, only perhaps more so. Grandly described, it is a paean of youth, buoyant and effervescent, with Doris May always in short skirts and always scampering, never walking about, in a demonstration of inexhaustible pep.

For the most part, the story is a laugh on portly old age on the impudent supposition that it has no place in a youthful romance, except, perhaps, to supply the comedy touch. The heroine drags her heavy suitor through no end of agonizing exercises just to prove that life with her will be too strenuous to be attractive. She convinces him.

The theme has been consistently developed with enough originality in the complications to be stimulating. Even the serious has been burlesqued, as for instance, the scene of the burglarizing and the detectives three. The star is charmingly assisted by Jacqueline Logan, who does a vampish role so attractively that your sympathies are with her when perhaps they are supposed to have been directed elsewhere. The rest of the cast gives able support.

The Cast

Fanchon Browne.....Doris May
Peter Armitage.....Cullen Landis
Peter Armitage.....Otis Harlan
Lilah Deane.....Jacqueline Logan
Tony ..... Bull Montana
Aunt Bessie.....Lila Leslie
The Butler.....Ashley Cooper
First Detective.....Arthur Millett
Second Detective.....Kingsley Bendict
Third Detective.....Milton Ross
Nethercote ..... George Periolat

Story by Charles A. Logue.
Scenario by Garret Elsden Fort.
Direction by Wm. A. Seiter.
Length, 4,800 Feet.

The Story

Fanchon Browne has agreed to marry the ponderous Peter Armitage for the sake of helping out her guardian, financially. Before she meets him she has an adventure in the woods and meets an attractive young man whom she decides to keep for herself, while she persuades her chum, Lilah, to vamp old Peter Armitage. Lilah vamps the wrong Peter Armitage, who turns out to be the nephew of the real one, and to be also, the young man of Fanchon's adventure. Fanchon decides to cure the old man of his love for her and makes him enter into outdoor sports that are too strenuous for him. Her aunt, meantime, falls in love with him, and a prizefighter who has long adored Lilah appears on the scene and presses his suit. Fanchon gets involved in a theft of money belonging to the old Peter, but is extricated in due time, and is free to marry the man she loves, while her aunt accepts Peter, Sr.

Program and Exploitation Catchlines:

Doris May as the Rebellious Young Heroine, Destined to Marry a Fat Old Man—How She Escapes, and How He Suffers is an Amusing Story.

Exploitation Angles: Sell the story angle in a sprightly fashion to suggest the fast-moving plot, and then add Miss May for good measure.

"The Hunter and His Dog"

Here is another of Paul Terry's Animated Cartoon Fables, distributed by Pathe. It depicts the ingratitude of a hunter toward the dog that has helped him capture a bear. It is up to the average of the majority of this cartoonist's work containing several clever touches which will bring laughs.—C. S. S.

Newest Reviews and Comments

"Silas Marner"

A Beautifully Adequate Translation of George Eliot's Masterpiece—The Product of Associated Exhibitors.

Reviewed by Mary Kelly.

Adhering to a high standard of faithfulness and art, the picturization of George Eliot's distinguished work, "Silas Marner" holds out big promise to the exhibitor who books it with full appreciation of its values. It has a sincerity that goes far deeper than the average program feature. Consequently it deserves unusual care in exploitation. Without dazzle and without sensation, it is a simple, devout tale with a decided appeal for the one in search of superior entertainment. The difference between this and the ordinary picture should be capitalized, however, or the full merit of the production will not be realized.

With the possible exception of the somewhat long and formal opening, there is not a moment that does not command serious interest. The first part, characterizing the village of Lantern Yard, and treating of Marner's disappointing love affair might be curtailed for the sake of speeding up the action.

The spirit of the novel has been interpreted with fine insight. George Eliot's understanding of human reaction to misfortune and to good fortune permeates the screen version, and gives it an indefinable power. It has the solemnity of a religious creed combined with the simplicity and heart appeal that one expects to find in a tale of homespun folks. A tribute to beautiful directing!

Craufurd Kent, in the title role, goes through the gradations of character transformation in a way that is vivid and at the same time restrained. Space affords only a general praise of the several excellent performances by other members of the cast. Marie Edith Wells, as Nancy Lammeter, is a delightful new addition to the list of attractive screen actresses. George Fawcett is splendid. The desired effect of quaintness in the matter of costumes and English village settings has been successfully achieved. The photography is unusually good.

The Cast

Silas Marner.....Craufurd Kent
Sarah ..... Marguerite Courtot
William Dane.....Robert Kenyon
Sally Oates.....Nona Marden
Elina Tampscum.....Ricca Allan
Jem Rodney.....Austin Huhn
Squire Cass.....Anders Randolph
Godfrey Cass.....Bradley Barker
Dunsey Cass.....Charles Coghlan
Nancy Lammeter.....Marie Edith Wells
Dolly Winthrop.....Alice Fleming
Dr. Kimble.....George Fawcett
Eppie..... { Helen Rowland / Jean Girardin
Aaron ..... John Randall

Adapted from the Novel by George Eliot.
Scenario by Frank Donovan.
Directed by Frank Donovan.
Length, 6,344 Feet.

The Story

Silas Marner's was a heart filled with love for his fellowmen. When the deceit of his best friend robbed him of his simple, childish faith and trust, he sought seclusion and became eccentric and miserly, old beyond his years. Then even his gold, the only thing he loved, was taken from him, and life was barren beyond endurance.

As if to replace in his heart his gold and show him the folly of his solitary life, there came to his warm hearth a foundling. Her mother had died in the snow at his door. He was allowed by the townspeople to keep her, and all the wasted and repressed love of years he lavished on the child, who grew to beautiful young womanhood, adoring her daddy Marner.

Then, a third time, it seemed as though he would lose all, for the girl was claimed by her father, whose secret marriage had preyed heavily on his mind during the years, but the girl proves her devotion to Marner.

"White Hell"

A Charles E. Bartlett Production That Furnishes Worthwhile Entertainment

Reviewed by Roger Ferri.

The adventures of the Royal Mounted Police always manage to furnish the foundation for interesting tales and "White Hell" is no exception. In the first place, "White Hell" goes the ordinary Northwestern dramas one better, for there is a twist to it that is novel and diversifying to the extent that it makes worthwhile entertainment. Scenically beautiful and photographically well done, this Charles E. Bartlett production should appeal to every moving picture fan who delights in seeing the finer qualities of man depicted on the screen. There are many interesting characters, all characteristic of the Northwest.

"White Hell" will be welcomed by the showman, because it offers no end of exploitation ideas. The author has furnished a leading male character that should inspire the trained publicity man to write yarns that will have no trouble finding their way into print. This picture bubbles over with human interest from start to finish. There is plenty of excitement.

But it is the realism, the true-to-life in the far North, that makes the most appeal. Mr. Showman, if you want a thrilling picture that breathes the life of realism, with adventure, nifty photography and picturesque background, don't overlook this bet. You won't regret booking "White Hell," but go the limit on exploitation. There is plenty to work with—good story, good title and a peach of a picture.

The cast is a good one. Richard Travers as David Manley is satisfactory in every way. Ruth La Mar as Wauna, the Indian girl, is a complete success and, although she had little to do, she does her work so well that she stands out most conspicuously. The rest of the cast does consistently meritorious work.

The Cast

David Manley.....Richard Travers
Helen Allen.....Muriel Kingston
Hart Sonley.....Jack Baston
Wauna.....Ruth La Mar
Henry Allen.....Charles Graham
Jim.....Harry Foulds

Direction by Bernard Fiekel.
Length, 6,100 Feet.

The Story

Jim is made an orphan by the death of a mother wronged by Hart Sonley. David Manley comes to Jim's rescue when the saloonkeeper is severely thrashing him. Jim is adopted. Hart is in love with Helen Allen, who idolizes David. Sonley forces Helen's father to consent to a wedding, threatening to expose a past wrong committed by the old man in the event of a refusal. Wauna, a sad Indian, befriends David, whose enmity for Hart increases when he learns that the girl he loves is being forced to marry him. One day David is shot in the back. He is nursed by the Indian girl. Helen believes he is in love with her. Developments further complicate the situation. Finally David decides to square matters with Sonley and subjects him to a severe beating. The latter tries to shoot David, but Jim, who is on guard, pulls the trigger, fatally shooting the villain who later confesses to the betrayal of a squaw. Thus Helen, who has by this time learned the truth, and Dave are reconciled with Jim happily looking forward into the future.

Exploitation Angles: Sell Travers, as suggested by the reviewer, and play heavy on the snow lobby, which is a best bet this time of year. Build something you can work over and use again if you have nothing left over from last year.

"The Primitive Lover"

Sprightly Comedy Starring Constance Talmadge, Released by First National.

Reviewed by C. Walter McCarty.

The vivacious Constance Talmadge, in her own inimitable way, dashes through several reels of enlivened fun in "The Primitive Lover," a comedy which puts to the test the old belief that man wins woman's love mainly by caveman methods. The film is a delicious travesty on many a "man and his mate" story, and the atrocities often perpetuated in the latter are shown up with amusing skill. It is a riot at times.

The very beginning is a burlesque on the ordinary movie of "strong passions" and the humor increases as the story progresses. Miss Talmadge is the willful young wife, of the flapper variety, of a very tame husband.

One of the best scenes shows the spirited Miss Talmadge being thrashed and paddled by her ex-husband. One wonders after seeing this part of it how many present-day actresses would undergo such handling even for the sake of so amusing a picture. Another scene, showing how an old Indian Chief "tames" his score or so of wives, is also one of the choice bits of the picture.

Miss Talmadge is very ably supported by Harrison Ford as the husband, and Kenneth Harlan as the novelist. The subtitles are an entertainment in themselves.

The Cast

Phyllis Tomley.....Constance Talmadge
Hector Tomley.....Harrison Ford
Donald Wales.....Kenneth Harlan
"Roaring Bill" Rivers.....Joe Roberts
Indian Herder.....Charles Pino
Indian Chief.....Chief Big Tree
Mrs. Graham.....Matilda Brundage
Judge Henseed.....George Pierce
Attorney.....Clyde Benson

Adopted from the Play, "The Divorcee," by Edgar Selwyn.
Scenario by Frances Marion.
Directed by Sidney Franklin.
Length, 6,172 Feet.

The Story

Phyllis has always dreamed of gallant knight in armor. Circumstances put the alternative directly before her, for one of her suitors is a thoroughly practical business man who pooh poohs romance and nonsense. The other thinks women are susceptible to the glamor of force and decides to try his method.

When both of them try out their schemes they find themselves pitted against each other with results that are decidedly ludicrous, but immensely beneficial as far as Phyllis is concerned. The desirable object of their affection learns a few lessons about every day life and comes to a saner understanding of women's sphere in the world.

Exploitation Angles: "See Connie Talmadge spanked" should sell this story for you, if you play it strong enough. A lesson to husbands on how to make their wives behave is another good idea, and whoop this up, too. Jazz and you can pack them in and bring them out satisfied.

"The Wise Duck"

This is a novel and unusually interesting Sunshine comedy featuring Charles Conklin. It gives evidence of extensive time spent to good advantage in the training of ducks, who vie with Conklin for chief honors, and really show such fine directing that one is disinclined to believe the popular fable of the dumb duck. The web-footed comedians take part in a little drama that is a part of an alcoholic dream of one who had dipped unwisely into a powerful home brew. A Fox subject.—M. K.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for April, June, August, October, December and February

AMERICAN RELEASING

Cardigan (R-85. March 5) (C-170. March 11) (Kendall Prod.).
Jungle Adventures (Martin Johnson).
Jan of the Big Snows (Curwood).
The Cradle Buster (Tuttle-Waller). 6 Reels.
Bluebeard, Jr. (Livingston Prod).
The Lying Truth (Marion Fairfax. 6 Reels (R-968. April 29).
Sisters (International). (R-763. April 15) (C-86. May 6).
The Hidden Woman (Nanuet Prod).
My Old Kentucky Home (Pyramid Prod.) Seven Reels. (R-91, May 6), (C-334, May 20).
Man's Law and God's (Finis Fox Prod.) Six Reels.
The Three Buckaroos (Balshofer Prod.).
The Pillagers (Chaudet Prod.)
Destiny's Isle (Earle Prod.).
False Fronts (Herold Prod.).
The Mohican's Daughter (S. E. V. Taylor).
His Wife's Husband (Betty Blythe). (R-341, May 20).

ARROW

Features

Ten Nights in a Barroom. R-812. Jan. 21.
The Splendid Lie (Grace Davison). R-863. Feb. 23.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).
Cupid's Brand (Jack Hoxie) (R-969. April 29).
Watching Eyes (R-343, May 20).

Serials

Nan of the North (Anna Little). R-82. Mar. 4.

Comedies

Fifty-two Two-Reel Comedies.

ASSO. EXHIBITORS

FEATURES

Woman Wake Up (Florence Vidor). (R-401. Mar. 25), (C-195, May 13.)
Don't Doubt Your Wife (Leah Baird). (R-405, Mar. 25), (C-334, May 20).
Lady Godiva (R-87. May 6).
Marry the Poor Girl (C-334, May 20).

HAROLD LLOYD COMEDIES

A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

Reckless Chances (R-429, Jan. 28; C-170, March 11).
Tropical Love.
Father Tom. (R-403. March 25).
Hills of Missing Men (R-664. April 8).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Christie Comedies
(Two Reels)

Cold Feet (R-762. April 15).
Any Old Port (R-876. April 22).
A Hickory Hick (R-344, May 20).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).
Torchy and Orange Blossoms. (R-405. Mar. 25).
Torchy's Ghost (R-760. April 15).

Mermaid Comedies

Step This Way (R-552. Feb. 4).
The Rainmaker.

Miscellaneous

How to Get Thin. (R-403. Mar. 25).

Campbell Comedies

Monkey Shines (R-662. Feb. 11).
A Rag Doll Romance. (R-550. April 1.)
A Penny Reward (R-197. May 13).

Toonerville Comedies

The Skipper's Policy (R-970. April 29).

Wilderness Tales

Missing Men.
Night of Many Shadows (R-761. April 15).
My Country (R-969. April 29).

World Wanderings

People of Old Bruges. (R-402. Mar. 25).

FAMOUS PLAYERS-LASKY

January

The Bride's Play (Cosmopolitan, Marion Davies). 6,476 Ft. R-321. Jan. 21.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11.)
The Loves of Pharaoh. 7,352 Ft. (R-79. Mar. 4) (C-554. April 1.)

February

One Glorious Day (Will Rogers), 5,100 Feet. R-665, Feb. 11; C-748, Feb. 18.
Saturday Night (Cecil DeMille), 8,433 Feet. R-550, Feb. 4; C-656, Feb. 11.
The Law and the Woman (Betty Compson), 6,461 Feet. R-426, Jan. 28; C-546, Feb. 4.
Moran of the Lady Letty (Dorothy Dalton), 6,360 Feet. R-755, Feb. 18.
Boomerang Bill (Lionel Barrymore), 5,489 Feet. R-754, Feb. 18.
A Homespun Vamp (May McAvoy—Realart), 4,777 Feet. R-84, May 4; C-775, April 15.
Love's Boomerang (John S. Robertson Prod.), 5,618 Feet. R-201, March 11. (C-292. March 18.)
Her Own Money (Ethel Clayton), 4,981 Feet. R-82, March 4; C-170, March 11.
Midnight (Constance Binney—Realart), 4,653 Feet. R-201, March 11.
The Red Peacock (Pola Negri), 6,735 Feet. R-200, March 11.
A Game Chicken (Bebe Daniels—Realart), 4,748 Feet. (R-299. March 18.)

March

Travelin' On (William S. Hart), 6,267 Feet. (R-405. Mar. 25.) (C-544. April 1.)
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet. (R-298. Mar. 18.) (C-399. Mar. 25).
The World's Champion (Wallace Reid), 5,030 Feet. R-201, March 11. (C-292. Mar 18.)
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart) (R-550. April 15). 4,395 Feet. (C-86. May 6.)
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2). 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart). (R-554. April 1.) (C-755. April 15.) (4,768 Feet.)
The Mistress of the World (Chapter 4), 8,825 Feet.
Bought and Paid For (Agnes Ayres). R-400. Mar. 25. (C-544. April 1.)
Beauty's Worth (Marion Davis—Cosmopolitan Prod.). (R-662. April 8.) (6,751 Feet.)

April

The Green Temptation (Betty Compson). (R-548, Apr. 1), (C-656, Apr. 8), 6,165 Feet.
Through a Glass Window (May McAvoy-Realart). 4,490 Feet. (R-971. April 29.)
Find the Woman (Cosmopolitan), 5,144 Feet (R-761, Apr. 15).
The Cradle (Ethel Clayton), 4,698 Feet (R-404, Mar. 25), (C-656, Apr. 8).
The Sleep Walker (Constance Binney-Realart). 4,530 Feet. (R-876. April 22). (C-195. May 13).
Bought and Paid for (DeMille Prod.), 5,601 Feet (R-400, Mar. 25), (C-544, Apr. 1).
The Devil's Pawn (Pola Negri), 4,712 Feet.
The Crimson Challenge (Dorothy Dalton), 4,942 Feet. R-877. April 22). (C-195. May 13).
The Truthful Liar (Wanda Hawley-Realart). 5,243 Feet. (R-972. April 29). (C-195. May 13).
The Spanish Jade (J. S. Robertson Prod.).
Is Matrimony a Failure (Cruze All Star). 5,612 Feet (R-972, April 29), (C-334, May 20).
The Good Provider (Cosmopolitan Prod.) (C-964. May 29). R-879. April 22.
Across the Continent (Wallace Reid) (R-92. May 6).
For the Defense (Ethel Clayton) (R-92. May 6).
Through a Glass Window (May McAvoy) (R-171, April 29), (C-334, May 20).

May

Beyond the Rocks (Gloria Swanson), 6,740 Ft. (R-342, May 20).
The Wife Trap (UFA production), 5,207 Ft. (R-200, May 13).
The Beauty Shop (Cosmopolitan), 6,536 Ft. (R-344, May 20).
North of the Rio Grande (Jack Holt-Bebe Daniels), 4,770 Ft.
The Man from Home (Fitzmaurice Prod.), 6,895 Ft. (R-198, May 13).
The Ordeal (Agnes Ayres).
The Bachelor Daddy (Thomas Meighan), 6,229 Ft. (R-89, May 6).

BURTON HOLMES
(One Reel Each)

Stamboul (R-427. Jan. 28.
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

FIRST NATIONAL

Alf's Button (Special). (R-81. March 4) (C-874. April 22).
Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.) (C-292. Mar. 18.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald). (R-761. April 15). (C-195. May 13).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.) (C-399. Mar. 25).
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11). (C-86. May 6).
The Rosary (Selig-Rork). (R-82. Mar. 4.) (C-656. April 8.)
The Barnstormer (Charles Ray). (R-551. April 1), (C-334, May 20).
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25; C-170. Mar. 11). (C-399. Mar. 25).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199. March 11) (C-875. April 22).
Cops (Two Reels—Buster Keaton). R-198, March 11.
Smilin' Through (Norma Talmadge). (R-296. Mar. 18). (C-399. Mar. 25).
A Question of Honor (Anita Stewart). (R-401. Mar. 25). (C-544. April 1.)
The Seventh Day (Richard Barthelmess). (R-400. March 25) (C-875. April 22).
Not Guilty. (R-552. April 1.)
Fair Lady. (Rex Beach Prod.) R-554. April 1.)
Gas, Oil, Water (Charles Ray) (C-964. April 29) (R-878. April 22).
The Infidel (Katherine MacDonald) (R-971. April 29). (C-195, May 13).
The Woman He Married (Anita Stewart) R-877. April 22). (C-195. May 13).
The Deuce of Spades (Charles Ray) (R-341, May 20).
The Girl in the Taxi (De Haven) (R-344, May 20.

COMEDIES

The Duck Hunter (Sennett—Two Reels).
On Patrol (Sennett—Two Reels).
Pay Day (Chaplin—Two Reels). (R-759. April 15) (C-86. May 6).
Step Forward (Turpin).
His Wife's Relations (Two Reels) (Buster Keaton) (R-89. May 6).

FOX FILM CORP.

SPECIAL

Monte Cristo (Eight Reels.) (R-548. April 1.)
Arabian Love (R-761. Apr. 15). (C-195. May 13).

WILLIAM FARNUM

A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)
Shackles of Gold (R-343, May 20).

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

PEARL WHITE
Any Wife. (R-753. Feb. 18.) (C-755. April 15.)
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25.)
Without Fear (R-970. April 29).

TOM MIX
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)
Up an Going (R-662. April 8.) (C-755. April 15.)
The Fighting Streak (R-89. May 6).

DUSTIN FARNUM
Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)

BUCK JONES
Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)
Western Speed (C-199. May 13).

WILLIAM RUSSELL.
Desert Blossoms. (R-116. Jan. 7. C-202. Jan. 14.)
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).
Money to Burn (R-877. April 22). (C-195. May 13).

SHIRLEY MASON
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
The Ragged Heiress. (R-402. Mar. 25.) C-544. April 1.)
Very Truly Yours (R-199. May 13).

TWENTIETH CENTURY BRAND
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)
Elope If You Must.(Eileen Percy.) (R-550. April 1.) (C-775. April 15.)

CLYDE COOK
(Two Reels Each)
The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)
The Studio Rube (R-199, March 11).
Special Delivery (R-91. May 6).

MUTT AND JEFF CARTOONS
(One Reel Each)
The Crystal Gazer.
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)
West Is West(. (R-402. Mar. 25).
Laughing Gas. (R-405. Mar. 25).
The Barnstormers. (R-550. April 1.)
His Wife's Son (R-88. May 6).
Excuse Me, Sheriff (R-340, May 20).

LUPINO LANE
The Broker (Two Reels).

GOLDWYN

Poverty of Riches (Leroy Scott). 5,641 Ft (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine N Burt). 5,693 Ft. R-429. Jan. 28. (C-656 Feb. 11.)
A Poor Relation (Will Rogers). 4,669 Ft. (R-762. April 15) (C-875. April 22).
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4. (C-292 Mar. 18).
The Glorious Fool (5,392 Feet). R-198. March 11. (C-656. April 8.)
Man with Two Mothers (R-549, April 1), (C-334, May 20).
His Back Against the Wall. 4,680 Ft.
Watch Your Step (R-972. April 29).
The Wallflower. 5,228 Feet. (R-196. May 13).
The Night Rose. R-660. Feb. 11.
Come On Over (Rupert Hughes Prod.) (R-401. Mar. 25.) C-544. April 1.)
All's Fair in Love. (R-764 April 15.)
Head Over Heels (R-89. May 6).
When Romance Rides (R-878, April 22) (C-344, May 20).
Mr. Barnes of New York (Tom Moore) (R-342, May 20).

SPORT REVIEW
In the Pink.
Drawing Cards.
Self Defense.

W·W·HODKINSON

WINNIPEG PRODUCTIONS
Cameron of the Royal Mounted. R-321. Jan 21. C-546. Feb. 4.

HUGO BALLIN
Other Women's Clothes. (R-405. Mar 25).

RENCO FILM CORPORATION
At the Sign of the Jack O'Lantern (R-426 Jan. 28) (C-656. Feb. 11)

TRIART PRODUCTIONS
The Young Painter (R-198, March 11).
Hope (Mary Astor).

HOL-TRE PRODUCTIONS
French Heels (Iren Castle), (R-554, Feb. 4), (C-656, Feb. 11).
No Trespassing (Irene Castle) (R-971. April 29).

M. M. STEARNS PRODUCTIONS
Free Air (All Star) (R-663. April 8) (C-86. May 6).

B. B. HAMPTON PRODUCTIONS
Heart's Haven (Adams-McKim).
The Grey Dawn (Adams-McKim) (R-88. May 6).

KINETO COMPANY
The Four Seasons (Four Reels).
Great American Authors' Series (One Reel Each).
Official Urban Movie Chats (One Reel Each).

METRO

(Six Reels Each)
The Fourteenth Lover (Viola Dana). C-705 Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25 (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-854 Dec. 17. C-976. Dec. 24.
Kisses (Alice Lake). (R-402. Mar. 25)
Seeing's Believing (R-554, April 1), (C-334, May 20).
Hate (Alice Lake). (R-197. May 13).
The Five-Dollar Baby (Viola Dana) (C-86, May 6).
Don't Write Letters (Gareth Hughes). (R-198. May 13).

S-L PRODUCTIONS
I Can Explain. (C-544. April 1.)

REX INGRAM PRODUCTIONS
Turn to the Right (R-322, Jan. 21; C-748, Feb 18).
The Prisoner of Zenda (C-87. May 6).

TIFFANY PROLUCTIONS
Fascination (May Murray) (R-968, April 29), (C-334, May 20).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Go Get 'Em Hutch" Serial.

The Isle of Zorda (C-86. May 6).

Releases for Week of April 16
No. 2 of Go Get 'Em Hutch (The Falling Wall).
Stand Pat (Parrott—One-Reel Comedy).
The Wolf In Sheep's Clothing (2/3 Reel Cartoon)
An Ozark Romance (Lloyd—One-Reel Reissue).
More Trouble (Pathe Playlet—Three-Reel Reissue). (R-763. April 15.)

Releases for Week of April 23
No. 3 of Go Get 'Em Hutch (The Runaway Car).
Full o' Pep (Pollard—One-Reel Comedy) (R-969. April 29).
The Wicked Cat (2/3 Reel Cartoon Fable) R-878. April 22).
Bride and Gloom (Lloyd Reissue—1 Reel).
The Mysterious Client (Three-Reel Reissued Playlet) (R-879. April 22).

Releases for Week of April 30
No. 4 of Go Get 'Em Hutch (The Tunnel Menace).
Kill the Nerve (One-Reel Pollard Comedy).
The Boy and the Dog (2/3 Reel Cartoon Fable).
Pipe the Whiskers (Lloyd Reissue).
Told at Twilight (Three-Reel Playlet Reissue —Baby Marie Osborne).

Releases for Week of May 7
No. 5 of Go Get 'Em Hutch (Shot Into Space).
Days of Old (One-Reel Pollard Comedy). (R-199. May 13).
The Eternal Triangle (2/3 Reel Cartoon Fable). (R-200. May 13).
Follow the Crowd (Lloyd Reissue—One Reel).
Vengeance Is Mine (Three-Reel Reissue—Irene Castle). (R-200. May 13).

Releases for Week of May 14
No. 6 of Go Get 'Em Hutch (Under the Avalanche).
Light Showers (Pollard Comedy—One Reel).
The Model Dairy (2-3 Reel Cartoon Comedy).
Swing Your Partners (Lloyd Reissue).
Ruler of the Road (Three-Reel Playlet).

Releases for Week of May 21
Do Me a Favor (1-reel Pollard Comedy).
Love at First Sight (2.3-reel Cartoon Fable).
Why Pick on Me (1-reel Lloyd Reissue)
Cry of the Weak (2-reel Playlet Reissue).

R-C-PICTURES

Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18). (C-544. April 1.)
The Bigamist. (R-661. April 8.) (C-775. April 15.)
Queen o' the Turf (R-969. April 29).
Hy Meyer Travelaughs (One-Reel Each) (R-968. April 29).
The Sheik of Araby (H. B. Warner). (R-196. May 13).
The First Woman (C-344, May 20).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18)
Reckless Youth (R-760, April 15), (C-195, May 13).
Reported Missing (C-964. April 29) (R-876. April 22).
Evidence.

EUGENE O'BRIEN STAR SERIES
Clay Dollars (R-555, Feb. 4; C-656, Feb. 11).
The Prophet's Paradise (R-297. March 18) (C-86. May 6).
Channing of the Northwest.
John Smith.

CONWAY TEARLE STAR SERIES
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town. (R-297. Mar. 18). (C-399. Mar. 25).
The Referee.

SHORT SUBJECTS
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

UNITED ARTISTS

The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.
Fair Lady (Rex Beach Prod.) (C-875. April 22).

UNIVERSAL

JEWELS
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200, March 11. (C-292. Mar. 18).
The Trap (Lon Chaney). (R-196. May 13).

SPECIAL ATTRACTIONS
Tracked to Earth (Frank Mayo). R-863, Feb 25. (4,477 Feet) C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.
Dangerous Little Demon (Marie Prevost) 4,751 Feet. (R-300. Mar. 18). (C-399. Mar. 25).

Note—Refer to page 419 for explanation of reference marks

CURRENT FILM RELEASE DATES

The Bear Cat (Hoot Gibson). (R-664. April 8) (C-874. April 22).
The Man Under Cover (Herbert Rawlinson). (R-760. Apr. 15). (C-195. May 13).
A Wonderful Wife (Miss DuPont) (R-879. April 22), (C-334, May 20).
The Man Who Married His Own Wife (Frank Mayo) (R-91. May 6).
Second Hand Rose (Gladys Walton). (R-199. May 13).
Step on It (Hoot Gibson) (R-340, May 20).

SERIALS

With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.
The Adventures of Robinson Crusoe (Harry Myers). (R-552. April 1.) (C-656. April 8.)

WESTERN DRAMAS
(Two Reels Each)

The Verdict.
The Big Ranger (Elmo Lincoln).
A Guilty Cause (Tom Santschi).
The Raid (Neal Hart).

CENTURY COMEDIES
(Two Reels Each)

The Sleepyhead.
Cheerful Credit (Brownie).
Red Hot Rivals (Lee Moran).
Sic 'Em Brownie.
Off His Beat.

STAR COMEDIES
(One Reel Each)

A Gold Insect.
The Minute Man.
Loose Nuts.
The Gay Deceiver.
A Royal Flush.

VITAGRAPH

SPECIAL PRODUCTIONS

The Flower of the North (R-427, Jan. 28; C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202, Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75, March 4).
The Sheik's Wife. (R-296. Mar. 18). (C-399. Mar. 25).
Too Much Business (C-660, April 8), (C-334, May 20).
Gypsy Passion (French Prod.). (R-663. April 8) (C-86. May 6).
My Wild Irish Rose.

CORRINE GRIFFITH

Single Track.
Island Wives (R-551. April 1) (C-875. April 22).
A Virgin's Sacrifice.

EARLE WILLIAMS

Lucky Carson (R-318, Jan. 21; C-748, Feb. 18)
The Man from Downing Street (R-661. April 1) (C-964. April 29).
Restless Souls.

ANTONIO MORENO PRODUCTIONS

The Secret of the Hills (R-85. Mar. 4.) (R-544. April 1.)
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow (R-555. Feb. 4). (C-195. May 13).
The Matrimonial Web (R-2220; C-289).
The Angel of Crooked Street.

WILLIAM DUNCAN

No Defense (R-425, Jan. 28; C-546. Feb 4)
The Silent Vow (R-760. April 15) (C-964. April 29).

LARRY SEMON COMEDIES

The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663, Feb. 11).

JIMMY AUBREY COMEDIES

The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

WID GUNNING, INC.

White Hands (Hobart Bosworth). 5,654 Ft. R-663. Feb. 11. C-748. Feb. 18.
Bear, Boy and Dog (2,053 Ft.).
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series

Phil Kennedy.
The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers (R-764, April 15).
The Love Nest.
Don't Blame Your Children (R-343, May 20).
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Rime 'Em Cowboy.

STATE RIGHT RELEASES

ALEXANDER FILM CORP.

Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ARTCLASS PICTURES

After Six Days. (R-553. April 1.)

AYWON FILM CORP.

Across the Border (Big Boy Williams). (R-550. April 1.) (C-656. April 8.)
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage) (R-344, May 20).

CLARION PHOTOPLAYS, INC.

Expose of Sawing a Lady in Half. 1,475 Feet.

C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-211. (C-399. Mar. 25).

CLARK CORNELIUS

The Hate Trail (R-198. May 13).

EQUITY PICTURES

Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.
The Worldly Madonna (Clara K. Young). (R-763, April 15.)

EAST COAST PRODUCTIONS

Ashes. (R-551. April 1.)
Any Night.
The Greater Duty.

EXPORT AND IMPORT

The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.

Star Ranch Westerns (Two reels, bi-monthly).
Life's Greatest Question.
Sunset Comedies (Series of 26 featuring Billy West, Two Reels Each.)
Sunrise Comedies.

DI LORENZO, INC.

Blaze Away (Big Boy William). (R-406. March 25) (C-964. April 29).

GEOGRAPHIC FILM CO.

The Garden of Gethsemane (One Reel). (R-196. May 13).

PHIL GOLDSTONE

Taking Chances (Dick Talmadge). R-756. Feb 18.
Watch Him Step (R-200. May 13).

G. H. HAMILTON

Give Me My Son (R-83, March 4; C-170, March 11).
In Self-Defense (R-92. May 6).
When Knights Were Bold.

HOUDINI

The Man from Beyond (Houdini). (R-759, April 15), (C-334, May 20).

L. & H. ENTERPRISES

Daughter of the Night. R-114. Jan. 7.

LEE-BRADFORD

Determination (R-319. Jan. 21) (C-656. April 8).
Flesh and Spirit. (R-762, April 15.)
Squirrel Comedies.

BERT LUBIN

Partners of the Sunset (Allene Roy) (R-970. April 29).

McGOVERN AND EGLER

(Shorty Hamilton—Two-Reelers)
Pony Boy.
Grit.

PACIFIC FILM COMPANY

Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).
The Forest King. (R-406. Mar. 25).

EDDIE POLO

Cap'n Kidd (Serial). (R-553. April 1.)

PRODUCERS' SECURITY

The Man Who Paid. (R-404, Mar. 25; C-755, April 15.)
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.
Squire Phin (Maclyn Arbuckle). (R-197. May 13).

RIALTO PRODUCTIONS

False Brands. (R-297. Mar. 18).
Arrest Norma McGregor.
Wolf Pack. (R-763, April 15.)
Judgment.

RUSSELL CLARK

The Man Worth While (Romaine Fielding), 5,164 Ft.
The Love Slave (Lucy Dorraine), 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

SECOND NATIONAL

David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.
The Night Riders (R-878. April 22).

W. M. SMITH

So This Is Arizona (R-878. April 22).

TRUART FILM CORP.

Perilous Ascent of the Zinal-Rothern.
Pelican Island.

WESTERN PICTURES' EXPLOITATION

Blue Blazes (Lester Cuneo). R-320. Jan. 21.
Hell Hounds of the West (Dick Hatton). R-549. April 1.)
The Masked Avenger (Lester Cuneo). (R-664. April 8.)
The Man from Hell's River (R-970. April 29).
Ridin' Wild (Roy Stewart) (R-90. May 6).
Four Hearts (Dick Hatton). (R-197. May 13).

SACRED FILMS, INC.

Abraham and Sarah (R-198, March 11).
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865, Feb.

WARNER BROS.

A Dangerous Adventure (Serial). R-300. Mar. 18.)
Your Best Friend (Vera Gordon.) (R-552. April 1.)
F. O. B. Africa. (R-553. April 1.)

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure (Lady Diana Manners). 7,730 Feet (R-91, May 6), (C-334, May 20).

M. J. BURNSIDE

Yankee Doodle, Jr. (R-299. March 18) (C-875. April 22).

FEDERATED EXCHANGES

Screen Snapshots.

JOE ROCK COMEDIES

The Whirlwind.
Help Yourself.

HALLROOM COMEDIES
(Two Reels)

From Soup to Nuts.
Beware of Blondes.

CHESTER COMEDIES

Birthday Guests and Jungle Pests.
Snooky's Home Run.

F. J. GODSOL

Sherlock Holmes (John Barrymore) (R-340, May 20).

D. W. GRIFFITH

Orphans of the Storm. R-1125. Dec. 31. C-312. Jan. 21.

HARRY LEVEY

Around the World with Burton Holmes (R-90. May 6).

WARREN A. NEWCOMBE

The Enchanted City (One Reel). R-752. Feb. 18.

PRIMEX PICTURES CORP.

Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA

Away Dull Care.
Seeing the Unseen.
Nippon.

PIONEER FILM CORP.

The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
The Leech (Claire Whitney—Six Reels). (R-663. April 8.)
Beyond the Crossroads (Ora Carew). (R-662. April 8.)
The Crimson Cross (R-90. May 6).

Note—Refer to page 419 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

In New England

May First to Fourth I was in Boston, Home of THE BEAN and Hub of The Universe, attending the annual spring meeting of the Society of Motion Picture Engineers. In the little spare time at my disposal I visited a few of the Boston (if you are a native you call it Baws tun) photoplay theatres and met a few of "the boys."

I also called upon John H. Plunkett, Chief of Inspection, Department of Public Safety, than whom I know of no more courteous gentleman. I have faith to believe that he will at least condone, if not quite forgive the very sharp criticism I feel obliged to make concerning certain matters hereafter spoken of.

I would greatly regret offending Mr. Plunkett, because I hold him to be an entirely honest public official, whose only fault is that the law forces him to undertake the handling of things with which in the very nature of things he cannot have that first hand knowledge and familiarity necessary to the exercise of correct judgment.

But whether I offend or not, the situation is such that I shall speak very plainly, because unnecessary hardship is imposed upon every projectionist in the state and, in addition, the value of what thousands upon thousands of the citizens of the state daily buy is automatically lowered by conditions of which I will describe.

I had intended to interview Colonel Foote, Commissioner of Public Safety, but after a long chat with Mr. Plunkett I called that end of it off, for the reason that if I was unable to seriously impress Mr. Plunkett, who has at least some knowledge of projection practice—though not actual practical experience therein—what hope could I have of impressing Colonel Foote, who presumably knows nothing at all about it and its problems.

What The Trouble Is

And now I grab the hammer. Massachusetts law and rule makers have done and are doing some very non-understandable things. They have passed laws and made rules which are, in my opinion, as senseless as they are useless. They have gone to an utterly unnecessary and entirely foolish extreme in one direction in the endeavor to reduce the fire hazard, and in so doing have set up another and far more dangerous condition; also in the attempt to conserve public safety (fire hazard) they have gone to an extreme in one direction and have made the entire effort largely abortive by neglect in another direction.

I talked with Mr. Plunkett at some length with regard to these matters, but apparently without making any serious impression. I attribue this to the fact that men are, from the lowest to the highest grade, largely creatures of habit, and the official "habit" in Massachusetts is to regard the projection room problem as one purely of fire hazard, and that the hazard is to be controlled by one process and one only.

The Situation

Here is the situation:

First and foremost, Massachusetts law is full of rather absurd errors as regards nomenclature. The law sets up the word "Booth," recognizing its inadequacy and absurdity by giving a precise definition of the word as used in that state. May I respectfully refer Colonel Foote and Mr. Plunkett to that good old book "Webster" for a definition of Booth?

But, for their information, let me say that, regardless of the correctness or incorrectness of the term, the psychology of its use is to suggest to the exhibitor a small, cramped "cubby hole," instead of a decent, spacious projection room.

The use of the term Booth is therefore not only unfortunate, but distinctly BAD. It has an injurious effect upon every man, woman and child who patronize motion picture theatres in Massachusetts, because it makes for lowered standard of screen results.

Of course you may dispute this. You may also dispute the fact that you feel pain when you have a broken leg, but the pain is there just the same and the disputation makes no difference at all.

Projection room is the term, gentlemen. It suggests to the mind of the exhibitor and architect an honest-to-God *room*, which means hence better value for the money your people are paying in at box offices.

Another Matter

The, too, you dub, the projectionist an "Operator," for which you have some legitimate excuse, because there was a time when the term properly applied, and the giving of the man who reproduces photoplays for the amusement and instruction of your citizens a new and distinctive title is a comparatively recent action.

But, gentlemen, Massachusetts is looked upon as a leader among states. She therefore should not only keep up with the procession, but should be in its front rank. The man who projects motion pictures professionally is now termed a motion picture PROJECTIONIST. The only possible legitimate ground you can have for failure to already have adopted the title is that you dislike to make changes, but that is a rather poor excuse.

It is just a while back that Massachusetts gravely declared perfectly harmless and innocent people to be witches, and took their very lives for it. You do not do that now. You changed, which is pretty good evidence that even Massachusetts thinks changes are sometimes good.

Well, make one *now*. Declaring that the man who reproduces photoplays is merely the operator of a mechanism—a machine, is bad, and it works out badly. It operates to cheapen and lower projection, hence to lower the grade of screen results, which is exactly what your people purchase when they buy a motion picture theatre ticket. And that photoplays are not reproduced as they should be I saw ample evidence while in Massachusetts.

And now another matter. Massachusetts law places projection rooms, projection and everything allied therewith under the Department of Safety, and the department, in turn, places projection rooms and projectionists directly under the supervision of "Inspectors," whom I am informed have arbitrary power and issue orders which the projectionist must obey, no matter how unreasonable, under pain of serious trouble.

I quote from page II of that part of the Massachusetts Department of Public Safety Laws, Rules and Regulations, having to do with motion picture projection rooms.

"'Inspector,' A building inspector of the Department of Public Safety."

Umph! PROJECTION PLACED AT THE ABSOLUTE MERCY OF A BUILDING INSPECTOR! Can you beat that? The reproduction of a photoplay costing perhaps a million dollars at the mercy of a man who, no matter how excellent a building inspector he may be, probably knows nothing about practical projection.

Following this lead it is to be presumed that Massachusetts places the inspection of steam boilers in the hands of a good carpenter or brick layer, though perhaps an electrician is given full authority over them. There would be exactly as much sense in that as there is in placing a building inspector in full authority over projection rooms.

And let me tell you that these building inspectors have not acted with even ordinary good judgment and comon sense in the matter of making things safe, either from the fire hazard standpoint or in the matter of eye strain, which latter is by far the more serious matter of the two, as matters stand today.

Let Us View the Situation

And now let us examine into matters. In your projection room (dubbed "booths" by the department of public safety, and for the most part really just that, at least insofar as concerns the matter of size) the law demands, and your building inspectors have enforced a 6x12 inch observation port, which is not even called by its proper name. This harmful and purely foolish law declares that the port must be twelve inches high by six inches wide, though it was told me that the building inspectors had, as a great concession, conceded that it might be twelve inches wide by six inches high. Oh joy!

Just who first conceived so monstrous and utterly absurd a law the good Lord only knows. What I am interested in is why men of good sound sense like Mr. Plunkett (I also am told that Colonel Foote is a very capable man) allow it to be retained, though I think it is very largely the fault of Massachusetts projectionists themselves. When I protested Mr. Plunkett replied to the effect that surely there could be nothing wrong with the observation port dimensions because the "Operators" had uttered no protest, although they had had many other matters up with him, to which argument it was, of course, difficult to reply.

Just why Boston and Massachusetts projectionists submit to so hampering a restriction as being compelled to squint through a sort of enlarged knot hole, without making the slight-

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est protest, I am free to say passeth my understanding. Probably it is because they (a) are used to taking anything handed them and (b) they have never worked with a decent observation port, hence do not realize the hardship inflicted by the small one, or the damage it does to their work.

No Excuse

Anyhow there is absolutely no excuse for such a restriction on the size of ports. If there is I shall be delighted to have you name it.

To keep noise out of the auditorium? Nothing doing. You can do it better by covering the port with glass, as is done even now with some of the knot holes you are now using.

To reduce danger? Honestly you make me laugh! Let us see. Will a shutter 12 inches high by six wide drop any quicker than one twelve inches square? It will NOT! Will a shutter twelve inches square be more certain and to all intents and purposes as quick in covering its port than one six inches high by twelve wide? It most certainly will. But, you say, the heavier shutter will make more noise in falling! To which I reply by saying that if you use a bit of common sense and pad the grove bottoms with felt or rubber, as directed in the handbook, and many times in this department, shutters will make no noise at all, regardless of weight.

"But," you say, "there will be more chance of fire and smoke being visible through the large opening than through the smaller one."

PURE PIFFLE, provided, again, that you use common sense, which you most emphatically are NOT doing now. We may accept it as a statement of cold fact that ANY PORT SHUTTER FUSE SYSTEM WHICH WILL NOT ACT WITHIN FIVE SECONDS AFTER THE START OF A FIRE IS WORSE THAN USELESS. I say "worse than useless" because the projectionist is in any event, in the intense excitement of the moment, or instant rather, that a fire starts, apt to forget to drop the shutters manually, and if they be fused he is more likely to do so because he naturally depends on the fuses to some extent.

Not One Efficient Fuse

During the past ten years I have visited many Massachusetts projection rooms (miscalled "booths" by the Department of Safety) and do not remember having seen one single port shutter fuse system which was efficient. Most of them are worthless, insofar as concerns the matter of safety.

To be efficient and effective it is absolutely necessary that port shutter fuses be located within a distance not to exceed three inches of the probable seat of any film fire, which means the aperture of each projector, the rewind table and the film storage tank.

It is all a matter of a properly installed master cord and fuses, and it is very simple and practical. A master cord, either of fuse wire run over pulleys, of chain over pulleys, or of stout cord run through harness rings, must be run from a headless spike beside the projection room door, to which it is attached by a harness ring, up to the ceiling, across and down to each projector, to the rewind table and the film storage tank. If a drain or cord be used, at each projector there must be two fuses, viz., one of metal and one of a two or three inch piece of fuse, the latter held to the cord or drain by suitable clamps. The projector fuses and cord holder must be held by an arrangement which will not interfere with slippage of the cord on one projector when the fuse on the other lets go. The exact location of projector fuses will of course depend upon what projector is used, but it is an easy matter to work out, and a very simple one, too.

With such a master cord and properly placed fuses to both types they may be depended upon to drop the shutters on all ports within five seconds of the time a fire starts. Of course some of the building inspectors who inspect projection matters will elevate their hands in holy horror at the very idea of exposing a total of perhaps a foot of film used for fuses. Pure piffle, gentlemen! You are doing a lot worse things right now.

If Real Safety Is Wanted

If Massachusetts really wants safety (which is NOT safety from fire, but from fire PANIC) and does not mind making a lot of "inspector" jobs, now held by political henchmen, rather unnecessary, let my suggest that you (a) Get your newspapers interested in publishing statements in all their Sunday issues for two or three months to the effect that there is really not one particle of danger to audiences from film fire in a motion picture theatre. One publication will not suffice. This is a matter which must be drilled into the heads of the people.

(b) Require all motion picture theatres to display on their screen, just before the commencement of each show, for a period of say three months, and once or twice a week thereafter, something like the following:

TAKE NOTICE

THE PROJECTION ROOM OF THIS THEATRE IS **THOROUGHLY** FIREPROOF. SHOULD A FILM CATCH FIRE THEREIN IT IS ABSOLUTELY IMPOSSIBLE FOR ANYTHING EXCEPT POSSIBLY SOME SMOKE TO ESCAPE INTO THE AUDITORIUM. THERE IS NOT THE SLIGHTEST DANGER TO THE AUDIENCE FROM ANY FIRE WHICH MIGHT OCCUR. **THE DANGER ALL COMES FROM SENSELESS PANIC** WHEN SOME **ARRANT COWARD** SEES A BIT OF SMOKE, SHOUTS FIRE AND BOLTS FOR AN EXIT.

The above wording is only suggested, of course. By the end of three months of newspaper work and running of above slides at every performance every one will have it pretty well drilled into them that there really is no danger to them from a fire. But you should go further.

(c) Establish vent flues of *ample dimensions* —not less than eighteen inches in diameter, and have them equipped with not merely one, but *two* fans. Do not establish these fans in the flue itself, but entirely outside the projection room. Have them pump air through a four or six inch diameter pipe, the same entering the vent flue and discharging upward near the upper or outer end of the flue, the idea being to be sure the draft through the vent pipe is *always in the right direction.*

The vent pipe will then act something as does the feed pipe to an injector. Under this plan the fans will keep right on working through the worst possible fire, and if the vent pipes be large enough and the port shutters properly closed YOU MAY BURN HALF A DOZEN REELS OF FILM IN THE PROJECTION ROOM WITHOUT THE AUDIENCE KNOWING ANYTHING MORE THAN THAT THE SHOW HAS STOPPED. The draft will be upward through the vent flue and inward around the cracks around the port shutters and door. *No smoke will show.* The idea of the vent flue air jet is to enable the locating of the fans entirely out of the way of possible harm.

Very likely the building inspectors will attempt to pick holes in the foregoing, instead of trying to apply it, but it is very difficult to find real faults in a plan founded on plain common sense.

The Harmful Small Port

As to the harm the small observation ports do, why it is just this. If the port is only six inches wide it compells the projectionist to jam his face right into the opening in order to see his screen with anything like distinctness, in which position he is in some measure out of touch with his projector, which certainly is UNSAFE from the fire hazard viewpoint.

Again, he cannot and will not watch his screen as he should and must in order to give really good results and artistic projection. Still again, it is utterly impossible to judge any too accurately of the focus of a picture a hundred or more feet away under the best of circumstances.

Hampered by a silly little hole like that it just cannot be done at all, and an out-of-focus picture is hard on eyes. It sets up eyestrain, and eyestrain which is entirely unnecessary.

If you make the ports twelve inches wide and six inches high, then you should breed men of standard height for projectionists. In fact you might try breeding men with one eye, or with their eyes very close together in order to accomodate your six-inch-wide pearl of wisdom.

Sharp criticism, yes, but it is nothing less than an outrage to hamper the motion picture industry with such entirely nonsensical restrictions, when they do great damage both to the industry and to the eyes of the people, without the slightest benefit in return.

Next week I will tell you something of what I found in Massachusetts projection rooms.

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Better Equipment

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The Yonkers Strand Is a Credit to Ex-Mayor Walsh and Architect Quick

THE Strand Theatre, Yonkers' beautiful, new house, which recently opened, constitutes not only a testimonial to the ability of its architect, H. Lansing Quick, but is a concrete illustration of the conservation that may be effected by skillful planning.

When the Strand Realty Corporation purchased the property of the First Reformed Church, on South Broadway, for the erection of the Yonkers Strand, it was the original intention to demolish the church and erect a new theatre building on its site. But after a careful study of the situation by Architect Quick it was decided to retain the main auditorium of the church, while an old school building, adjacent to the church, was partly demolished and replaced by an extension to the church auditorium.

This made it possible to devote a portion of the property acquired to the acccommodation of the theatre entrance and an office building of one hundred feet frontage by forty-five feet in depth.

The building, housing the theatre and offices, is three stories in height and its front is faced with rough finished grade brick, laid in ornamental panels, with trimmings of granite and glazed terra cotta.

Arrangement of the Building

The main theatre entrance occupies the centre of the first floor, with eight-foot corridors at each end to serve as fire exits.

The remainder of the first floor is divided into three stores, with one of the fire escape corridors serving as an entrance to the office building.

The second floor is entirely occupied by offices and the third by the Chamber of Commerce. Over the main theatre entrance there has been erected an ornamental marquise, with electric display signs. The ceiling of marquise is paneled and contains three hundred lights. The entrance doors have been recessed into front of building for a distance of about ten feet and the ticket booth is located in this entrance. The booth is novel in its construction, the lower section being of the same ornamental brickwork as the building and the upper part of bronze with leaded glass windows. For the protection of the occupant there have been installed telephone and electric alarm devices.

A Non-Slip Floor

The main lobby is twenty-five feet wide, with a vaulted ceiling fifteen feet high. The floor, laid with terrazzo, has a slight ramp to meet the rotunda floor under the main auditorium. A quantity of carborundum mixed in the composition guards against the patrons slipping. The side walls are treated in Caen stone and ornamental plaster, which is decorated in blue and gold. The west panel of the lobby is decorated with a mural showing life-size figures with gold mosaic background. The lighting is by means of two romanesque lanterns suspended from the ceiling and six ornamental brackets on side walls.

The rotunda is entered from the lobby through wide glass doors and is twenty-five feet wide and fifty feet long, with octagonal ends. Directly opposite the entrance is a ladies' alcove; this alcove contains an ornamental fireplace, mirrors, easy chairs and settees. The floor is covered with a one-tone carpet.

The Rotunda

The openings of the octagonal ends directly to the north and south lead to fireproof stairways, to the rear of the auditorium and to fire escape doors at the sides. One of the octagonal panels at each end is fitted with bronze drinking fountains and Dixie cup vending machines. The other two openings in the octagonal ends are ramps leading to the main auditorium. The floor of the rotunda is of terrazzo laid in design, with Caen stone walls and ornamental plaster ceiling in blue and gold. The lighting is by means of two handsome Romanesque ceiling fixtures and ornamental standard lamps.

At the foot of the ramp on the north side of the building is the men's smoking room, which has a terrazzo floor and side walls decorated in a leather effect. Off this room is the men's toilet. At the foot of the south ramp a door leads into the ladies' room, which has a one-tone carpeted floor and decorated walls. Both the men's and ladies' toilets are fitted with most modern appliances. The smoking room, ladies' room and toilets are heated and ventilated by means of steam coils and electric fans, forcing in the heated fresh air and an exhaust fan for ventilation.

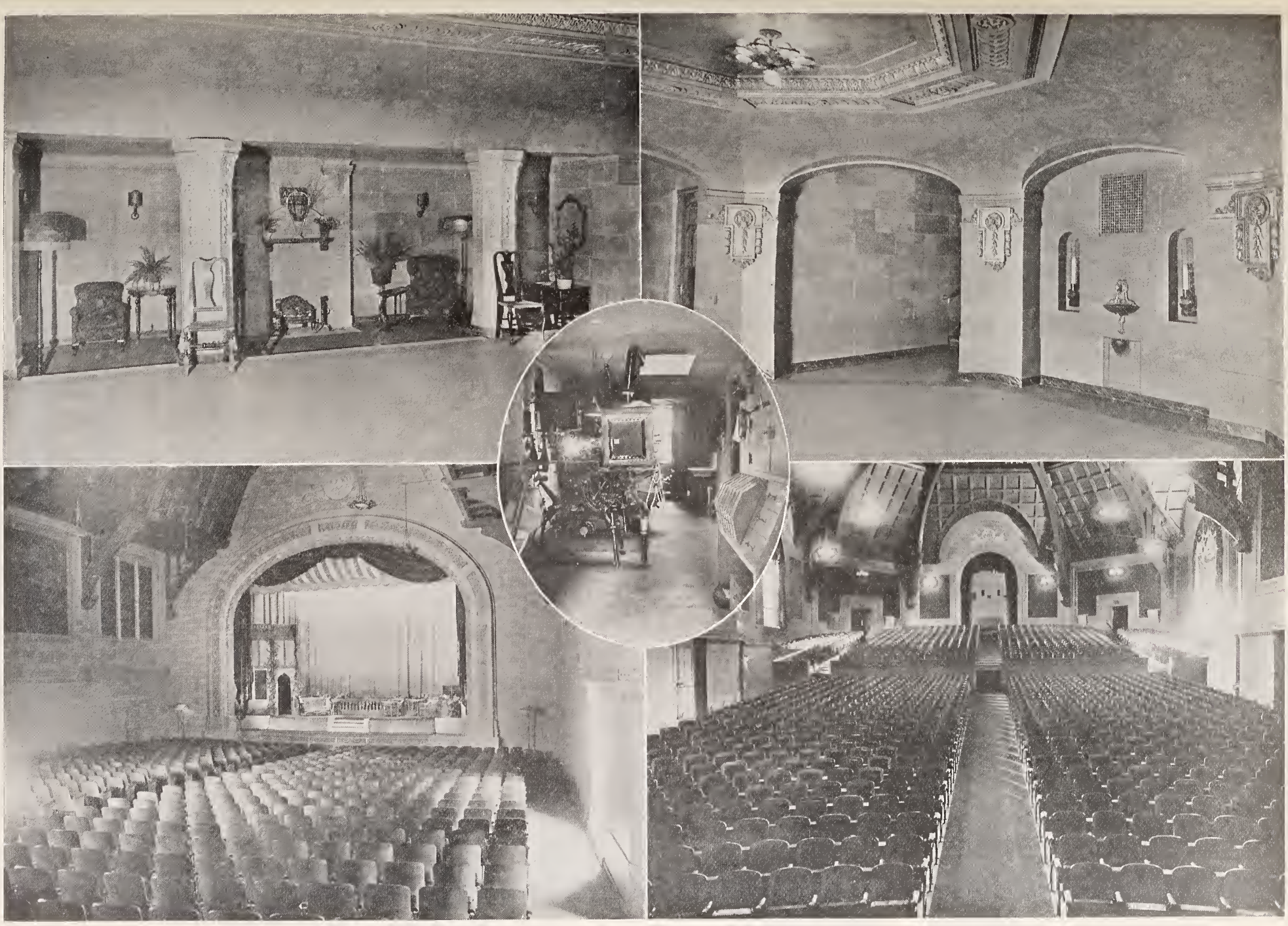
The Theatre Proper

The theatre is entered by means of ramps directly in the center of the auditorium. It is a one-floor house with a cross-over and step in the center. On entering one receives a distinct impression of vastness because of the height of the ceiling and the old church dome, which has not been altered, but added to in connection with the enlarging of the auditorium.

The side walls are treated with ornamental Caen stone and are panelled off to suit the spaces, the panels being filled with tapestry of blue and gold. The ornamental glass in the old north and south windows has been removed and plain glass installed so as to open. These openings in the day time are covered with silk curtains with velour drapes, so arranged that in summer the silk curtains may be drawn to one side, giving the effect of an open-air theatre. An old cast window of the church has been entirely removed and bricked up. Directly back of this is the projection room, located in the court between the front office building and the theatre. It has been constructed entirely fireproof with an entrance from the office building shut off by double fire doors. It is one of the largest and best arranged booths in the State of New York. It contains two Powers projectors, spot-lights, motor generator and re-wind cabinets. The room has been provided with plumbing for the conveniences of the operators, and has every possible fireproof device.

The proscenium opening at the west end of the auditorium is elliptical in shape and is of

STRAND THEATRE, YONKERS, NEW YORK
Showing the three-story front and the entrance to house

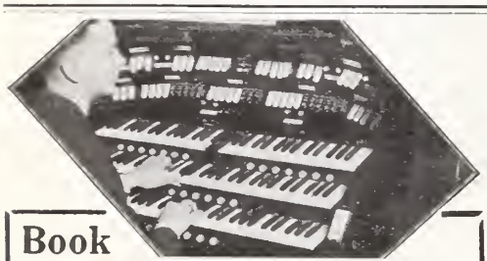


INTERESTING INTERIOR VIEWS OF THE STRAND THEATRE, YONKERS, NEW YORK

Above, at left, the ladies' alcove. At right, one of the rotunda panels, with its fountain flanked by Dixie Cup Vendors. Below, at left, part of the auditorium and stage as seen from rear of house. At right, the seating arrangement as viewed from stage. Note position of the projection room ports. Center illustration shows the Power's equipped projection room

MAIN LOBBY AND ROTUNDA OF THE YONKERS STRAND

The artistic and handsomely furnished rotunda, as shown at right, is entered directly from the lobby



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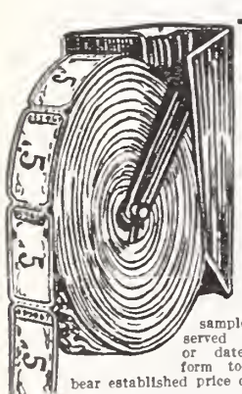

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ornamental Caen stone picked out in blue and gold. Above it is a mural panel decoration representing music, backed with gold Mosaic. The front of the stage proper is also finished in ornamental Caen stone, decorated in blue and gold. At either side of the proscenium arch are the grilled openings for the organ, which has been erected in the wings on the north and south ends of the stage.

Specially Designed Stage Setting

The day curtain in the proscenium opening is of blue velour with gold leather applique, and is arranged to open in tableau effect. The stage setting has been specially designed to suit an auditorium of this type, and is in the form of an English terrace, surrounded by a balustrade. At south end of the stage is shown an English bay-window, inside of which is located the organ consol. The terrace is covered with an ornamental awning and the entire setting is surrounded with a blue cyclorama by which the effect of atmosphere and distance is produced. The center section of this cyclorama acts as a draw curtain over the screen, which is of a treated plaster. The wings of the stage contain dressing rooms and toilets.

The lighting of the theatre proper is by means of twelve specially designed Romanesque ceiling fixtures, suspended from the hammer beam trusses. They are arranged in a double lighting system, the center canopy being used for the house lighting during the picture and the balance for lighting during intermission. The main display lighting, operated by house electrician from a panel board on the stage, is so arranged with dimmers that sudden changes will be avoided.

The main fire escape and house lighting is operated from a panel board in the main rotunda, and is under the care of the house manager.

Heating and Ventilating

Special care has been taken with reference to the heating and ventilation of the main auditorium and the other public spaces. This has been accomplished by means of three large fans which force the air over the heating surface and into the auditorium. Two are in the rear of the house, on the north and south sides, a third larger unit above the ceiling, forcing the air in through perforated panels in the ceiling. These fans may be reversed in summer to draw the heated air out. An exhaust fan takes the air out through ornamental grills under the stage.

The main floor accommodates fifteen hundred seats which are arranged with wide aisles.

The Strand Realty Corporation, which was organized to finance the building of the theatre, has as its principal stockholder the Hon. Michael J. Walsh, ex-mayor of Yonkers, ex-deputy of the State of New York and past president of the Tax Commission of the State of New York.

The manager of the Strand is Guy A. Graves, who was associated with the Proctor interests for upwards of twenty-two years, and has been very favorably known as manager of the Proctor Theatre in Yonkers for the past six years.

In carrying out his project, Mr. Walsh endeavored to make it a Yonkers institution as far as possible. The holding company is composed mostly of Yonkers men; the architect employed to carry out the work is a Yonkers man, and every contract possible was placed with a Yonkers concern.

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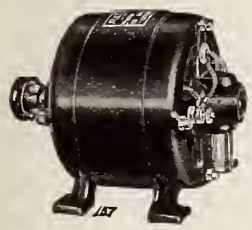

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Vallen Automatic Curtain Machines Are Solving an Exhibiting Problem

IN our May 6 issue the Better Equipment Department advocated the utilization of curtain operating devices on acccount of their convenience and economy.

It is with a distinct feeling of pleasure that we are in receipt of a letter from the E. J. Vallen Electrical Company, of Akron, Ohio, advising us that during the past month it has placed nine Vallen automatic curtain machines and that three other outfits have been specified by architects for houses not yet ready to receive them.

The installations reported by the Vallen Company are the Liberty Theatre, of New Orleans; the theatre of the Isaac Delgado Central Trade School, of New Orleans; Bellevue Theatre, Upper Montclair, N. J.; Rivoli Theatre, Syracuse; Rowland & Clark's Manor Theatre, of Pittsburgh; the Oak Theatre, of Dallas, which installed two machines; the Rialto Theatre, of Fort Worth, which ordered its second machine, and the Weir Theatre, of Aberdeen, Wash.

The installations in the Syracuse, Dallas and Pittsburgh houses were personally supervised by the Vallen Company's engineers.

Repeat Orders

Rowland & Clark ordered their third machine for the Manor Theatre, of Pittsburgh, the two previous installations having been made in the Perry Theatre, of Erie, Pa., and the State Theatre, of Pittsburgh. The Rialto Theatre, Fort Worth, Tex., is now using its second machine.

Repeated orders, such as these, constitute testimonials to the desirability of the Vallen product.

That the Vallen automatic curtain machine is able to perform the service which many of those not acquainted have heretofore considered impossible is illustrated by the fact that the installation of the two machines in the Hope Theatre, of Dallas, was made after several concerns had advised Leonard Houghton, the representative of John Wanamaker, New York, who furnished and hung the curtains, that it was impossible to obtain the desired effect of having the curtain operated on a curve, with a radius of ten feet six inches in a distance of forty-four feet.

The Vallen Company guaranteed that its machines would do the work, made the installation, and proved that it was correct, greatly to the satisfaction of both Mr. Houghton and the owners of the theatre.

Eight New Companies Incorporated at Albany

Eight motion picture companies incorporated in New York State during the week ending May 13. The eight had a total capitalization of $470,000. They are:

Brabin Productions, Inc., $50,000, Charles Brabin, A. L. Raboch, Nathan April, New York; Jack White Corporation, $200,000, E. Krachie, Arthur Skillman, H. G. Liese, New York; Blackford Publishers, Inc., $50,000, Katherine M. H. Blackford, Arthur Newcomb, Alpine, N. J.; M. O. Pritchard, New York; U S Military Vacation Camp, Inc, $10,000, Benjamin Feuer, George C Woolf, Charles Bisberg, New York; Westminster Amusement Co., Inc., $50,000, Jacob and Morris Schechter, Hyman Britwar, Brooklyn; Filmu, Inc., $5,000, Leland Hayward, Jess Smith, Claude Isaacs, New York City; Lightning Film Corporation, $100,000, James Judichhe, Selem Dushey, David H. Rubin, Brooklyn; Schaffer & Hogan, Inc., $5,000, Beatrice and James Hogan, Eva Schaeffer, New York.

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Northwestern Houses Are Buying Equipment

Herman Grimm, of Skagway, Alaska, has purchased complete equipment for his new 350-seat house, consisting of two Simplex Mazda projectors, a screen, chairs, carpets and draperies. The theatre will open July 1. B. F. Shearer, Inc., is installing the equipment.

* * *

Two Northwest churches have recently installed Simplex machines, the First Methodist in Seattle and the First Methodist at McCleary, Wash. The Seattle Elks Club has also put in a Simplex.

* * *

The new high school at Wenatchee, Wash., has installed a Powers projector, two screens and complete stage scenery.

* * *

The Buffellen Lumber Co., of Tacoma, has installed a Powers projector equipped with Powers G. E. Mazda and a screen, for the entertainment of the men at the Eagle Gorge lumber camp.

* * *

J. H. Almos, owner of the Poulsbo Theatre, Poulsbo, Wash., has installed a second Powers 6-A.

* * *

R. H. Glenn has installed a Powers projector in his Glenn Theatre at Newcastle, Wash.

* * *

The Moore Amusement Co., Tacoma, Wash., has recently installed new type Powers projectors with governor speed controls and roller pin framing carriages, purchased from Theatre Equipment Company.

Improving Theatres

HELENA, ARK.—Betts Estate, owners New Grand Theatre, will erect an addition and increase seating capacity to 800. Address W. M. Cantley, manager estate.

BRIDGEPORT, CONN.—S. Z. Poli, 26 Church street, New Haven, has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for alterations to Lyric Theatre on Main street, to cost $50,000.

ALTON, ILL.—Seating capacity of Hippodrome Theatre will be increased. Address W. M. Sauvage, manager.

CARTERVILLE, ILL.—Carterville Theatre will be remodeled.

CHICAGO, ILL.—Garrick Theatre Corporation, 64 West Randolph street, has plans by J. E. O. Pridmore, 38 South Dearborn street, for remodeling Garrick Theatre, to cost $150,000.

CHICAGO, ILL.—H. Erickson Company, 139 North Clark street, has contract for alterations to Cort Theatre at 133 North Dearborn street for Cort Theatre Company.

CICERO, ILL.—Harry Kaplan, 2607 West Walton street, has contract to erect one-story addition to theatre at 52d avenue and 23d place for Bertelstein & Gold, to cost $25,000.

ROCKFORD, ILL.—C. W. Bradley, 520 Brown Building, is preparing plans for remodeling and building an addition, 124 by 105 feet, to theatre, store and office building at 514-16 West State street, to cost $100,000. Seating capacity of theatre will be increased to 1,800.

INDIANAPOLIS, IND.—Colonial Theatre will be remodeled.

ATLANTIC, IA.—About $40,000 will be expended in remodeling Atlantic Theatre.

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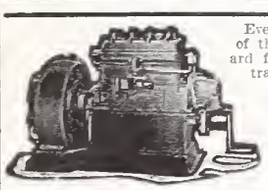

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Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

DIXIE DRINKING CUPS

are a feature of Yonkers' newest and handsomest theatre

—THE STRAND—

and of every other house where sanitary conditions and the comfort of patrons are recognized as assets.

DIXIE PENNY VENDORS IN THE YONKERS STRAND, *showing how the Vendors harmonize with the most artistic decorative scheme.*

In the description of the million dollar State Theatre of Jersey City, the MOVING PICTURE WORLD—issue of May 20—said:

> "A particularly noticeable feature is the attention to the comfort of the patrons, evidenced by the installation of individual drinking cups in both the women's and men's rest rooms and wherever else they could be utilized to advantage."

Progressive exhibitors realize that Dixie Penny Vendors pay handsome profits for the house while attracting patronage. Particulars and sample cups on request.

Individual Drinking Cup Company, Inc.

Original Makers of the Paper Cup.

EASTON, PENNA.

WITH BRANCHES AT

New York Philadelphia Chicago Cleveland
Baltimore Los Angeles and Boston

1,000,000 FEET WEEKLY

WE STORE YOUR NEGATIVES FREE.
WRITE US FOR FULL PARTICULARS.

American Film Company has a film printing capacity of one million feet a week. That is why we can so emphatically promise the very best service.

And our film printing is better. Our highly-trained organization of experts are ever-anxious to get the most out of your negatives. That we do highly satisfactory work is proved by the volume of our business.

Furthermore, our prices are right. Tell us your requirements. Let us make you a special price estimate.

Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

Laboratory Capacity One Million Feet Per Week.

American Film Co., Inc., Laboratories

6233 Broadway, Chicago, Ill.
and
London, England
Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

THE STATE
JERSEY CITY, N. J.

Another Representative American Theatre . . . . .

OPENS WITH

RAVEN HAFTONE SCREEN

RAVEN SCREEN CORPORATION

One Sixty-Five Broadway New York

Simplex

TRIBUTES TO SIMPLEX—

THE SIMPLEX HAS STOOD SO DISTINCTIVELY APART

FROM ALL OTHERS THAT ITS SUCCESS NOW PROMPTS THE BUILDERS OF OTHER MACHINES TO CONSTRUCT THEIR PRODUCT TO ENABLE THEM TO SAY "OUR MACHINE

LOOKS LIKE THE SIMPLEX"

This can truly be regarded as a tribute to SIMPLEX Engineering.

ORIGINAL AND EXCLUSIVE FEATURES THAT CHARACTERIZED THE SIMPLEX FOR YEARS—

HAVE ONE BY ONE BEEN INCORPORATED INTO COMPETITIVE MACHINES AND CHRISTENED BY THEIR ADOPTED PARENTS AS "LATE IMPROVEMENTS."

While we agree with them that these improvements on their machines were "late" (some of them ten years late), we can only regard their actions in using our features as a tribute to SIMPLEX originality and stability.

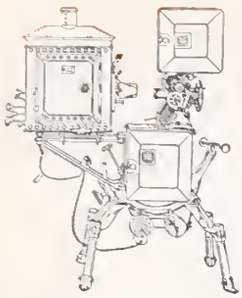
SO WE SAY TO PROSPECTIVE PURCHASERS—

WHEN YOU BUY THE SIMPLEX YOU NOT ONLY HAVE A MACHINE THAT IS CAPABLE OF YEARS AND YEARS OF HONEST SERVICE—BUT—

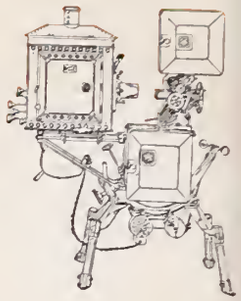
YOU HAVE THE MACHINE THAT IS CONCEDED BY EVEN OUR COMPETITORS AS BEING THE LEADER AND WORTHY OF BEING USED AS A MODEL TO PATTERN AFTER.

DOES THIS NOT PROVE THAT SIMPLEX MUST BE THE BEST?

THE PRECISION MACHINE CO. INC.
317-29 East 34th St—New York



HOPE THEATRE
Dallas, Texas
OPENS WITH
POWER'S PROJECTORS



HOPE THEATRE
A DALLAS INSTITUTION

OFFICE OF
LAURENCE F. STUART
MANAGING DIRECTOR

April 29th, 1922.

Mr. Charles Peterson, Manager,
Southern Theatre Equipment Co.,
Dallas, Texas.

Dear Mr. Peterson:

Before leaving Dallas I feel it my privilege and pleasure to compliment you upon the really wonderful projection you have achieved at the new Hope Theatre. ← WONDERFUL PROJECTION

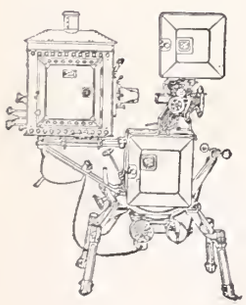
That you secured these perfect results in a newly-constructed Theatre without any delay adds to the merit of the achievement one hundred percent. ← PERFECT RESULTS

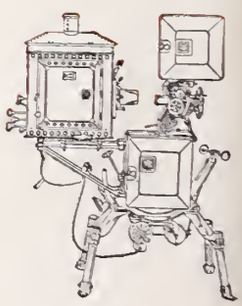
During my long connection with the picture business I have opened over eighty first-class houses, yet can say honestly that in no instance has the projection you have secured been surpassed. ← HAVE OPENED EIGHTY HOUSES

Please accept my best wishes and thanks for the personal attention you gave to this excellent installation. ← EXCELLENT INSTALLATION

Truly yours,
J. D. Williams

J. D. WILLIAMS
General Manager
Associated First National
PRAISES POWER'S PROJECTION





NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

An Open Theatre Is the Exhibitors' Best Advertisement

THE NEW YORK PUBLIC LIBRARY

MOVING PICTURE World

FOUNDED IN 1907 BY J. P. CHALMERS

ZANE GREY'S
WHEN ROMANCE RIDES *(A BEN B HAMPTON PROD.)*

GOUVERNEUR MORRIS'
YELLOW MEN AND GOLD

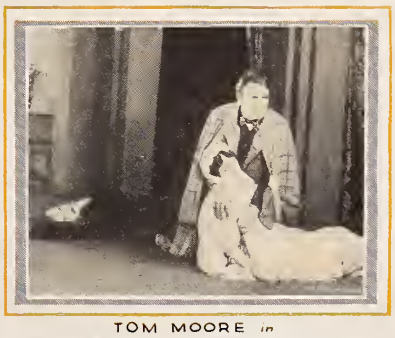
RUPERT HUGHES'
THE WALL FLOWER

These Goldwyn Pictures for current showing are all strong attractions with big stars

BASIL KING'S
THE DUST FLOWER

ZANE GREY'S
LDEN DREAMS *(A BEN B HAMPTON PROD.)*

MABEL NORMAND *in*
HEAD OVER HEELS



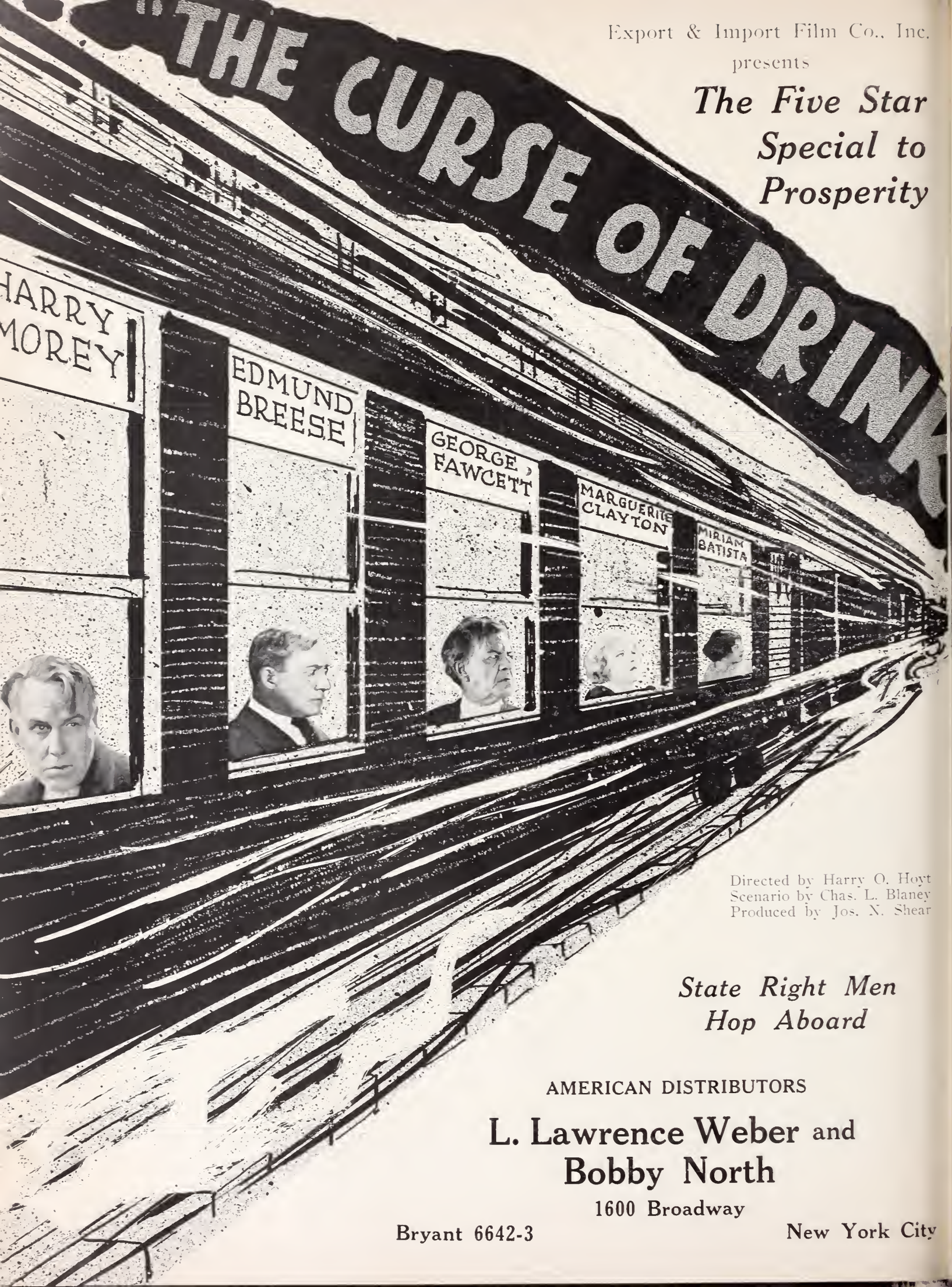
TOM MOORE *in*
MR BARNES OF NEW YORK

BETTY COMPSON *in*
ALWAYS THE WOMAN

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Vol. 56. No. 5 **June 3, 1922** **Price 25 Cents**



Export & Import Film Co., Inc.
presents

The Five Star Special to Prosperity

Directed by Harry O. Hoyt
Scenario by Chas. L. Blaney
Produced by Jos. N. Shear

State Right Men Hop Aboard

AMERICAN DISTRIBUTORS

L. Lawrence Weber and Bobby North

1600 Broadway

Bryant 6642-3

New York City

Ask Billy Connors of Indiana!

He'll tell you why he shows Paramount Pictures. He's willing to tell the world!

Below is a letter written by Mr. Connors to every exhibitor in the Indiana territory. And all he says about Paramount is backed by his successful career. Mr. Connors has shown every Paramount Picture ever released. He ought to know the truth about them!

The MARION Marion, Ind.	The ROYAL New Castle, Ind.	The REX Swayzee, Ind.	The LUNA-LITE Marion, Ind.

MARION THEATRE COMPANY

BRANIGIN & CONNORS

Marion, Ind.

May 6, 1922.

Dear Sir:—

Perhaps the last year as pertaining to the Motion Picture Business has impressed you in the same way that it has me and a great many other Exhibitors throughout the country.

It has evidenced one thing and that is, it has been a plain exposition of the old saying "the survival of the fittest." To me it seems imperative that Motion Picture Exhibitors must stick together and realize that they are all in the same boat and must do their utmost in helping each other as well as doing things that will result in the uplifting of the Motion Picture Theatre.

Indications point toward a general "get better" of conditions and we believe this to be the time to establish our theatres on a solid rock of reputation. This can be done in no other way than thru the booking of the very best pictures obtainable.

For the past three years, we have given our patrons an almost solid program of Paramount Pictures because, they build business for us. They are a Nationally Advertised product that are backed with a dependable source of supply that can be relied upon year in and year out.

We are advised that Paramount Week this year will be the week of September 3rd to the 9th. To us Paramount Week does not mean a period of time that can be considered like unto the weeks and weeks so many companies are putting on, but we believe it to be generally known as a National Institution and a period that marks another anniversary of achievement and success in Motion Picture Production.

Paramount Week is always supported with a gigantic national magazine and newspaper advertising campaign, and judging from past performances upon the part of Paramount to actually assist the Exhibitor, I think we should all get together and help make Paramount Week, this year, the biggest and best yet.

Paramount is the only Company that does anything to help the Exhibitor after he buys the picture. We would like to see every Exhibitor book in Paramount Week solid on our recommendation as to the box office possibilities of Paramount Pictures.

With best wishes and regards, we are,

Sincerely,

MARION THEATRE COMPANY.

(Sgd) Billy Connors.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, President

NEW YORK CITY

The Stars and Directors of America's Finest PARAMOUNT

HERE are the stars and directors who are making the forty-one great Paramount Pictures announced for release in the six months beginning in August and ending in January.

Stars who have armies of admirers!

Directors who have made scores of successes!

Big names are essential to box-office success. And Paramount gives you, in every picture, a group of names mighty in accomplishment, in prestige, and in drawing power.

Great stories, great productions, perfect casts, and stars and directors of world-wide renown—these are the elements that make Paramount Pictures.

And because you can depend on Paramount to give you a steady supply of such pictures, Paramount is the best box-office insurance you can have.

Paramount

If it's a Paramount Picture

Entertainment PICTURES

An Adaptation of this Advertisement Appears in

SATURDAY EVENING POST..June 17
Ladies' Home Journal.....July
Motion Picture Magazine.....July
Photoplay Magazine.....July
Picture Play Magazine.....July
Motion Picture Classic.....July
Film Fun.....July
Movie Weekly....June 10
Screenland .....June 10

Total Circulation
5,626,581

Pictures

it's the best show in town

Paramount Pictures

FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, *President*
NEW YORK CITY

Created by
Cosmopolitan Productions

What the New York Critics Said:

"Many thrills . . . more gripping than a photo-diagram of the latest real shooting with crosses marking the spot."
—*New York Herald.*

"Directed by Tom Terriss with a fine appreciation for the dramatic possibilities of a murder mystery story. Not until nearly the last few hundred feet of film is the mystery solved."
—*New York Evening Telegram.*

"The real mystery is why there hasn't been a flood of photoplays of this type before now. 'Find the Woman' is a good film thriller capably acted, well constructed and interesting. We strongly advise attendance."
—*New York Evening Sun.*

"It is much more all-star than many pictures which are so advertised."
—*New York Tribune.*

Story by Arthur Somers Roche read by two million people in Cosmopolitan Magazine.
Scenario by Doty Hobart. Directed by Tom Terriss.

BOOK AND PLAY THIS BOX OFFICE WINNER!
IT'S A HIT!

"FIND THE WOMAN"

with

Alma Rubens

A Paramount Picture

"Goldwyn is Babe Ruthing"

says the Motion Picture News after seeing "Watch Your Step," at the Capitol Theatre, New York

Read what the New York Critics said:

N. Y. HERALD—Josephson has woven a TALE OF SPARKLING GOSSAMER, yet one which keeps so close to the ground that it never seems in danger of floating away like so much celluloid thistledown.

N. Y. GLOBE—"Watch Your Step," a Goldwyn film, is ENJOYABLE and not overacted as are many of the movies of the day.

N. Y. TRIBUNE—Cullen Landis, who plays the lead, is interesting, not only because he looks so much like Charlie Chaplin, but because he can act. As a matter of fact THE ENTIRE CAST IS GOOD and the direction is excellent.

N. Y. WORLD—Patsy Ruth Miller is a pleasing and effective player before the camera, and Cullen Landis gives an interesting performance. This is A WHOLESOME PICTURE and is not dull. Proving that there can be such a thing.

N. Y. JOURNAL OF COMMERCE—The work of Julien Josephson, who has written many of Charles Ray's successes. It is a rural comedy, WITH HEART INTEREST, HUMOR AND A REAL THRILL.

N. Y. SUN—IT RUSHES ALONG from the hero's mad dash away from cops who are pursuing his automobile and straight into a country town at a gait that threatens to upset conventional movie speed records. The picture has all the interest which a yarn of a city crook—or a supposed city crook—always has when fate dumps him by the scruffs of the neck in the country.

EXHIBITORS HERALD—A corking story of YOUTH, LOVE AND ROMANCE, written by Julien Josephson and delightfully acted by Cullen Landis, Patsy Ruth Miller, Bert Woodruff, John Cossar and others.

N. Y. POST—This time of the year a good light comedy like "Watch Your Step," at the Capitol, is JUST THE THING FOR DIVERSION.

N. Y. DAILY NEWS summarizes as follows:

TITLE: "Watch Your Step."	PHOTOGRAPHY: Up to the mark.
TYPE: Rural Romance.	PLOT: India rubber.
DIRECTION: Clever.	VALUE: ABOUT 98 PER CENT.

MOTION PICTURE NEWS—*We recommend this picture* without fear of contradiction as being one of the best released in the past several months. Goldwyn, by the way, is "Babe Ruthing" very consistently of late. Their pictures of recent date have all been box office home runs. "Watch Your Step" is no exception to this condition.

A GOLDWYN PICTURE

There are racing pictures and racing pictures, but "Queen o' the Turf" is the Morvich of them all.

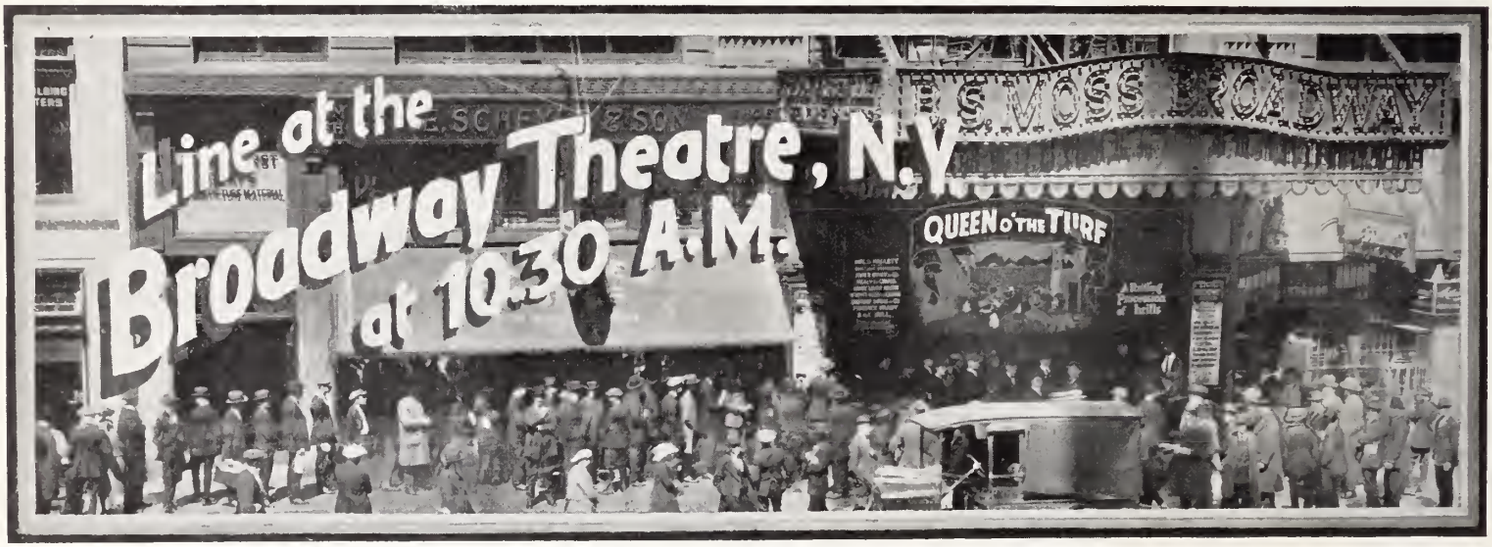
A Positive KNOCKOUT!

"Queen O'the Turf"

BY SPECIAL ARRANGEMENT WITH LOU ROGERS

GOING OVER EVERYWHERE LIKE A HOUSE AFIRE!

IT'S THE 1922 SPRING CLEAN-UP



Booked by the U.B.O. Circuit

Booked by the LOEW Circuit

Booked by the Fox Circuit

Booked by the Haring & Blumenthal Circuit

These Big Circuits KNOW Box-Office Pictures

READ WHAT THE CRITICS SAID:

Moving Picture World—
A thrill at the finish that will stir the most phlegmatic—The cast does excellent work at all times—AGAIN ATTENTION MUST BE CALLED TO THE RACING SCENE—IT ALONE IS WORTH THE PRICE OF ADMISSION.

Exhibitor's Herald—
The most exciting contest you have seen pictured—unusually beautiful shots—Book this—exploit it—and you'll profit—Humorous and happy ending.

Motion Picture News—
Rich in exploitation possibilities.

New York Telegraph—
Scenes are bears for size—GOOD FOR PROLONGED SHOUTING AND CHEERS FROM ANY AUDIENCE—AT THE BROADWAY THEATRE (New York) THE HOUSE CHEERED ITSELF HOARSE—scenes are as gigantic as any we have seen.

Film Daily—
Real live thrill that is unmistakable—exploitation should be easy—There is a genuine thrill in Queen O' the Turf.

R-C PICTURES

Book Thru Your Nearest R-C Exchange

And— —Keep Your Eye on R-C

R-C PICTURES

Twelve Millions Of Women!

are a lot—of women. That's the number, however, that Educational has added to its list of readers, making a total of TWENTY-FOUR MILLIONS of people who are being told *constantly* about Educational's products, and about the progressive showmen who are presenting them in their theatres.

These additional twelve millions of readers—all women—were secured by adding THE LADIES' HOME JOURNAL to our list of national publications, which also includes THE SATURDAY EVENING POST.

All our advertising to the public emphasizes the fact that Educational Pictures on *your* programs indicate that you give as careful thought to your Short Subjects as you do to features, and that you are a progressive showman who is honestly striving to give the greatest entertainment value for the box-office admission.

Educational Pictures are SOLD before you book them. The public recognizes that products identified by our sign of guaranteed entertainment quality are deserving of its patronage.

Progressive Showmen are Selecting Short Subjects From This Nationally Advertised List:

CHRISTIE COMEDIES
TORCHY COMEDIES
MERMAID COMEDIES
CAMPBELL COMEDIES
TOONERVILLE COMEDIES
By Fontaine Fox
SHORT-REEL FEATURES
By Selig-Rork
WILDERNESS TALES
By Robert C. Bruce
SKETCHOGRAFS-CARTOONS
By Julian Ollendorff
FIRST NATIONAL KINOGRAMS
The Visual News of All the World
and specials like
THE BATTLE OF JUTLAND and
HOW TO GROW THIN

Educational Pictures
"THE SPICE OF THE PROGRAM"

REG. U. S. PAT. OFF.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

ARROW PICTURES
INDEPENDENT

James Oliver Curwood says: "'The Broken Silence' is one of the biggest dramatic ideas I ever possessed."
I heartily agree with Mr. Curwood. So will you!

W. E. Shallenberger

You need big pictures to draw the crowds. "The Broken Silence" is a big picture.

Audiences want cool pictures for hot days. The snow stuff in this production has never been equalled

Exploitation sells pictures. Ask us about the exploitation material available for your use.

ARROW presents-
The greatest Curwood picture of the year!

The Broken Silence
by James Oliver Curwood

Directed by-
DELL HENDERSON

Produced by-
PINE TREE PICTURES INC.

STARRING-
ZENA KEEFE

With-
J. BARNEY SHERRY
ROBERT ELLIOTT
GYPSY O'BRIEN

Screen Version by-
THOS. F. FALLON

AVAILABLE AT LEADING INDEPENDENT EXCHANGES

ARROW FILM CORPORATION-220 WEST 42ND STREET-NEW YORK

Distributors for United Kingdom

Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

How To Make Money!

by P. S. Harrison

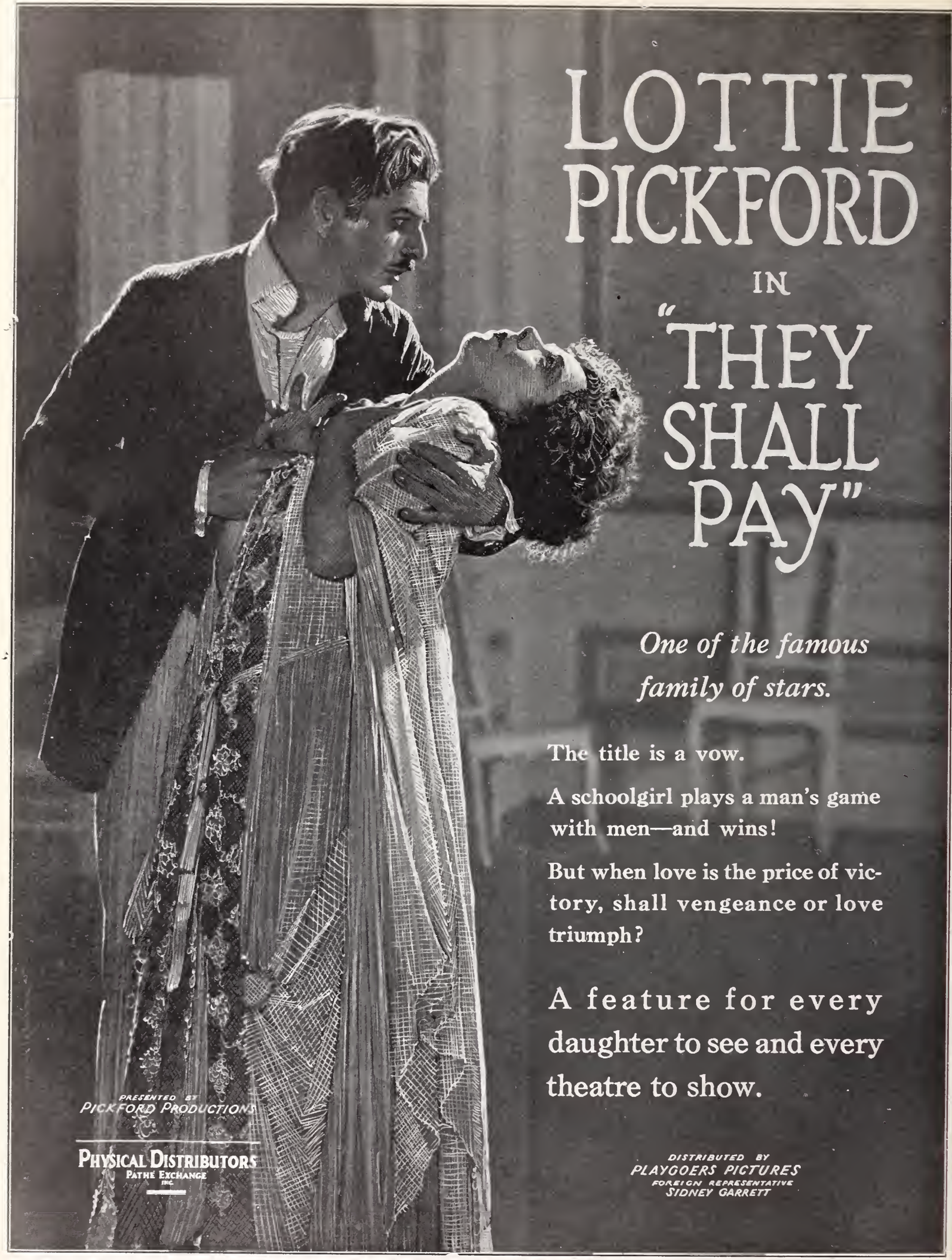
HARRISON'S REPORTS April 29, 1922

"Reported Missing"—Owen Moore

A comedy classic:—The hero is a rich young "high-flier." His love for a girl, the heroine, finally makes him change his mode of living and buckle down to work. His enemies have him shanghaied, and for three days he is kept prisoner on a reef-stranded schooner. His adventures on shipboard, plus his rescue of the heroine from a Jap, later on in the story, makes up "Reported Missing."

"Reported Missing" is one of those seldom produced pictures that can hold its own anywhere.—Selznick, April release; 6,750 ft.; 78-96 min.

LEWIS J. SELZNICK'S
WONDER PRODUCTION
"REPORTED MISSING"
STARRING
Owen Moore
Directed by Henry Lehrman
Distributed by Select



LOTTIE PICKFORD

IN

"THEY SHALL PAY"

One of the famous family of stars.

The title is a vow.

A schoolgirl plays a man's game with men—and wins!

But when love is the price of victory, shall vengeance or love triumph?

A feature for every daughter to see and every theatre to show.

PRESENTED BY
PICKFORD PRODUCTIONS

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

DISTRIBUTED BY
PLAYGOERS PICTURES
FOREIGN REPRESENTATIVE
SIDNEY GARRETT

SPECTACULAR PRAISE FOR A SPECTACULAR PICTURE

ALBANY, N. Y.—"J. P. McGowan in 'The Ruse of the Rattler' is one of the best Western pictures screened in this city."—*The Times Union.*

COLUMBUS, O.—"McGowan makes Wm. S. Hart look to his laurels as a fast man with a gun and earns for himself a fighting name."—*Columbus Dispatch.*

SPOKANE, WASH.—"Lillian Rich is attractive enough to make the heart of any gunman turn over. J. P. McGowan is a hero who gets down to the business of manufacturing thrills satisfactorily."—*The Spokesman Review.*

NATION-WIDE!
IT'S A CLEAN UP!

J. P. McGOWAN
in THE RUSE OF THE RATTLER

Lillian Rich, Jean Perry, Gordon McGregor, Andrew Waldron and Others

PRESENTED AND DISTRIBUTED BY
PLAYGOERS PICTURES
FOREIGN REPRESENTATIVE SIDNEY GARRETT

A HERALD PRODUCTION
PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE

WILLIAM FOX *presents*

CHARLES JONES *in*

Another breezy western Jones picture

He plays golden notes for every exhibitor everywhere

by
Charles A. Selzer
Directed by Reeves Eason

Rough Shod

WHEN
CHARLES JONES
PLAYS

It is easy
to fill your
house with

Real,
Handsome
Money!

Ready June 4

FOX
INDEPENDENCE & STRENGTH

AL LICHTMAN

A little over ten years ago, we started to work together for the Famous Players Film Company when it first started in business; Ben wrote the ads, the publicity and some of the scenarios; Al sold the pictures.

Everybody made money.

Those days were wonderful days—full of hopes and dreams. Most of them came true! They were tough days too! It was difficult to rent independent pictures to theatres on account of the trust, and admissions were only a nickel!

BUT QUALITY WON OUT!

To-day, with QUALITY PICTURES, RIGHT IDEALS and BRIGHT IDEAS—it's a cinch.

WE ARE TOGETHER AGAIN—but this time in business for ourselves, and we are building a business which we are determined the whole industry shall be proud of.

Ben is managing "production," and Al is managing "distribution."

The pictures that Ben will produce will be known as PREFERRED PICTURES and will be made under the trade name of

PREFERRED PICTURES, Inc.

The name of the distributing company will be known as the

AL LICHTMAN CORPORATION

There will be other independent producers releasing their product through the Al Lichtman Corporation. Announcement of these will be made at a later date.

We have been planning this for some time and we are ready.

BEN SCHULBERG

Our First Offerings Now in Preparation:

RICH MEN'S WIVES

By Frank Dazey and Agnes Christine Johnson.

The first of a series of GASNIER Special Box-Office attractions, directed by the creator of Kismet and other great pictures.

To be followed by:

CHING CHING CHINAMAN

By Wilbur Daniel Steele.

The prize short story of 1917.
It is unique—A story different from any you have seen.

ARE YOU A FAILURE?

By Larry Evans.

Written especially for the screen by this famous author, and will shortly be produced as a stage play.

A BIRD IN A GILDED CAGE

By Arthur J. Lamb.

From the famous song of the same name.

POOR MEN'S WIVES

A sequel to RICH MEN'S WIVES

A chapter from life.
Replete with laughs and sobs.

WHEN A WOMAN MARRIES

A powerful drama of today.

Each of these pictures will contain every element of box office success.

We shall always operate with the knowledge that to merit the exhibitors' support, we must deliver pictures and service that will be profitable.

For complete distributing plan and date of first release communicate with

AL LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY, N. Y.

STATE RIGHTS

Roy H. Klumb Productions
5107 HOLLYWOOD BLVD
Los Angeles
PRESENTS

DADDY'S LOVE

A KNOCKOUT RURAL COMEDY DRAMA

WITH

TED EDWARDS — BILLIE RHODES
MR. AND MRS. HARRY TODD — ERNEST SHIELD
SAM ALLEN — BOB CHANDLER — VIOLET PHILLIP

AND OTHERS

Don't Miss These Money Makers

TOM AND JERRY MANIKIN COMEDIES
one each month

ORIGINAL NOVAGRAPH SLOW MOTION SUBJECTS
one each week

"BEAR HUNT ON ROOSEVELT TRAIL"

Distributed by

ROY H. KLUMB PRODUCTIONS

5107 HOLLYWOOD BOULEVARD — LOS ANGELES

A GIRL—HER BOY—A KISS—OH JOY!—
A PLOT—A ROW—A VAMP—THEN WOW!—
A SPAT—STAND PAT—TOO FAT—HOT CAT!

Book DORIS MAY

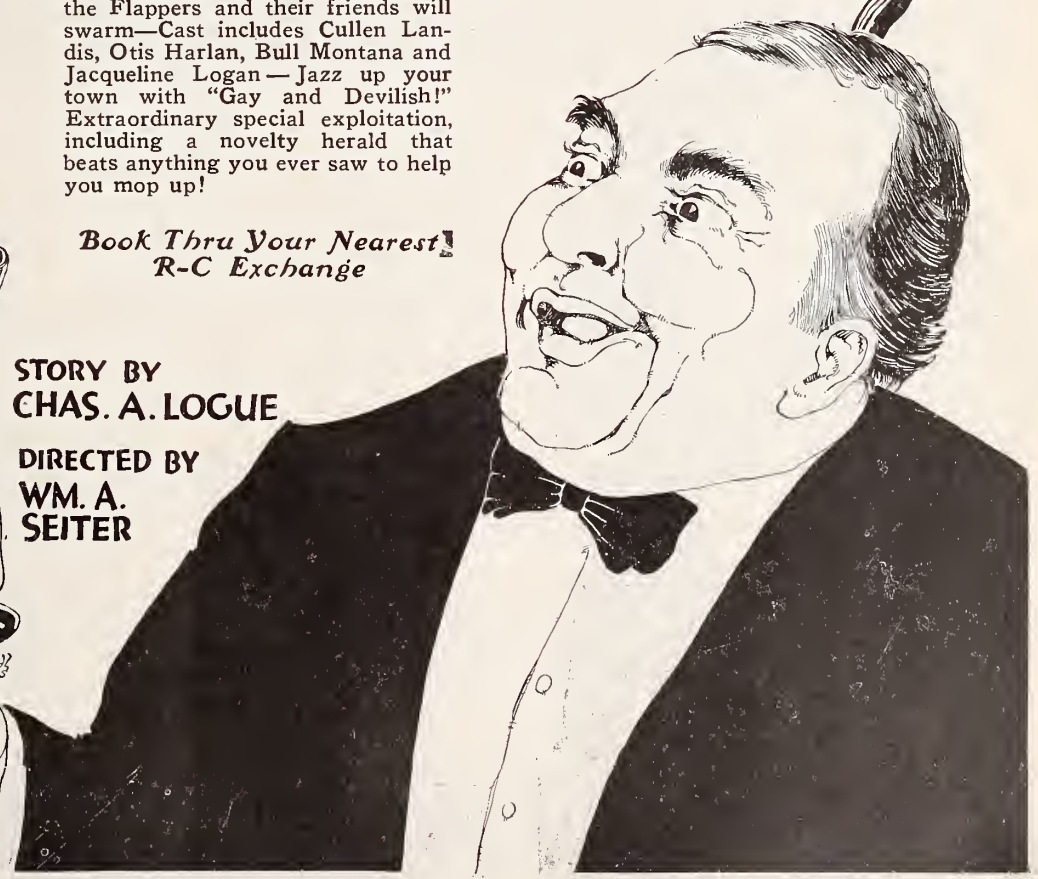
IN THE GAYEST COMEDY OF THE SEASON

"GAY AND DEVILISH"

A JUGGERNAUT of jazz and joy! The loveliest little Flapper of them all comes again to broadcast merriment to millions—The Flapper fad has gripped American girlhood—has turned her into a delightful little madcap whose charm is fetchingly personified by Doris May.

A rattling farce to which ALL the Flappers and their friends will swarm—Cast includes Cullen Landis, Otis Harlan, Bull Montana and Jacqueline Logan—Jazz up your town with "Gay and Devilish!" Extraordinary special exploitation, including a novelty herald that beats anything you ever saw to help you mop up!

Book Thru Your Nearest R-C Exchange



STORY BY
CHAS. A. LOGUE

DIRECTED BY
WM. A. SEITER

R-C PICTURES
REG'D U.S. PAT. OFF.

A Marion Fairfax Production

The LYING TRUTH

With an all-star cast including

NOAH BEERY - MARJORIE DAW - PAT O'MALLEY
TULLY MARSHALL

Written and directed by MARION FAIRFAX

John Jasper, Mgr. of Production

A dramatic romance by the able writer-director who built the sound picture fabric and box-office values into "River's End," "Bob Hampton of Placer," "Valley of the Giants," "Freckles," "Dinty" and a score more of the big ones.

A writer who has personally directed into this sound, sure, swift-moving story those audience certainties that she knows mean public patronage.

"The Lying Truth" is playing the best houses and the biggest circuits. Its cast and great title reenforce "a clean picture with a punch."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Isadore Bernstein *presents*

MONROE SALISBURY in *The* GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard and James Colwell

Jaccard The Director

Bernstein Supervising Director

Maria Draga-The Heroine

What a combination was brought about to give box-office strength to "The Great Alone"—a grouping of factors who know how to make pictures.

MONROE SALISBURY, the Star: You remember "The Savage;" "The Millionaire Pirate;" "Hugon The Mighty;" "The Light of Victory:" "The Sleeping Lion;" "The Barbarian." As "Silent Duval" in "The Great Alone" Salisbury has the biggest of all his great roles.

JACQUES JACCARD, the Director: A great action director. Remember "The Great Air Robbery;" "Under Northern Lights;" "Liberty" and "The Red Glove," chapter-plays; "If Only Jim;" "Honor Bound;" "Desert Love;" "The Terror" and "The Fast Mail"? "The Great Alone" is still bigger.

ISADORE BERNSTEIN the Supervising Director: He supervised "Tarzan of the Apes;" "The Romance of Tarzan;" "Confession;" "Outside the Law" and scores of others, and now has a great Coast producing plant at his command.

And a cast backing up the great work of Salisbury that includes MARIA DRAGA, a new find; WALTER LAW, a great villain; LURA ANSON, Tom Meighan's leading woman in "If You Believe It It's So;" GEORGE WAGGONER, the Youssef of "The Shiek," and RICHARD CUMMINGS.

Premiere North American engagement: Turner & Dahnken's TIVOLI Theatre, San Francisco, opening June 4.

Lura Anson

Waggoner

Walter Law-The Villain

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

R-C PICTURES

present

Pauline Frederick

AT the peak of her great art, in another striking characterization that will hit your public squarely in the heart—

The velvet touch of a baby's hands and the soft music of its voice, arousing all her slumbering mother-instinct, transforms a dowdy genius into a woman of matchless beauty and scintillating wit—

At the flood tide of glorious womanhood, the supreme emotional artiste of the screen, presents another side of her remarkable personality—

in Wm. J. Locke's *fascinating story*

"The Glory of Clementina"

Directed by
Emile Chautard

Brilliant cast includes Louise Dresser, Truly Shattuck and Edward Martindel.

Book Thru Your Nearest R-C Exchange

Ain't Life Wonderful!

I've been cussed a lot in this business!

Considering the reasons therefor and those who have done it—I'm rather proud of it!

Recently I've had some messages of sympathy!

That was funny!

As Mark Twain said, "The report of my death was greatly exaggerated."

Personally I want, deserve or need sympathy less than any man I know!

If I put a little money in a business and then go home to California to see the folks and things go wrong—That's my fault—I'm not kickin'—I don't need, want or expect sympathy!

And the company was still mighty healthy when I got back—despite all rumors to the contrary!

For a young feller, my personal income is still pretty sweet and so far as this sales company, Wid Gunning, Inc., is concerned, my experience just proves that I should go back to my first idea—

Keep control of the organization myself and turn the profits over to the real boys who do the work.

With a film sales organization—THE FIRST 100 YEARS are the hardest!

I've been in the show game.....26 years

I've been in New York.....10 years

Wid Gunning, Inc., has been running...1 year

In the film business, every year is equal to a hundred in any other. Of course, the corporation's first hundred years would be the hardest—

They always are!

The second year, starting June 1st, will be better!

And every year after, much better!

This year I'm going to make twelve big specials.

Our little troubles with this sales organization have simply slowed the procession a little.

But those twelve specials are coming!

You know producing is my real work!

A certain number of exhibitors will get a chance to participate in the profits—the others will pay really big money because they will be really big pictures!

Getting things geared up here again has delayed me so that we will not have time to see enough exhibitors to finance all of the twelve productions so I will proceed to finance these twelve productions personally, in association with a group of financial associates, so that the productions will be available for the coming season.

Those exhibitors who do get in on the plan this year will participate just as if the productions were financed entirely by exhibitor partners.

Meanwhile, friends, don't waste any sympathy on me—I dont need, want or deserve it—I have some enemies—I've had some for many years—

I'm rather proud of them!

I'd rather that sort should be my enemies than my friends!

I learned long ago how to take care of myself!

AIN'T LIFE WONDERFUL!

Wid

"Big Money Maker! Don't Overlook It!"

You can't afford to overlook this review.

"Exhibitors in general cannot afford to overlook this feature, which gives every indication of proving a big money-maker."

"This latest Constance Talmadge vehicle registers as capital farce comedy, full of snap and ginger and safe to make a hit wherever it is shown. It is bully good stuff, alive with rollicking humor, moving at a fast clip and providing the ever popular leading lady with just the sort of role suited to her versatile talents.

"The beginning is sheer melodrama, a horrific tale of shipwrecked folk on a raft, dying of hunger and thirst and still ready to scrap for the affections of the lone woman in the quartette. Then, as the subtitles grow more and more mock-heroic in tone and the action wilder, it suddenly changes to a view of the heroine reading and weeping over a realistic romance of the sea.

"The real fun starts when Phyllis Tomley decides that her hubby is altogether too prosaic to satisfy the yearnings of her emotional temperament and seeks divorce, as well as the love of a former suitor and present successful novelist. The farcical situations come thick and speedily and there is no let-up in the mirthful swing of the picture, excepting when husband Hector injects a bit of drama by saving Phyllis from a thieving Mexican, until the final close-up is reached.

"It is irresistibly funny and the burlesque on the Reno Divorce Court proceedings another palpable hit. Constance Talmadge plays the part of Phyllis with her usual vivacious charm, giving a performance bound to please her numerous admirers. Harrison Ford is immense as the erstwhile meek, but later resourceful husband, and Kenneth Harlan scores heavily as novelist Wales. The support is excellent." —*Exhibitor's Trade Review.*

Joseph M. Schenck presents

CONSTANCE TALMADGE

IN

"The Primitive Lover"

Adapted by Frances Marion from "The Divorcee"
By Edgar Selwyn

Directed by Sidney A. Franklin
Dicector of "Smilin' Through"

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

THE WINNING SMILE

You'll see it and a lot more that'll make your patrons not only smile but roar with laughter in the latest Mack Sennett two-reel fun-maker.

MACK SENNETT

Presents

"Gymnasium Jim"

with Billy Bevan
and Mildred June

Directed by Roy Del Ruth

DON'T MISS ANY
of Sennett's two-reel comedies of feature worth made for release through First National.

"The Duck Hunter"
"Be Reasonable"
"By Heck"—"On Patrol"

Distributed by Associated First National Pictures, Inc.

FIRST NATIONAL PICTURES

RELEASED ON THE OPEN MARKET
AVAILABLE TO ALL EXHIBITORS

Joseph Plunkett hung up his stocking—Yes, right in May!

And Old Santa Claus has slipped him a package that is going to bring him big Money.

He's got the third picture of

RICHARD BARTHELMESS

"Sonny"

Booked for the New York Strand for next week. And you can bet it'll be a big clean up for—

It's got the punch of "Tol'able David."
It's got the love and romance of "The Seventh Day."
It's got—best of all—a big heart throb that makes it bigger than either.
It's "Our Dick at his best."

Presented by INSPIRATION PICTURES, INC. Taken from the play by George V. Hobart; directed by Henry King; screen adaptation by Frances Marion and Henry King. A FIRST NATIONAL ATTRACTION.

We'll Tell You What They Think Of It Next Week

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JUNE 3
1922

Shoot Square

WITHIN the past few months there has come a growing demand for reissues of pictures that in times past proved satisfactory to the public. This was based on the very legitimate theory that a picture of value should, like a stage play of value, not be permitted to die nor disappear after it had been run for something over a year.

With a picture like "The Birth of a Nation" a reissuing was not only desirable but was advisable, and there are many other productions which lend themselves to this treatment. There was a picture called "The Yellow Streak," in which Mr. Lionel Barrymore appeared a few years back, which was one of the best constructed plays ever shown on the screen. This would have borne and still will bear reissuing. There are many others, but it is not the purpose of this editorial conversation to interfere with the legitimate province of the advertising department.

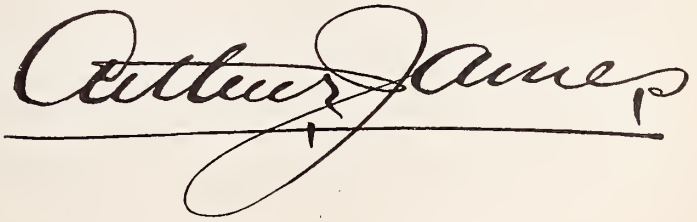
The great fault lies in a newly developed habit of reissuing pictures under other titles without identifying them with the original titles. Recently there have been five instances of this character that have come to our notice. The paper, the advertising accessories and the film itself bore no reference whatever to the fact that the pictures were old pictures with new titles and with new general names. This is misleading and a much stronger term probably could be used to describe the practice.

There are few exhibitors that have seen all the pictures that ever have been made, and if an exhibitor were to buy a picture after a screening and not recognize it as a madeover subject, he would in good faith advertise to his patronage that he had a new subject of great entertainment value. The public not being advised would come in and in many instances discover that they had already seen the picture some time back and that they had been deceived. This is not only business impropriety but it is a stupid course.

There is no harm whatever in giving a new name and new titles to an old picture if the paper and the film itself carry, even inconspicuously, the old name so that there is no deception from distributor to exhibitor or from exhibitor to the public.

Impositions of this character have no place in a business that is seeking to secure public confidence and a recognition of its merits. Such a course incites, and properly so, complete distrust of the picture business, and the public is justified in being harsh in expressions of resentment against such a wholly unnecessary and exceedingly cheap type of trickery. It is so easy to properly identify a subject in addition to giving it its new name, that there would seem to be no possible excuse for doing otherwise.

If the picture is a good picture many people who had seen it before would like to see it again. If it is not a good picture a new name won't save it. All the advertising value that attended the original success is lost unless the identity is disclosed, but the important point is that cheap deception is very bad business for all businesses and especially bad business for moving pictures.



Richard A. Rowland Joins the Executive Forces of First National

RICHARD A. ROWLAND, for years president of the Metro Pictures Corporation and senior member of the firm of Rowland & Clarke of Pittsburgh, with executive theatre holdings in Western Pennsylvania, has joined the executive forces of Associated First National Pictures, Inc., and will be associated in the administration of the company's activities with President Lieber, J. D. Williams, Harry O. Schwalbe and the executive committee.

Mr. Rowland's career as an exhibitor, producer and distributor, successively, makes his identification with First National a natural and logical outcome of his varied and successful business accomplishments. With James B. Clarke, vice-president of Associated First National, Mr. Rowland played a part in the founding of the First National Exhibitors' Circuit, and manifested at that time, the same faith and confidence in the necessity and value of such an organization which has now brought him to an executive position in it. This in itself indicates that there will be no change in or departure from those policies which have always characterized Associated First National Pictures, Inc., but simply adds to the executive strength of the organization one more able and experienced motion picture mind to assist in the complete realization of the ideals and aims for which First National was founded.

"From the founding of the First National Exhibitors' Circuit, I have understood fully the extent to which such an organizaiton could safeguard the interests of the theatre owner," said Mr. Rowland in discussing his new affiliation, "and for that reason I have not only believed in it thoroughly as an exhibitor from the beginning, but I have always stood for and uphold its principles.

"Believing as I do, not only in the policies of the organization and its structure, but in the men who compose its membership from President Lieber down to the smallest franchise holder, I am delighted to have the opportunity which is now afforded to convert that faith into works and to put my shoulders to the wheel with my associates, in the common task of making Associated First National realize to the fullest possible extent its destiny as a co-operative exhibitors' distributing organization.

"The future of Associated First National has never been as bright as it is today, of that I am confident. Five years of constructive service to the exhibitor has placed the organization firmly on the high road to complete success. Great movements like this do not come to maturity in a day. From this time on, the independent exhibitor will begin to reap the benefits of such an organization which were clearly foreseen by the founders of the company. These benefits will increase as time goes on, until even the most skeptical exhibitor will be forced to acknowledge the constructive value to him of his membership in First National."

RICHARD A. ROWLAND

More of Sherlock Holmes

IN addition to the fine production of Sherlock Holmes, with John Barrymore, there will be released during the next few weeks twelve two-reel Sherlock Holmes stories, which do not conflict with the big production, and which on an advertising basis the two should be mutually beneficial. These pictures were made in the scenes where the stories themselves are laid, and of them we have seen the initial offerings entitled "The Devil's Foot" and "The Dying Detective." The same cast is used throughout the twelve pictures, and each is a separate and distinct story which has no relation to the others.

In presenting these pictures, Educational is in the happy position of becoming an important part of the Sherlock Holmes festival, which is about to engage the country, without being in rivalry with a feature production. The Educational offerings should serve to whet the appetite of the public for the big production and in turn the big production should serve to stimulate the desire of the picture theatre patrons for more good Sherlock Holmes material in the form of complete and individual stories which deal with the character of the great detective and which provide different entertainment.

The pictures as we saw them proved excellent stories, well made and calculated to satisfy audiences, especially captious audiences made extra critical by warmer weather.

ARTHUR JAMES.

John Clark Promoted

John Clark, for several years manager of the Philadelphia exchange of Famous Players-Lasky, has been promoted to the post of special representative of the sales department, according to an announcement by S. R. Kent. Mr. Clark will visit various points throughout the country. He is succeeded in Philadelphia by P. A. Bloch, who has been manager of the Cleveland exchange.

Kent Leaves for Series of Sales Conventions

Following a sales convention in Albany this week of branch managers, salesmen and bookers of the Albany, Buffalo and New York exchanges, S. R. Kent of Famous Players-Lasky has left for a series of sales conventions throughout the Middle West.

He will visit the Cincinnati, Cleveland, Pittsburgh, Detroit, Chicago, Indianapolis, Des Moines, Omaha and Kansas City exchanges, holding sales conferences. On his return Mr. Kent will go to the West Coast for more sales conventions and also confer with the officials of the Lasky studio in Hollywood.

H. B. Franklin Resigns

Harold B. Franklin has resigned as managing director of Shea's Hippodrome, Buffalo, to take effect June 1. He plans to leave soon on a four weeks' vacation, the first in eight years. He has not as yet made plans for the future, although he is considering several propositions, one of which is a financial interest is a large house about to be built in Western New York.

First Skirmish Won by O'Reilly Faction in Electing New Western New York Head

THE first clash between the two exhibitor factions in upper New York State terminated this week in a defeat for Howard Smith of Buffalo, a Cohen lieutenant, who applied for a charter that was taken by officials of the Motion Picture Theatre Owners of New York State to mean that the national organization was about to squeeze it out of the association.

Until Tuesday, May 23rd, Smith was President of the Motion Picture Theatre Owners of Western New York. He called a meeting for that date for the purpose of creating an up-state organization to work in conjunction with the M. P. T. O. A. However, his efforts were in vain for his purpose not only was defeated, but he was prompted to resign the Presidency and Jules H. Michaels of Buffalo, who has steadfastly fought side by side with Charles L. O'Reilly, and Sam I. Berman, President and Executive Secretary, respectively, of the New York State organization, was elected to succeed him.

This defeat of the Cohen force in upper New York is taken by exhibitors to mean the absolute overthrow of Czarism in New York State. That the New York State exhibitors are determined to have nothing further to do with the M. P. T. O. A. seems certain on the face of reports received this week. In the Buffalo defeat is seen the total failure of the Cohen faction to establish a new unit in New York.

As we exclusively published in Moving Picture World last week the confederation of independent exhibitors is gaining much ground and indications were that before June rolls by such an organization dedicated for the transaction of business and the protection of exhibitor interests, with absolutely no politics, will have been effected. Already four States are ready to fall in line, according to reports received in authoritative circles.

Another important development of the past week came in the form of a conference held at the offices of Will Hays, president of the Motion Picture Producers and Distributors, Inc., with a committee representative of the New York State M. P. T. O. and Theatre Owners Chamber of Commerce participating. The exhibitor situation was gone over thoroughly. At the close of the conference—the first held between Mr. Hays and a committee representative of the New York exhibitors—the former Postmaster General instructed the committee to draw up a uniform contract along their lines and that he would take it up at an early meeting of the organization. Several other important matters also were gone over.

On Wednesday, May 24, announcement was made by Cohen that a conference between Hays and the National Board of Directors of the Motion Picture Theatre Owners of America, will be held in New York, commencing Monday, June 12. This conference was arranged in conformity with the provisions of a resolution adopted at the recent national convention, in which the board was directed to plan such a meeting within 30 days.

The members of the M. P. T. O. A. Board of Directors include the following: A. R. Pramer of Nebraska, W. A. Steffes of Minnesota, M. E. Comerford of Pennsylvania, W. D. Burford of Illinois, Claude Cady of Michigan, W. A. True of Connecticut, H. B. Varner of North Carolina, E. M. Fay of Rhode Island, G. G. Schmidt of Indiana, I. W. McMahan of Ohio, A. Julian Brylawsky of Washington, D. C., R. F. Woodhull of New Jersey, Sydney S. Cohen of New York.

The Buffalo meeting was largely attended by exhibitors of that territory and the proceedings of the Washington convention were discussed. A resolution was passed requesting the State organization to withdraw from the M. P. T. O. A. Another resolution was passed extending a vote of confidence and support to the State officers in their efforts to keep the State organization a solid unit at the convention so that the interests of the exhibitors of the Empire State could be safeguarded.

After resolutions were passed, Mr. Smith resigned and Mr. Michaels of the Regent Theatre, Buffalo, chairman of the executive committee of the M. P. T. O. N. Y., was elected president for the unexpired term of office.

Cohen Names Five as National Executives

Under the provisions of the constitution of the M. P. T. O. A., the national executive committee consists of representatives from each state unit of the organization or recognized subdivision of a state. These state units or divisions are to make the selections and certify the same to the national office.

In addition to the members thus selected in the states, five members are to be appointed at large by the national president. In conformity with this provision of the constitution, President Sydney S. Cohen has named the following: J. C. Ritter, Detroit; L. J. Dittmar, Louisville; Harry Davis, Pittsburgh; C .E. Whitehurst, Baltimore; Jacob Lourie, Boston.

Al Lichtman and Ben Schulberg Form Producing and Distributing Company

AL LICHTMAN AND BEN P. SCHULBERG, who for several years worked in close association for Famous Players, have again joined forces. This time, however, they are in business for themselves, having with J. G. Bachman formed the Al Lichtman Corporation, Mr. Lichtman being in charge of distribution and Mr. Schulberg managing the production end.

Mr. Lichtman announces that distribution of the new company's product will be through Al Lichtman Corporation exchanges to be established with territorial partners who will include some of the most prominent exchangemen and exhibitors throughout the country. This is the same plan as originally put into effect by Mr. Lichtman with the Alco Company and with Famous Players.

Distribution of the first six pictures will begin in September. These pictures will be produced in Los Angeles by Preferred Pictures, Inc., with prominent players and directors. The first six, for which production plans are already under way, will be high-class box-office attractions. The initial picture will be "Rich Men's Wives" by Frank Dazey and Agnes Christine Johnson, the first of a series of specials directed by Gasnier.

This will be followed by "Ching Ching Chinaman" Wilbur Daniel Steele's prize short story; "Are You A Failure?" written for the screen by Larry Evans and soon to be produced as a stage play; "A Bird in a Gilded Cage" adapted from Arthur J. Lamb's well-known song; "Poor Men's Wives" a sequel to "Rich Men's Wives" and "When a Woman Marries" a drama of today featuring some of the screen's best known artists.

Greatest Era of Prosperity Just Ahead, Hays Tells Carnegie Institute Audience

WILL H. HAYS, president of the Motion Picture Producers and Distributors of America, Inc., addressing an audience at Carnegie Institute, spoke frankly about the industry, told of its possibilities and its needs, and pledged himself and those with whom he has become associated to do everything possible to realize the great potentialities of the film.

Mr. Hays said that there is an investment of $500,000,000 in real estate, studios and equipment, with 50,000 persons constantly employed at salaries totalling $50,000,000 annually. For admissions to picture theatres $800,000,000 is paid annually, and possibly $200,000,000 a year spent in production.

"No exigency however serious," he said, "will present to this nation an insurmountable crisis. Every problem is solvable. Readjustment demands the best there is in us as a nation mentally and spiritually. We shall adhere to the true, clear thing and never abandon our high ideals. This nation is a success; it is still the hope of the world; it must be made a yet greater place for the sons of men.

"The fact is, of course, that there is ahead the greatest era of expansion and prosperity the world has even seen. The only question has been when will it start. Well, it has started. There has been a lot of business that has been really sick, staggering, still with the shell shock of war and the debauch of extravagance, but there has been a good deal more business that has been merely malingering. I have had and have now full appreciation of the difficulties, but I have no use for commercial slackers.

"We have not been in a period of hard times coming; we have been in a period of soft times coming. Prosperity is right ahead of us and it is time to go out and meet it. I cry continually for the common sense of courage, confidence and cooperation. Let us lay bricks—not throw them."

Vitagraph Merges Publicity Forces with Its Great Brooklyn Studio Organization

VITAGRAPH has completed arrangements for the housing of its entire publicity organization in its great Brooklyn studios. The action is taken as a part of a general plan to more closely co-ordinate the production and distribution units.

The company feels that the change will be beneficial in taking up slack that exists with its publicity department remote from its source of supply. The quarters selected in the Brooklyn plant are convenient to art, still and printing departments, and will put the staff in daily touch with the atmosphere of production.

The Brooklyn studios of Vitagraph occupy an entire city square, and are the last word in modern equipment, embodying many features exclusive with this company. The change will not affect Vitagraph Exchange, which occupies an entire floor at 1600 Broadway.

Foreign Interests of Moving Picture Firms to Be Cared for by H. H. Morse

THE foreign interests of manufacturers and exporters of moving pictures, according to advices from Washington, D. C., will be looked out for after July 1 by Henry H. Morse, of Boston, who has been appointed by Secretary of Commerce Hoover to be chief of the specialties division of the Bureau of Foreign and Domestic Commerce.

Mr. Morse was born at Athol, Mass., June 2, 1877, and is a graduate of Harvard College. For ten years he was export manager for the Regal Shoe Company and has had much other experience in that line. He is considered one of the foremost authorities in the country on export technique and has been prominently connected with the foreign activities of the New England Chamber of Commerce and other important organizations in that section.

Mr. Morse brings to the bureau this wide experience in the export domain and an intimate acquaintance with foreign markets and a wide practical knowledge in the field of specialties, which is expected by officials of the department to be of untold value to the exporters with whom he will come in contact in his new position. The division of which he will be chief, in addition to moving pictures, also handle such commodities as stationery, jewelry, etc.

Tribute to Senator Walker

As forecast last week in MOVING PICTURE WORLD, at the regular Motion Picture Theatre Owners Chamber of Commerce meeting on May 23, the board of directors announced the appointment of Senator James J. Walker, formerly national exhibitor counsel, as counsel for the New York City organization. In recognition of his valuable services to the exhibitors of the country and especially to those of New York State, the Chamber will tender him a testimonial banquet at the Ritz-Carlton on June 14.

Presbyterians Plan Concerted Attack on the Motion Pictures

Presbyterians are urged to refrain from attending theatres that show suggestive and unclean pictures. The request was made in the form of a unanimous resolution of almost 900 commissioners of the General Assembly of the church meeting in Des Moines.

The Assembly instructed its Board of Temperance and Moral Welfare to begin a movement to unite all the moral agencies of the country in a concerted request to Congress that pictures be supervised in production to see that they measure up to certain moral standards.

Certain interests in the industry, the statement said, in films make light of marriage, woman's virtue, the Lord's Day, the Eighteenth Amendment and chastity, "thus spreading a moral blight across America and striking at the vitals of the nation in suggesting to the youth of the land habits and attitudes of life that tend only to ruin."

Mexico Bans Imports of American Films; Reason Kept Secret

The Mexican government has prohibited the importation into Mexico of certain American films, according to advices received by the Post Office Department. The department is not advised as to the reason for the action of the Mexican government, but has announced that postmasters should be guided thereby.

The department was advised of the prohibition by the Mexican postal administration, in the following communication:

The Ruling

"In accordance with the ruling made by the president of this Republic, the importation of any class of films produced or released by the Paramount Pictures Company is prohibited until further notice. As this prohibition embraces importation of the films of the said enterprise by mail, the Mexican exchange officers have been instructed this day, effective at once, to return to the office of origin in your country all shipments of this kind, accompanied by the corresponding bulletin of certification. I take the liberty to advise you of this, for such action as you may see fit to take, adding that the prohibition in question will remain in force until advice to the contrary is given to your department."

While the communication mentions only Paramount, it is understood that several other companies are affected. Paramount officials and Courtland Smith, assistant to Will H. Hays, declined to discuss the reason for the prohibition.

Allens of Canada in Financial Trouble, Reports Say; Creditors' Meetings Called

DEVELOPMENTS affecting the interests of Jule and J. J. Allen of Toronto throughout Canada, have occurred in quick succession during the past few days, the start of which was the announcement on May 17 that the Allens had made a personal assignment for the benefit of creditors to G. T. Clarkson, Toronto, authorized trustee, who immediately called a general meeting of creditors to be held in Toronto on May 25.

Simultaneously with this news came the reports of judgments in Toronto courts against the Allen interests. Knauth, Macleod and Kuhne were given judgment against Jule and J. J. Allen for $47,510 and the State Bank and Trust Company was given judgment against Allen Theatres, Ltd., Toronto, for $2,538.

These developments were followed by an announcement that the Allen Montreal Theatres, Ltd., controlling Allen interests in Montreal, had been obliged to call a meeting of creditors at Montreal. Then followed notification at Toronto of a meeting of creditors of Allen Theatres, Ltd., Toronto, to consider a proposal of extension, this meeting being scheduled for May 29.

Purchase Offer Of Two-Fifths

Following these developments came the statements that J. P. Bickell, vice-president, and N. L. Nathanson, managing director of Famous Players Canadian Corporation, had made another offer to purchase all Allen theatre interests in the Dominion, the renewed offer being for two-fifths of the value of theatre stock, it is declared. It has been intimated that an offer from the Famous Players Canadian Corporation would be seriously considered at a meeting of shareholders at Toronto.

The Famous Players people, directing Regal Films, Ltd., and a chain of fine Capitol theatres across Canada, as well as allied enterprises, made their first offer of absorption last fall. Negotiations were admitted but the deal never came to a head.

At the zenith of their career, the Allens controlled or owned no less than fifty-six picture theatres, practically from coast to coast in the Dominion. During the past year or so, however, a number of these theatres reverted to former owners or were otherwise disposed of. The proposal for an extension to creditors of Allen theatres, made at Toronto, provides for the establishment of a creditors' committee which would continue the business and would name the time and amount of partial payments. This proposal would require the sanction of two-thirds of the creditors and be subject to the approval of the court. All debts would have to be paid in legal priority under the laws of Ontario.

Statement of Liabilities

A statement submitted by the Allens show that their liabilities totalled $687,293, with assets of $951,618, indicating a nominal surplus of $264,325. Assets comprise nominal equities, it is said, in pledged securities of $307,949, of which the heaviest holder is the Canadian Bank of Commerce in whose holding is a nominal equity of $172,419. Assets comprise almost entirely common stocks in subsidiary theatres which aggregate over $215,000, it is pointed out. There are 200,000 shares in the Allen's Cleveland Company, 69,000 shares of common stock in Allen's Toronto interests, and others. The Allens maintain that their personal assignment has nothing to do with Allen theatre companies but the latter have called important meetings at Montreal and Toronto to discuss financial developments, it is reported.

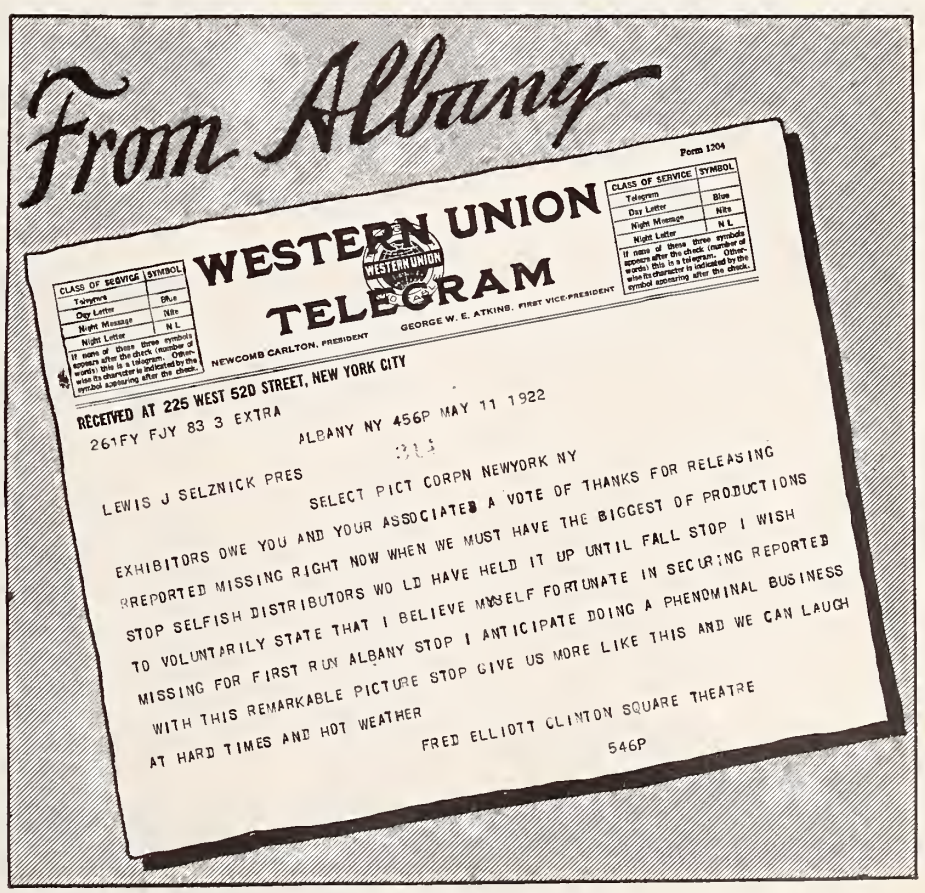
The Allens admit that they were forced into assignment when the found themselves unable to meet a large New York obligation recently. It also is understood that the Allens owe a considerable sum to Associated First National Exhibitors' Circuit for sub-franchises and film rentals for the Allen houses in Eastern Canada, with the exception of the Allen's Regent Theatre at Ottawa for which no sub-franchise was obtained. It is almost impossible to outline how the shareholders of subsidiary theatre companies stand because of varying situations. Some of the Allen theatres were paying propositions, while others were not, it is stated.

The first indication of reverses came last year when the Allens permitted an option on the Empire Music Hall, London, England, to lapse and also when they started to relinquish control of various theatres in Canada. Then came the announcement of an important offer of absorption by the Famous Players Canadian Corporation. Toronto liabilities include: Robert Simpson Company, $62,417; G. T. Clarkson, $20,000; Dominion Bridge Company, $11,157; H. Rotenberg, $11,079; Yolles & Rotenberg, $13,538.

Marr Promoted

John C. Ragland, general manager of Arthur S. Kane Pictures Corporation, announced this week the appointment of Alan D. Marr as assistant general manager of that organization. Mr. Marr, who had joined the Kane company last December as comptroller, entered upon his new duties at once.

The appointment of an assistant general manager of the Arthur S. Kane Pictures Corporation was made necessary by the constant increase in the business of that organization.


From Albany
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY
261FY FJY 83 3 EXTRA
ALBANY NY 456P MAY 11 1922
LEWIS J SELZNICK PRES SELECT PICT CORPN NEWYORK NY
EXHIBITORS OWE YOU AND YOUR ASSOCIATES A VOTE OF THANKS FOR RELEASING
RREPORTED MISSING RIGHT NOW WHEN WE MUST HAVE THE BIGGEST OF PRODUCTIONS
STOP SELFISH DISTRIBUTORS WO LD HAVE HELD IT UP UNTIL FALL STOP I WISH
TO VOLUNTARILY STATE THAT I BELIEVE MYSELF FORTUNATE IN SECURING REPORTED
MISSING FOR FIRST RUN ALBANY STOP I ANTICIPATE DOING A PHENOMINAL BUSINESS
WITH THIS REMARKABLE PICTURE STOP GIVE US MORE LIKE THIS AND WE CAN LAUGH
AT HARD TIMES AND HOT WEATHER
FRED ELLIOTT CLINTON SQUARE THEATRE
546P

Loew's Warfield Opens Out in San Francisco

The opening of Loew's Warfield Theatre, San Francisco, on the evening of May 13, was the occasion for a demonstration probably without equal in the history of the theatre business of the Far West. A brilliant audience, which resembled a first night at opera, a galaxy of moving picture stars and a magnificent theatre that exceeded even the fondest expectations, were contributing features to the success of the event.

Behind all this, however, was the hidden feeling of home pride, the linking of San Francisco's golden past with her wonderful present and future and the wish to do honor to the distinguished citizen for whom the house was named. For this city is the home of David Warfield, beloved actor, friend of Marcus Loew, who financed the first moving picture venture of the latter when a tiny showhouse was opened at Seventh avenue and Twenty-third street, New York.

Mr. Loew had planned to attend the opening and it had been hoped that David Warfield could attend in person, but the former was attending the convention of the M. P. H. O. A. at Washington, while Mr. Warfield was kept away by an extended engagement made necessary by the recent accident at Los Angeles, in which his leg was broken, the venerable mother of the actor was present, however, as was also his sister.

American Film Trade Abroad Is Extending

The foreign trade in American moving pictures is expanding steadily, some forty-five different countries importing films from us during March, according to a report just prepared by the Bureau of Foreign and Domestic Commerce. Exports of positive films during the month totaled 11,603,435 linear feet, with a value of $509,975. The most important markets were Australia, Canada and Argentina, in the order named, between them taking very nearly half of the total exports.

In addition to finished productions, we also exported 3,087,971 feet of sensitized, but unexposed, film, worth $86,500 and 935,824 feet of negatives, valued at $61,729. Markets for raw stock are confined to England and her colonies, Japan, China and Mexico, the last two, however, being negligible. Somewhat more distribution is given negatives, some fifteen countries making imports during March, England and her possessions taking about half of the total shipped abroad.

Independent Exchanges in Canada Amalgamate

A considerable number of independent film exchange organizations in Winnipeg, Manitoba, have amalgamated in a new company, Capitol Film Service, Ltd., of which George A. Graham of Winnipeg has become general manager. The companies involved include several well known enterprises. The western Canadian rights to British-made productions handled in Canada by the Anglo-Canadian Picture Plays, Ltd., of Montreal, have been absorbed by the new company, it is announced. In fact, George A. Graham was formerly the Western Canadian manager of the Anglo-Canadian company.

Another prominent Canadian concern interested is the Canadian Exhibitors Exchange, Ltd., with headquarters at Toronto. This exchange was organized under the direct auspices of the Moving Picture Exhibitors' Association of Ontario some years ago.

The purpose of the amalgamation is to effect a big reduction in overhead expenses and it is promised that a considerable saving in rental charges to exhibitors will also be brought about.

It's Rough Sailing for Drs. Crafts and Chase

Motion picture producers and theatre owners have the same right to organize and make known their political desires as has any other group of men, according to an expression of Senator Shortridge, of California, chairman of the subcommittee of the Senate Judiciary Committee charged with the consideration of the Myers probe resolution.

The Senator had given an opportunity to the Rev. M. K. Fulton, of Washington, the Rev. Wilbur F. Crafts and Canon William S. Chase to continue their argument in favor of the adoption of the Myers resolution and investigation of the motion picture industry. They indicated it was all right for the anti-saloon league to engage in politics but they were not charitable enough to believe that anybody else had a like right.

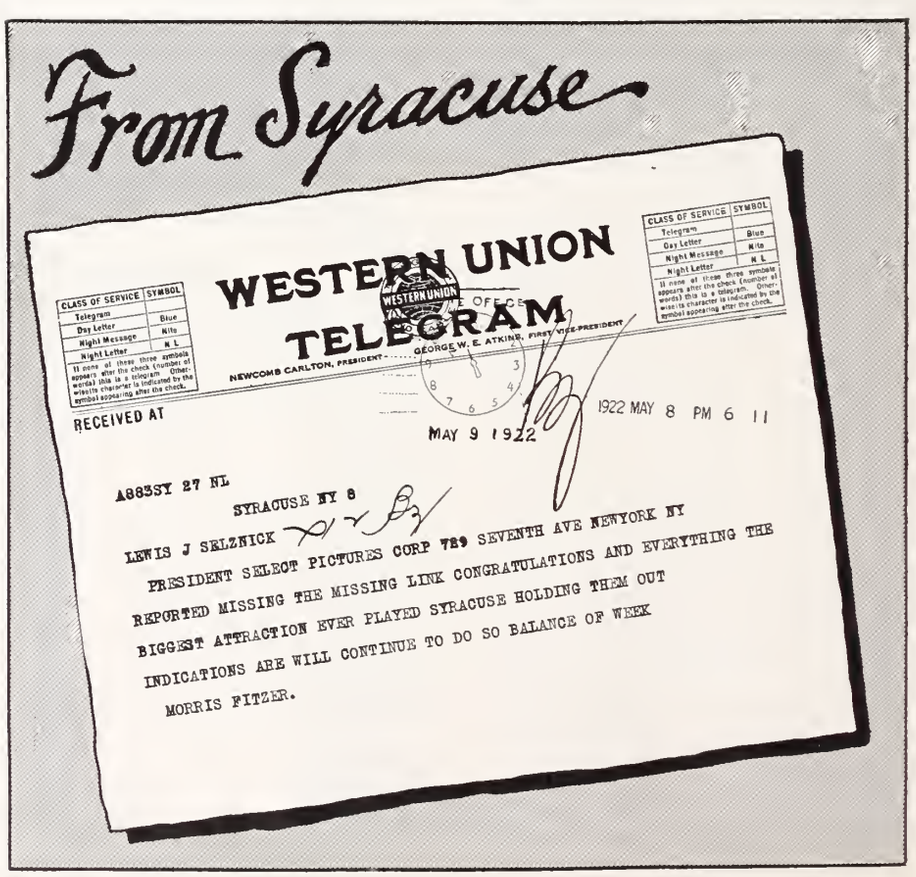
Reformers Seek to Have Theatre License Revoked

A suit, asking that the license of the Jefferson Amusement Company of Huntington, Ind., be revoked, was filed in city court at Huntington, Thursday, May 16, by persons who have been active in a movement to close the moving picture theatres on Sunday.

A similar suit was filed last winter in an effort to put a stop to the Sunday shows, but Mayor Clarence Juillerat, who is judge of the city court, refused to hear the suit and refused to order the police to interfere with the Sunday shows. The present suit was filed with a view to making a test of the law, it is understood.

Prominent Exhibitor Marries in New York

William J. Clark, president of the theatre chain corporately known as the Consolidated Theatres, Grand Rapids, Mich., was married in New York on Tuesday evening to Miss Emmy Georgette Meda of Milan, Italy. The bride is the daughter of Giuseppe Meda, a well-known iron manufacturer of Milan. Mr. Clark is well known to the moving picture business and has and is successfully conducted many theatres along progressive lines. He is receiving the congratulations of his New York friends, among whom is Moving Picture World.


From Syracuse
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
RECEIVED AT
MAY 9 1922
1922 MAY 8 PM 6 11
A883SY 27 NL
SYRACUSE NY 8
LEWIS J SELZNICK
PRESIDENT SELECT PICTURES CORP 729 SEVENTH AVE NEWYORK NY
REPORTED MISSING THE MISSING LINK CONGRATULATIONS AND EVERYTHING THE
BIGGEST ATTRACTION EVER PLAYED SYRACUSE HOLDING THEM OUT
INDICATIONS ARE WILL CONTINUE TO DO SO BALANCE OF WEEK
MORRIS FITZER.

Paul Brunet Sanguine for Future; on Eve of Sailing Abroad He Sees Growth of Confidence in Industry

PAUL BRUNET sailed on May 24 for a few months' vacation in Europe. Just before his departure the president of Pathe Exchange, Inc., in an interview for publication, expressed himself as follows:

"I am taking a little rest, and I leave my desk with the sanguine feeling that upon my return I shall find the motion picture business still further improved. I think the worst is now behind us, and while one cannot expect much improvement during the summer months, the gradual and continued improvement in general conditions during the months from now until September will reflect itself in a surge upwards in the business of exhibitors, and accordingly make conditions easier for the distributor and the producer.

"Almost everyone dislikes to talk about last year. While Pathe Exchange, Inc., made very little profit last year, we considerd our good will asset somewhat increased. We have demonstrated that we stand by our customers, and gratefully acknowledge that they have stood by us during a very trying year, to our mutual benefit and better understanding.

More Co-operation

"The conditions of our industry seem to be shaping themselves very nicely. Exhibitors and producers realize their mutual inter-dependence and are ever getting closer together in understanding and the shaping of the industry's future. Only a few short years ago the public felt a certain antipathy to railroads. I believe that the public now realizes fully the important relationship carrier prosperity bears to general welfare. Likewise exhibitor and public feeling toward producer and distributor is rapidly becoming more and more tolerant, and as soon as this feeling becomes fully crystalized we can look for some really wonderful developments in the production end of our business.

"The start made by Mr. Will H. Hays on behalf of the producers and distributors is interesting, and from the steps so far taken it seems clear that as he gets a full grasp of the industry's problems much good can be expected to result, particularly since I note the interest and participation of exhibitors in their organization and the apparent purpose of that body to make a trial of complete co-operation with the producer-distributor organization.

Foreign Situation "Mixed"

"The foreign situation is still pretty well mixed. I expect to study those conditions on my present trip. Much depends on the outcome of the Genoa Conference. We all know that some of the countries, like Russia, that years ago was one of the best fields for films, could again be a considerable help to the film industry of this country if business relationship were re-established.

"The motion picture industry was the last to feel the depression and seems to be one of the first to make recovery. For every month this year so far, general conditions have been behind the same months last year, yet our business, and so far as we can learn that of exhibitors and other distributors, has well held its own with last year, and since leading statisticians and business men now claim that May and June this year will finally show gains over the same months last year, I cannot help feeling that September of this year will inaugurate an era of steady prosperity for the motion picture industry."

New York Attorney General Files Brief in Pathe News Reel-Censorship Battle

CLAIMING that firms of prize fights are in the same category as the current event films of the Pathe Exchange, Inc., the New York State attorney general's office bases some rather interesting arguments before the Appellate Division, as to the right of the New York State Motion Picture Censorship Commission to continue censoring the news weeklies put out by Pathe.

"I desire to call the attention of the court," says the attorney general, "to the fact that for the past few years motion picture films showing prize fights have been excluded from exhibition in this state. Those are in the same category as the plaintiff's pictures, and if it should be determined that such class of pictures are entitled to immunity of speech and press under the New York State Constitution, it would no longer be possible to prohibit the exhibition of that class of pictures."

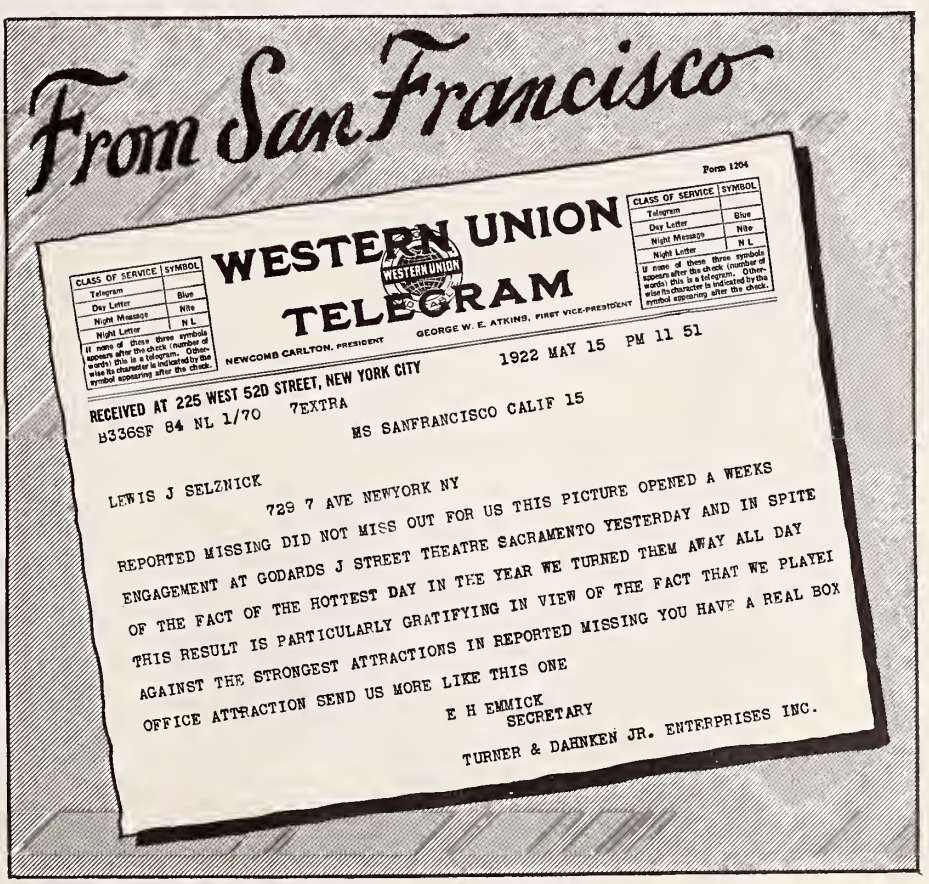
The attorney general bases his contention on four arguments which are taken verbatin from the official brief that has just been filed with the Appellate Division. These arguments are:

1—The examination of motion picture films, designated as current events, by a commission created by statute, prior to its exhibition at any place of amusement for pay, or in connection with any business in the state, constitutes a valid exercise of the police power.

2—The regulation and censorship of motion pictures depicting current events exhibited in places of amusement for pay, or in connection with any business does not violate Section 8 of Article 1 of the New York State Constitution.

3—Chapter 715 of the laws of 1921, creating the Motion Picture Commission and outlining its duties is not in confliction with Article 14 of the United States Constitution.

4—There should be a declaraiton of this court to the effect that the authority conferred on the Motion Picture Commission is a proper exercise of the police power and that the act is not in contravention of certain sections of New York."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MS SANFRANCISCO CALIF 15
LEWIS J SELZNICK
729 7 AVE NEWYORK NY
REPORTED MISSING DID NOT MISS OUT FOR US THIS PICTURE OPENED A WEEKS
ENGAGEMENT AT GODARDS J STREET THEATRE SACRAMENTO YESTERDAY AND IN SPITE
OF THE FACT OF THE HOTTEST DAY IN THE YEAR WE TURNED THEM AWAY ALL DAY
THIS RESULT IS PARTICULARLY GRATIFYING IN VIEW OF THE FACT THAT WE PLAYEI
AGAINST THE STRONGEST ATTRACTIONS IN REPORTED MISSING YOU HAVE A REAL BOX
OFFICE ATTRACTION SEND US MORE LIKE THIS ONE
E H EMMICK
SECRETARY
TURNER & DAHNKEN JR. ENTERPRISES INC.

Algerians Take Readily to the Motion Pictures

The motion picture has spread extensively through Algeria and has become a very popular amusement among all classes of the population. Arab as well as European, declares the American consul at Algiers in a special report just submitted to the Department of Commerce. Theatres and other places of recreation are not numerous at present, but the "movie" has established itself in most of the principal centers of population and, considering the number of inhabitants, the wealth and the growth of Algeria, promises to make still more rapid progress as the people's chief form of diversion.

There are now about 200 picture houses in the country, fifteen of which are located in Algiers, several of them comparing favorably with French theatres. Most of the films used are of French and Italian origin. Emotional dramas in three or four parts are much vogue, but short comics are also used in most of the programs.

Film Players Will Hold Carnival for Sick Fund

During the entire week of beginning June 5, the Movie Players' Carnival Committee will hold a carnival at Starlight Park, New York City, the proceeds to be used in establishing a benevolent and sick fund for the Film Players' Club, Inc.

Among those who have signified their intention of participating are Vera Gordon, little Miriam Batista, Peggy Rice, Fay Marbe, Veronica, Vera Myers, together with Directors George Terwilliger and Ray Smallwood.

The carnival, it is announced, will consist of a lengthy program, during the six days of fun and frolic, dance contests and exhibitions, sports, etc., including an exhibition of directors at work.

The executive committee consists of Paul G. Walters, chairman; J. Francis O'Reilly, treasurer; Allen Calvart, secretary; E. Whitwell, J. F. Poole, Franklin Murray, and A. D. V. Storey, general manager.

It is expected that many other stars will be added to the list as the committee has only been functioning for one week.

Independent Film Assets Seized by Revenue Head

Collector of Internal Revenue George Moore of the First Miss uri District has seized the assets of the Independent Film Company of Missouri to satisfy approximately $500 in federal taxes on film rentals, etc. The collectors have authority to sell the physical assets if necessary to collect his taxes.

This unexpected move on the part of the Government resulted in a hastily called meeting of the creditors of the exchange in the offices of Becker & Heege, attorneys, Merchants-Laclede Building, Tuesday, May 16, to determine on steps to be taken to protect the interests of those holding accounts against the exchange. Stockholders have considered for several weeks plans for a complete reorganization.

Sues Oliver Morosco on Notes Alleged to Be Due

Further addition to the legal difficulties of Oliver Morosco, playright and prominent motion picture producer, was disclosed recently in the County Clerks office, and at the same time in Sheriff Percy Nagle's office in the Hall of Records, when papers were filed in a suit brought in the New York Supreme Court by Anna Nichols Duffy, also known professionally as Anne Nichols, who resides at Bayside, L. I., against Morosco to recover $28,250.

According to the complaint of Miss Nichols she purchased 100 shares of stock of the Oliver Morosco Production Compaying paying $10,000 for same, with the distinct understanding that within a certain time he would re-purchase this stock from her, which however she claims he failed to do. In the meantime however she avers she made five other advances to him for which he gave her in return his promissory notes. These notes, it is alleged, were not paid when they fell due.

Exhibitor Stands Pat in Blue Sunday Fight

Fist fights, heated debates and threats and counterthreats mark the present stage of the contest between the liberals and the Blue Sunday advocates at Ames, Ia. Meanwhile, Joseph Gerbracht, manager of the A. H. Blank house at Ames, is running the house on Sunday, despite a city ordinance banning Sunday pictures, until the case can be settled by the Iowa Supreme Court.

More than 2,000 Ames residents have signed a petition to be sent Will H. Hays, urging him to use his influence to retain Sunday pictures in that city. The eyes of the state have been focused on the fight and its outcome will undoubtedly have a bearing on action to be adopted by civic authorities in other towns.

Small of Macon Heads Finance Corporation

Officers of the Southern Motion Picture Finance Corporation and the Atlanta Studio Corporation have been elected as follows: R. B. Small, Macon, president; U. M. Dailey, Atlanta, vice-president and general manager; G. E. Furley, Atlanta, secretary and treasurer. The directors are George J. Calloway, Albany, Ga.; J. G. Inman, Albany, Ga.; Raymond D. Pauley, New York; Frederick Munroe and H. B. Troutman. Troutman and Freeman, Atlanta, will act as counsel.

John H. Ford Replies in Knickerbocker Case

The statute of limitations is advanced as nullifying the indictment against John H. Ford, president of the Union Iron Works, supplier of the iron work for the Knickerbocker Theatre, Washington, D. C., which collapsed on January 28. The theatre, it is set forth, was completed in 1918 and the indictment was not returned until April 3, 1922. Through his attorneys Mr. Ford also filed a demurrer to the indictment, assigning seventeen defects which make the "true bill" bad in substance and untenable, according to their view of the law.

Toledo and Censorship

Attention in Toledo, Ohio, is being focused on censorship of moving pictures by two important events of the near future. A committee of the Cleveland Chamber of Commerce, has been deliberating on the matter for a year. The report of the committee is nearing completion, and within a month the board of directors is expected to announce its findings and recommendations, and delegates of organizations interested in better films from all over the state will convene in Cleveland from June 1 to 3, with the Cinema Club as host. Will Hays is scheduled to speak the second day.

Sues to Recover Money Alleged to Be Due

Judgment has been filed in the County Clerks office, by the Republic Laboratories, for $6,042 against Joseph P. Lamy of Paris, France.

The judgment is the result of an action brought in the New York Supreme Court, by the Laboratories Corporation, of 128 West 52d street, to recover the value of two promissory notes, which, it is charged, were allowed to go to protest.

Employes Strike

About twenty employes of the Albany Theatre, Schenectady, N. Y., went on a strike last week, when the manager refused to comply with a demand made by the union that a man be employed afternoons on the back stage. According to the management of the house, the union officials refused to submit the matter to arbitration.

An ounce of business is worth a long ton of politics in the moving picture industry and this goes for every branch of it.

ETHEL CLAYTON

JANE NOVAK

MR. AND MRS.
CARTER DE HAVEN

HARRY CAREY

HELEN
JEROME
EDDY

Recent Stellar Additions to R-C Pictures

Jackie Coogan

in

"TROUBLE"

Presented by

Sol Lesser

The
William Fox Spectacle
"NERO"
Filmed in Italy with
Alexander Salvini,
Violet Mesereau,
Mlle. Paulette Duval
and
Mlle. Edy Darclea

Helene Chadwick

in

"THE DUST FLOWER"

a Goldwyn Picture

Wallace Reid
in

"ACROSS THE CONTINENT"

a Paramount Picture

Eddie Polo

in

"CAP'N KIDD"

Star Serial Corporation

Dorothy Phillips

in

"HURRICANE'S GAL"

an Allen Holubar - First National Picture

Florence Vidor

in

"THE REAL ADVENTURE"

Associated Exhibitors

Jenkins' Invention Makes It Possible to Send Moving Pictures by the Radio

MOVING pictures by radio have become more than a possibility with the announcement by C. Francis Jenkins, of Washington, D. C., that he has perfected a method whereby pictures may be broadcasted instantaneously as they are taken. The perfection of this invention adds another to the long list of achievements by Mr. Jenkins in the moving picture world.

Mr. Jenkins has been working on the idea for a number of years, but only recently worked out a solution for one of the major problems, that of correcting errors in prismatic rings, which are the most important part of the new invention. Always in the manufacture of these rings, of which he is also the inventor, there was an error which for some reason or other could not be eradicated. While taking a flight over Washington, in one of the several aeroplanes which he owns and operates, the idea occurred to him that if he took two of the prismatic rings, one with a plus error and the other with an equal minus error, it would give the zero of perfection necessary to accomplish the results which he has just made public.

It worked. Moving picture shows now can be sent out from a central station to audiences, and people in the home may have pictures in good and bad weather without leaving the fireside. They can see things in various parts of the world as they are happening, according to the inventor.

Aside from the prismatic rings, which furnish the real secret of the new method of broadcasting pictures, the other instruments have been known in the scientific and technical world for years. There is a light detecting box which takes the picture through a lens in front of the prismatic rings and as the light rays pass through it sends them out through the air just as the voice is sent out by the carbon transmitter. On the receiving end there is an ordinary telegraph instrument with a mirror affixed to it. The light wave causes this instrument to vibrate and the mirror sends the light on through a "light valve," which is nothing more than a glass tube filled with carbon bisulphide and wound with wire, much after the fashion of the tuning coil now used in wireless. This tube regulates the varying intensities of the light necessary to produce the picture.

Houdini Alleges Money Is Due; Brings Suit

Judgment has been filed in the County Clerks office, by Harry Houdini, the so-called handcuff king, as a result of a suit brought in the New York Supreme Court, against the Octagon Films, Inc., Benjamin A. Rolfe and Harry Grossman for $32,938.18.

The summons and complaint filed with the judgment says that in June, 1918, Houdini entered into an agreement with Rolf and Grossman, to appear in a serial motion picture, the title for which is "The Master Mystery," the salary for Houdini, it is alleged being fixed at $1,500 per week, and in addition, he was to receive 10 per cent on the profits of the sale and exploitation of the serial. Houdini avers that in October, 1918, his contract was assigned to the Octagon Films, which he says agreed to take over all of the obligations embodied in the contract, but that he never received the amount of money due him.

In answer to Houdini's allegations, the defendants state that the contract with Houdini was modified and Houdini received all he was entitled to.

M. P. T. O. of North Carolina Will Hold Convention in Asheville June 20, 21, 22

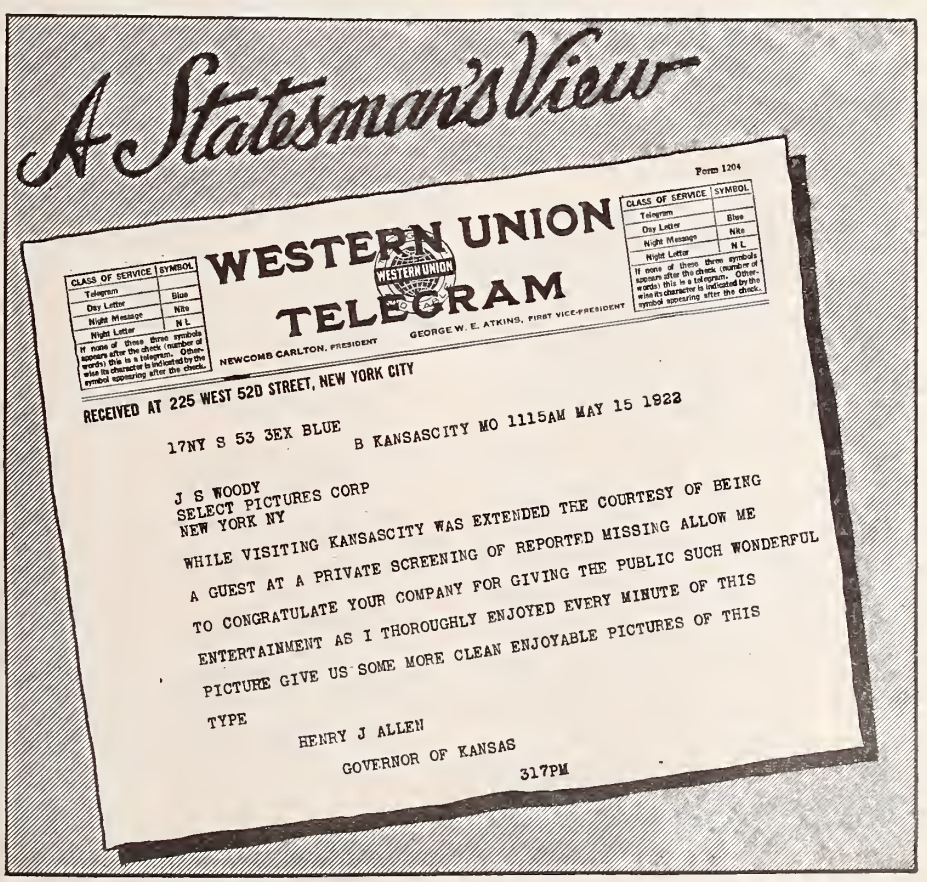
THE Executive Committee of the Motion Picture Theatre Owners of North Carolina has announced that the annual convention of the North Carolina organization will be held in Asheville, North Carolina, June 20, 21 and 22. The Langren Hotel will be convention association to be held in the mountain city, all midsummer meetings having heretofore been called for Wrightsville Beach, Wilmington, North Carolina.

Asheville, through its Chamber of Commerce put out a strong bid for the convention this time, and delegates and visitors will have as an extra incentive to visit Asheville, the inspection of its big new theatres, which are claimed to be the finest in the South. Among them are the new Imperial and the Park Theatre, whose lobby is of such giant size that the automobile show was recently held therein. The Vance, also another new theatre, in addition to the Strand, Majestic and Princess are Asheville institutions.

Lunn Must Make Public Sunday Benefit Receipts

The appellate division of the Supreme Court in New York State has denied a further appeal in the case against Mayor George R. Lunn of Schenectady. The appellate division recently affirmed an order directing Mayor Lunn to make an accounting and open the books and records for inspection covering the funds of the mayor's office said to have been collected from picture theatre proprietors in Schenectady for the privilege of exhibiting motion pictures on Sunday nights, a percentage of the receipts to be devoted to charitable purposes.

Mayor Lunn contended that it was a private fund, and the manner of its application was not a public concern. The proceedings were brought by a Schenectady taxpayer.


A Statesman's View
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY
17NY S 53 3EX BLUE
B KANSASCITY MO 1115AM MAY 15 1922
J S WOODY
SELECT PICTURES CORP
NEW YORK NY
WHILE VISITING KANSASCITY WAS EXTENDED THE COURTESY OF BEING
A GUEST AT A PRIVATE SCREENING OF REPORTED MISSING ALLOW ME
TO CONGRATULATE YOUR COMPANY FOR GIVING THE PUBLIC SUCH WONDERFUL
ENTERTAINMENT AS I THOROUGHLY ENJOYED EVERY MINUTE OF THIS
PICTURE GIVE US SOME MORE CLEAN ENJOYABLE PICTURES OF THIS
TYPE
HENRY J ALLEN
GOVERNOR OF KANSAS
317PM

MOVING PICTURE World

Arthur James, Editor-in-Chief

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

RICHARD A. ROWLAND has definitely cast his lot with the Associated First National Exhibitors. This is important news and we congratulate both parties to the arrangement. Mr. Rowland with characteristic democracy declined a title and contented himself with the plain statement: "I am with First National." His connection with that organization is the most important announcement which has come from Eight West Forty-eighth street in several years and that, in the patois of film row, is "saying a mouthful."

Richard A. Rowland has the absolute confidence of the industry. As a successful exhibitor, producer and distributor, his experience in the business is comprehensive. In vision in anticipating the market and in straight, square shooting he stands out. It is assumed that he will have much to do with both the producing and distribution activities of First National and the trade will await the result of the wise counsels of this exceptional figure in the film field. If we had wished on First National the finest Christmas present within our vision and had wished it well in advance, we would have picked Richard A. Rowland.

Builded for the Public

THERE are certain elements of similarity which house-building and play-building have in common. Either, to be a real product, must be planned, either requires a foundation and a superstructure, either calls for decoration and embellishment. At this point the two depart from one another, but the similarities as far as they go serve to illustrate a point.

"I Am the Law," produced by Bernard P. Fineman and directed from the James Oliver Curwood story by Edwin Carewe, is a screen structure that has been planned, builded and embellished for the great public. First, there is the story and its development along the legitimate lines of dramatic structure. Then there is the cast, with Alice Lake, Rosemary Theby, Kenneth Harlan, Gaston Glass, Noah Beery and Wallace Beery standing out prominently in an excellent total of players. Coming then the scening and a fine eye-filling, satisfying series of splendid backgrounds, rich in beauty and always in keeping with the story. This story, tense, well told, strong in love and danger, and ending as you would and your public would wish it to end, is in tune with humanity in the mass.

Mr. Carewe, an excellent play builder, has again demonstrated his ability for play architecture, and Affiliated Producers, who release the production, can safely guarantee the offering as a real attraction. An independent production independently made, "I Am the Law" meets all the demands for vital, appealing entertainment. We do not hesitate to recommend it cordially to exhibitors and the public.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

Competition for "Grandma's Boy" Said to Be Keen Among Managers

Inspired by the smashing success of "Grandma's Boy" at the opening of its world's premier run at the Symphony Theatre, Los Angeles, first run exhibitors in New York and throughout the country are indulging in a spirited scramble for bookings of this great Harold Lloyd-Associated Exhibitors feature, according to Arthur S. Kane, Associated's president.

Regarding a record-breaking triumph for Mr. Lloyd's first five-part comedy as more than assured, exhibitors are reversing the usual process by besieging the home office with attractive booking offers, Associated Exhibitors reports.

A significant feature of the bids which the big exhibitors are making is the fact that none gives consideration to an engagement of fewer than two weeks, at the minimum, it is stated. At least two owners and managers are demanding bookings to cover a number of months.

With the opinion of exhibitors thus expressed with such unanimity, Associated Exhibitors, it became known this week, has adopted as a policy in the distribution of "Grandma's Boy" the principle of long runs. Engagements of a few nights or even of a week's duration are not being considered at this time.

Another point which has been definitely settled, says Mr. Kane, is the decision to play only straight picture houses. Mr. Lloyd himself was insistent upon this. In a letter to Mr. Kane, an extract from which is here given, he gives graceful acknowledgment of the work of exhibitors and makes plain his position regarding this feature of the distribution plans:

"The exhibitor is the central link in the chain binding the star to his public. To him I owe no small debt of gratitude for the success that has come to me in such generous measure, and I should consider myself both disloyal and ungrateful were I to consent to place what I regard as my greatest and best production elsewhere than with him."

Will Soon Begin "Broken Chains"

Active photography will soon begin at the Goldwyn studios in Culver City, Calif., on the prize winning scenario in the Chicago Daily News - Goldwyn $30,000 contest, "Broken Chains," by Winifred Kimball.

Paramount Announces Five Big Pictures for Release in June

Five productions, including starring pictures of Wallace Reid, Thomas Meighan and Pola Negri and special productions by Penrhyn Stanlaws and George Melford, are announced for Paramount release in June by S. R. Kent, general manager of distribution.

Heading the list for release June 4, is Wallace Reid in "Across the Continent." This is an automobile story by Byron Morgan, author of the previous popular Reid starring pictures, "The Roaring Road," "Excuse My Dust," "Too Much Speed" and "What's Your Hurry?" Philip E. Rosen directed. Also scheduled for the 4th is the Penrhyn Stanlaws production, "Over the Border," with Betty Compson and Tom Moore.

June 11 is the date set for George Melford's production, "The Woman Who Walked Alone," with Dorothy Dalton. Milton Sills and Wanda Hawley are also seen in leading roles.

On June 18, the first direct contribution to the screen by the famous Hoosier humorist, George Ade, is placed before the public. "Our Leading Citizen" is the title, and Thomas Meighan is starred under the direction of Alfred E. Green. On June 25, the Hamilton Theatrical Corporation presents Pola Negri in the UFa production, "The Eyes of the Mummy," with Emil Jannings.

"Trouble" in 40 Principal Cities

Jackie Coogan's recently completed photoplay, "Trouble," according to Sol Lesser, now back on the West Coast, after having spent six weeks in the East, is showing in nearly forty principal cities in the United States—all in Associated First National theatres.

While there has been no definite closing of distribution arrangements, it is generally understood that Jackie's new production will sail through First National releasing channels.

Educational's Two Reel Films of Famous Detective Stories to Be Released Bi-Weekly

The Adventures of Sherlock Holmes, the series of twelve two-reel pictures made from the famous stories by Sir A. Conan Doyle, which Educational announced some time ago were being prepared for distribution, have been scheduled for release by Educational two each month beginning early in June.

The first two releases of the series will be "The Devil's Foot" and "The Dying Detective." Eille Norwood, famous English actor, plays the part of Sherlock Holmes in these pictures and in all others of The Adventures of Sherlock Holmes. Another well-known English character actor, Hubert Willis, is the detective's bosom friend, Dr. Watson. The pictures were directed by Maurice Elvey, and were made in England, in the very locations about which Conan Doyle wrote.

"The Devil's Foot" went into the Cameo Theatre, New York City, Sunday, May 21. "We are beginning to release these remarkable short subjects as the summer season approaches, while many other companies generally hold up their strongest subjects until fall," said E. W. Hammons, president of Educational, "because Conan Doyle's visit to the United States has brought about an unusual amount of interest in this great man and in all his writings at this time, and because we believe the exhibitors of the country ought to have strong pictures to show at a time when warmer weather begins to make people want to stay out of doors. We think these subjects are among the strongest box office attractions that have been offered to exhibitors in the last two or three years."

"Screen Snapshots" in Debut Among Pathe June 4 Releases

Pathe Exchange, Inc., announces that "Screen Snapshots" will make its debut among Pathe releases scheduled for the week of June 4, augmenting the strong array of short subject features and the serial episode. Issue No. 1 presents film favorites enjoying themselves outside the studio. Among the features are the Lasky Studio Orchestra, including Wallace Reid, Theodore Roberts, Cecil De Mille, Gus Edwards, Lila Lee, Betty Compson, Colleen Moore, Thomas Meighan and Tom Forman.

'Under the Cauldron" is the ninth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz, starring Charles Hutchison. "Kidder & Ko" is the next Pathe Playlet, starring Bryant Washburn. The offering is a comedy drama, re-edited to three reels from a former feature success. "Nothing But Trouble' is the title of the current re-issued one-reel comedy starring Harold Lloyd, who is assisted by "Snub" Pollard and Bebe Daniels.

"The Dog and the Wolves" is the latest animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc.

Four Urban Films Are on Broadway

Four Urban Popular Classics are playing in Broadway Theatres this week.

At the Strand is another of the "Great American Authors" series, the subject being James Fenimore Cooper. At the Rivoli is "Ancient Rome in Africa," a scenic that gives glimpses of the ruined cities of Timgad, El Djem and Carthage.

At the Criterion is "Camping Adventures." The other Urban Popular Classic is at the Capitol and is entitled "The Silvery Salmon."

Women Play Both Leading Roles in Associated Exhibitors Film

In "When the Devil Drives," Leah Baird's newest Associated Exhibitors feature, both of the principal roles are enacted by women, the sterner sex being relegated to lesser positions.

It is said, though, that the film does not lack for exciting dramatic action because of this fact. On the contrary, it is said to prove once again that the time to look for real fur-flying is when woman is pitted against woman, both of the feminine leads in this scene being responsible for attempted tragedies as the plot unfolds. June 4 has been set as the release date.

Ready for Filming

All details have been completed for the filming of "If Winter Comes" by William Fox in England. Harry Millarde will direct.

Will Rogers, Colleen Moore, Star in Two Hodkinson Films

Will Rogers and Colleen Moore are the stars in two forthcoming Hodkinson releases. Work on a picture called "The Legend of Sleepy Hollow," based on Washington Irving's immortal classic, starring Will Rogers, was started last week under the direction of Edward Venturini for the Legend of Sleepy Hollow Corporation. The interiors are being made in New York. Rogers will play Ichabod Crane, while Ben Hendricks will be Brom Bones. Lois Meredith will be Katrina.

Colleen Moore will star in the Mary Roberts Rinehart story, "Affinities," to be produced by Ward Lascelle. Work on the production was started the past week on the Pacific Coast. The production will be ready for release during the late summer or early fall and will constitute the first of a series of big super specials to be released regularly by the Hodkinson corporation.

Theatres Extend Runs to Meet Demand for "Smilin' Through"

"Smilin' Through," the current Norma Talmadge-First National attraction, has set up new figures for box office receipts and attendance in score of houses, it is stated, and reports of extension of engagements are being received daily at the offices of Associated First National.

The picture was the first one ever held over for a second week at the Metropolitan Theatre in Atlanta. It was also held over at the Stillman Theatre, Cleveland, the Branford Theatre in Newark, N. J., and the Kinema Theatre, Los Angeles, where it opened April 29th, and the run was extended from the original two weeks to three weeks, on account of the favorable results of the showing. Dozens of other theatres also have reported extensions of runs of "Smilin' Through," it is stated.

Novel Thrills in Ruth Roland Serial Please

Since the novel quality of Ruth Roland's thrills in the early episodes of "The Timber Queen" first made themselves felt through branch exchange projections, Pathe reports an increasing volume of telegrams and letters the purport of which appears to promise an unparalleled "walkover" for this latest completed Pathe serial.

Beginning in the first episode, with the "Thunder Mountain" runaway train peril for the heroine and the startling nature of her rescue, breathless moments of suspense for the spectator follow each other with amazing and yet dramatically logical rapidity. Indications of the effect produced upon exhibitors are furnished in letters from Pathe Branch Manager Arthur S. Bailey, of Denver, which quote exhibitors' views.

Coming East

Joseph Henabery, Paramount director, leaves Hollywood this week for New York where he will direct Alice Brady in "Missing Millions" at Paramount's Long Island studio. Mr. Henabery's entire producing unit, which has just finished making "The Man Unconquerable," in which Jack Holt is starred, will accompany him East to work on the new production.

Williams Is Star

Earle Williams is the star in the Vitagraph film now being made from an O. Henry story. Patsy Ruth Miller is leading woman.

Miss Frederick's Last Screen Appearance Is in R-C Picture

"The Glory of Clementina," the latest Pauline Frederick starring picture, is the current R-C release, being offered to exhibitors for May 28. This is the emotional star's last production for R-C and it is expected to prove an excellent drawing card for her numerous followers who will take this opportunity of seeing their favorite in her last screen appearance. Miss Frederick recently signed a contract to act on the legitimate stage and will shortly appear in London.

Miss Frederick has been consistently popular since her first starring picture for R-C and has been considered one of the most able emotional stars on the screen. In "The Glory of Clementina" she interprets a difficult part, playing the part of a dowdy portrait painter who decides to make use of her feminine charms, and who blossoms forth in gorgeous raiment to save the rich scientist from the machinations of the adventuress and win a husband for herself. The picture is a screen adaption of the novel by William J. Locke.

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ALBERT KELLER
Managing Director
GUSTAVE TOTT
Resident Manager

Startling Photographic Effects in "Doug Fairbanks in Robin Hood"

Startling new developments in screen photography may be looked for when "Douglas Fairbanks in Robin Hood," Dougals Fairbanks' forthcoming cinema production, is released through United Artists Corporation.

A series of marvelous paintings before which a most engrossing and enthralling story is enacted; a combination of beauty and dramatic feeling; an ingenious expanding of the power of the camera for recording that which constitutes the highest form of gratification to the eye—this is an accurate analysis of Fairbanks' version of "Douglas Fairbanks in Robin Hood" from a potographic standpoint, it is said.

A large measure of the credit for the inventive skill requisite to such marked photographic superiority belongs to Arthur Edeson, chief cameraman for Fairbanks, who has displayed a real genius for creating new methods for transferring to the film an artistic composition in background effects which bring words of admiration.

This is being proven again and again as reel after reel of "Douglas Fairbanks in Robin Hood" is being completed for cutting and assembling. The fact that Mr. Edeson has succeeded so admirably in keeping the tone of this high art in the true spirit of the Twelfth Century, the period of the action being portrayed by Fairbanks and a brilliant supporting cast, marks him as one of the real leaders in cinematography.

Metro Buys Story

Edgar Franklin's story, "A Noise in Newboro," has been purchased by Metro for photoplay material, it was announced this week at the New York offices of the company by Colonel J. E. Brady, scenario editor. No mention was made of the star likely to appear in the screen version of this Argosy-All Story serial.

"His Back Against the Wall" Highly Praised by N. Y. Paper

The motion picture critic of the New York Evening Mail chanced into the Broadway Theatre, where Goldwyn's new style of Western photoplay, "His Back Against the Wall," by John Frederick, featuring Raymond Hatton, was being shown, and waxed so enthusiastic that he gave it a half column review in the Mail, although that journal does not, as a rule, review feature films shown at vaudeville houses.

His review read, in part, as follows: "At last—a western film that is different, and with a hero who is as far removed in conduct and appearance from William S. Hart, Tom Mix, Buck Jones, et al, as the night from the day. It is called "His Back Against the Wall," a Goldwyn production.

"The basic idea is not new, but its treatment certainly is. For the central figure there is a slight, slender, dapper young man, a tailor's assistant in a lower East Side New York shop. He finds himself tossed from a freight train in the heart of a southwest desert. Here a series of dynamic circumstances involve him."

Americans Going to Germany to Produce Feature Pictures

American producers are gathering in Berlin to work out plans for increased production of pictures in Germany and for wider distribution of American-made product in Central Europe. Ben Blumenthal, president, and Ralph A. Kohn, vice-president and treasurer of the Hamilton Theatrical Corporation, are sailing for Europe this week. They will confer with Albert A. Kaufman, who is in charge of European production for Hamilton Theatrical Corporation, and lay plans to produce the type of pictures now in demand for American distribution. Mr. Blumenthal and Mr. Kohn will remain in Germany for about three months to see these productions started.

Three production units are now making pictures in Europe for the Hamilton Company and a fourth, headed by Director Joe May, will begin filming in August. Ernest Lubitsch, after his visit to America, has launched a new picture starring Pola Negri. "Peter the Great," a spectacular romance of Russian life, is being filmed by the Russian director, Dimitri Buchowetzki, who directed "All for a Woman." Director Emil Jacoby is also at work on a picture.

In addition to arranging for future production in Germany, Mr. Kohn and Mr. Blumenthal will arrange for a wider distribution of Paramount pictures in the Central European countries.

Meighan in "Bachelor Daddy" Paramount's May 28 Release

Paramount announces as its release for May 28, Thomas Meighan in "The Bachelor Daddy." This is a story by Edward Peple, author of "The Prince Chap," which Mr. Meighan starred in some time ago for Paramount. Olga Printzlau wrote the scenario and Alfred E. Green directed.

The picture has a genuine heart interest theme—a man's love for five motherless children who have been entrusted to his care by a dying friend. The five children, ranging in age from two-and-a-half to nine, are among the most accomplished youngsters ever to appear on the stage. Little Charlotte Jackson, who was with Meighan in "The Prince Chap," is the oldest of the flock. Then come the De Briac twins, Barbara Maier and tiny Bruce Guerin who hasn't yet cut all his baby teeth.

Mr. Meighan's leading woman is Leatrice Joy, who was in "Ladies Must Live" and had one of the four principal roles in Cecil B. DeMille's "Saturday Night." Maude Wayne has the part of the disagreeable fiancee, and Adele Farrington, Laurence Wheat, of stage fame, and J. F. McDonald handle the principal character roles.

Slow Motion Films Are Feature of Forthcoming Sport Reviews

One of the most attractive features of the Sport Review releases, issued every other week by Goldwyn, is, it is said, the variety of slow motion photography presented. Jack Eaton, producer of this series of short subjects for Weiss Brothers' Artclass Pictures Corporation, has secured for forthcoming issues several shots involving slow motion camera work which is said to be unusual in many respects.

Among the various athletic pastimes shown in this manner may be mentioned high jumping, swimming, diving, wrestling, golfing, boxing, etc. In each instance champions of these different branches of sport are first shown through the means of regular motion picture photography followed by interesting analyses of their form and methods through the use of slow motion.

Up to date sixteen single reel Sport Reviews have been issued by Goldwyn and it is said that the pictures are rapidly springing into favor with first run exhibitors and the public through their cleanliness, outdoor atmposhere and general novelty.

Mr. Eaton promises an interesting release on the sports of hunting and fishing soon.

"Oliver Twist" Which Stars Jackie Coogan, Is Finished

"Oliver Twist," starring Jackie Coogan, is finished. This week Director Frank Lloyd, with all of the cast assembled, filmed the final episode. The production will probably be in eight reels.

In addition to Jackie Coogan, playing the role of young Oliver Twist, names such as Lon Chaney, Galdys Brockwell, James Marcus, George Siegmann, Edouard Trebaol, Carl Stockdale, Lional Belmore, Joseph Hazleton, Aggie Herring, Eddie Boland, Lewis Sargent, Florence Hale, Nelson McDowell, Taylor Graves, Joan Standing, and many others will be seen in important roles in the Dickens' feature.

Frank Lloyd has made only minor changes in bringing "Oliver Twist" into screen form from the original story by Charles Dickens, it is said.

Work on the titles and editing of the film are now in progress in the Coogan studios and meanwhile, "Trouble," Jackie's latest screen endeavor, is being released throughout the country.

More W. C. T. U. Backing for Arliss' "Ruling Passion"

Making good their promise to assist every exhibitor who plays George Arliss in "The Ruling Passion," the motion picture service bureau of the W. C. T. U., under the directorship of Miss Elizabeth Newman of Evanston, Ill., has written to the Federated Women's Clubs giving reasons for the support tendered this Distinctive Productions feature being released through United Artists.

It is not the aim of Miss Newman and her associates to attempt a censorship of motion pictures, but it is their belief that if the public can be brought to support such a clean product like "The Ruling Passion," producers will for practical reasons develop their work along that line. As fast as a play date on "The Ruling Passion" is received by Distinctive Productions, it goes to the motion picture service bureau of the W. C. T. U. at Evanston, Ill., where Miss Newman requests the nearest local of the organization to join with the exhibitor in interesting his public to witness this photoplay.

Montague Glass to Write Titles

Goldwyn has engaged Montague Glass, famous as the creator of the celebrated Jewish characters Abe Potash and Morris Perlmutter, who have delighted readers and playgoers for half a dozen years or more, to write the titles for its picturization of Anzia Yezierska's story of Jewish life, "Hungry Hearts."

Harry Carey's First R-C Picture Outdoor Story with Human Appeal

Harry Carey's first picture for R-C release will embody all of the points of appeal which have made this star such a popular and successful box office favorite in the past, according to a recent announcement of R-C Pictures. "Combat," as the picture is now titled, will give the new R-C star a role which will not only require finish in characterization, but which will also demand considerable rapid-fire action.

As a proof of its original statement that the Harry Carey pictures would be produced each as special productions, R-C cites the excellent cast which has been chosen for "Combat." For the star's leading woman Ethel Grey Terry has been selected. Miss Terry is one of the most popular leading women on the screen. She has had an extensive training on both stage and screen, having followed a career with Belasco, with the varied screen experience, during which time she played important roles in pictures for practically every leading company.

"Combat" affords a unique and important male role which was assigned to Henry B. Walthall, one of the most consistently popular screen favorites the industry has ever seen. Ever since his first big success in "The Birth of a Nation" his name has been before the public either as the star or in important roles in all-star pictures.

It is the opinion of R-C Pictures that Carey has the most diversified following of any star in picturedom. While he has consistently played in the western type of picture, Carey's admirers include every class of people. He is a big drawing card in theatres where society pictures are always considered the most successful. This is accounted for by the fact that his pictures contain a characterization which is usually absent in the conventional stories of the West. The star is never content to ride through or "fight" his way through a stereotyped story which does not give an opportunity to exercise both his comedy and dramatic talents. The widest possible appeal, as against the narrow class appeal, is Carey's object.

"Combat" is now nearing completion at the R-C studios in Los Angeles, and a print is expected at the R-C home office within a short time. The picture will probably be released at the beginning of the fall season. Val Paul is directing.

Doris May Film Profits by the Flapper Craze

"Gay and Devilish," the Doris May light comedy which was released by R-C Pictures on May 14, was greeted by the trade press critics as a high type of a class of picture which is now in popular favor. It has been declared that the light and frivolous comedy revolving around the adventures of a young girl of the "flapper" variety is now in greater demand than the heavy drama or the outdoor pictures.

The trend of public favor toward the light comedy and the public's interest in the "flapper" movement was especially noted by the reviewer in Moving Picture World, who, said, "The manner in which 'Gay and Devilish' was received at its first New York showing indicated that this light, frivolous subject is a welcome sort of amusement. It is a paen of youth, buoyant and effervescent."

"One Arabian Night" at Last Free to Show in Ohio After Being Under Ban of Censors

"One Arabian Night" the oriental spectacle founded on themes from "The Arabian Nights' Entertainments," the work of Ernst Lubitsch and starring Pola Negri, has finally been approved by the Ohio State Motion Picture Commission, and is now being shown in the Buckeye state theatres after having been barred from the screens for nearly seven months.

The approval of the Commission, of which Mrs. Evelyn F. Snow is the chief, was given after the picture had been reconstructed and revised in accordance with plans perfected in consultation with Mrs. Snow by Walter E. Lusk, manager of Associated First National Pictures of Northern Ohio, Lesley Mason, of the New York office of First National. H. O. Bandy, district manager, and Roe S. Eastman, of the Cincinnati exchange and exploitation agent of First National for Southern Ohio.

When the reconstructed film was submitted to her at Columbus for final approval, Mrs. Snow was enthusiastic in her praise for the manner in which revision of the picture had been made, and for what she considered the added box-office value of the production.

Twelve More

Pathe announces the addition of twelve Rolin comedies to its short subject schedule, for release one each week beginning June 11. This is in response to many exhibitor inquiries for still more bright and snappy laugh-makers, which make most acceptable entertainment at any time and particularly useful to help fatten receipts during the "dog days."

American Mother Triumphs in Screen Popularity Contest

AGAIN the American mother has triumphed. In the recent popularity contest conducted in New York City to determine the most popular motion picture player, the proceeds being given to the Association for Improving the Condition of the Poor, Mrs. Mary Carr, a plain little mother of six children ran second, being defeated only by Billie Burke, who is also the mother of a little girl of four. So, in a contest conducted in blasé New York and in the centre of the White Light District at that, the first two places were won by American mothers.

The concluding scene of the contest was staged in the Hotel Astor where the voting was spirited, and the race made by Mrs. Carr proved to be one of the surprises of the contest, as she many times lead in the voting.

Particularly in the showing made by Mrs. Carr is the popularity of the American mother evidenced, as it is for this type of role that Mrs. Carr is known to screen patrons; and she is in real life the mother of three boys and three girls, all of whom have appeared with her in pictures, and for her excellent work in "Over the Hill" has been called the "sweetest mother of the screen." She was selected by William Fox for this role as being a typical American mother.

Recently, Mrs. Carr has appeared in another production "Silver Wings" in which she has created another mother role. This production is now enjoying an indefinite run in New York at the Apollo Theatre.

A London Story

June 11 has been set by R-C Pictures as the release date of the Norman Dawn production, "The Son of the Wolf," a screen adaption of the novel of the same name by Jack London, which is interpreted by an all-star cast. It is a Canadian Northwest story abounding in action, and is expected by R-C to prove an excellent hot weather attraction. Edith Roberts and Wheeler Oakhan have the leading roles.

"Fast Mail" to Be Issued in the Fall

Always with an eye on the interesting and unusual, William Fox has made a picture from "The Fast Mail," the famous old melodrama of tyenty years ago, and will release it in the fall as a special production.

Those who remember the old-time Lincoln J. Carter melodrama, will recall it as a play of intense action, and consequently well fitted for adaptation to use on the screen.

In Important Role

Goldwyn has engaged Beryl Mercer for an important role in "Broken Chains," the $10,000 prize scenario in the recent Chicago Daily News-Goldwyn $30,000 contest. Colleen Moore is to be the featured player.

Makes a Hit at Tally's Theatre

"Too Much Business," the Jess Robbins comedy distributed by Vitagraph, was booked by Tally's Theatre, Los Angeles, as the anniversary feature. The film is said to be meeting with a cordial reception everywhere.

New Theatre Opens

The Manor Theatre, a new link in the chain of Rowland and Clark theatres in Pittsburgh, was opened last week, the initial feature being "Hail the Woman," a First National attraction produced by Thomas H. Ince.

Selznick Picture Pleases Governor

Los Angeles made quite an affair of the opening of "Reported Missing," starring Owen Moore, at Tally's Broadway Theatre in that city Sunday, May 15. City and county officials were in attendance at the first showing of the picture and, in addition, William Dennison Stephens, governor of the state of California, accompanied by several members of his official gubernatorial family.

Governor Stephens, after the performance, gave eloquent expression of his appreciation of the efforts of Owen Moore and the Selznick company, by permitting himself to be photographed in the act of congratulating both Mr. Moore and Myron Selznick, president of the company that produced the picture.

Chicago and the Middle West

By MARGUERITE KEMP

Another contest to seek out embryo film stars is under way in Chicago. It is being conducted by the *Herald* and *Examiner*, with the assistance of Constance Ladd, reputed to be a noted movie scout.

* * *

"Illinois Troops Under Fire" is being shown at the Woods Theatre, under the auspices of the Rainbow Division veterans for the purpose of raising funds for the sick and disabled soldiers. The films have been locked up in the War Department office during the war, to prevent disclosing information.

* * *

Milwaukee is undergoing another censorship tempest. The motion picture committee of the Milwaukee County auxiliary of the Wisconsin Federation of Women's Clubs recently had a hearing with Mayor Hoan, of Milwaukee, asking him to increase the motion picture consorship commission from 9 to 17 members, removing two who are alleged to be interested in the box office receipts of a certain theatre. The committee reported to their organization that the mayor had dodged the issue and "talked around it." In a written statement on his stand, which was read at the meeting, Mayor Hoan said one reason why he did not approve the resolution was because the method of election was contrary to the laws of the state, and, second, because he believed the matter to be "wholly experimental, and undoubtedly unworkable." The chairman of the committee came back with the threat that the organization would open the schools and show at reasonable admission pictures "fit to be seen," unless the motion picture men of Milwaukee cleaned up their pictures.

* * *

The Laugh-o-grams is the newest thing in motion picture theatres here, Barbee's Loop Theatre being the first to adopt the idea, which was originated by Al Dezel of The Master Advertisers. The exhibitors offer money prizes for the best original jokes submitted weekly by their patrons. The jokes are filmed and then flashed on the screen the following week along with the names and addresses of the authors.

"Pay Day" was advertised as the feature picture at twenty-three theatres last week.

* * *

The first action of the M. P. T. O. of Illinois and Chicago after the return of the delegates from Washington was to hold a meeting of the Board of Directors at which plans for the 1923 convention in Chicago were discussed.

* * *

The Illinois Motion Picture Theatre Owners' Association is greatly cheered by the fact that Peter J. Schaeffer, of Jones, Linick & Schaeffer, has become a member of that organization. They take it as a forecast that the "big guys" are coming in.

* * *

The Chateau Theatre celebrated its sixth anniversary last week. The theatre is known as one of the foremost neighborhood vaudeville theatres in the country. The program consists of a feature picture, and news reels, with five acts of vaudeville. Harry Beaumont, vaudeville booking manager of the Ascher circuit, is manager of the Chateau, and Martin Meehan is house manager.

* * *

Charles House, manager of the Ascher Theatre at Rockford, Illinois, has been transferred to the Palace, at Peoria, Illinois. Will Spink, former manager of the Palace, will take a vacation of several weeks after which he will return as manager of one of the Ascher houses.

* * *

Nate Ascher and H. W. Alexander returned Thursday from a business trip to New York.

Begins on Picture

William Farnum started work at the Fox New York studio this week on a dramatic picture written by Mary Murrilo under the working title of "The Miracle Child."

Goldwyn Names More Managers

Goldwyn Distributing Corporation has recently appointed two district managers and a new resident manager in the Washington branch exchange. W. E. Truog has been appointed district manager with supervision over the Kansas City, Omaha and St. Louis branch exchanges. His headquarters will be in Kansas City, where he has been Goldwyn's resident manager for a number of years.

Ben Fish, formerly resident manager of the Denver exchange, has been named district manager with supervision over the Denver and Salt Lake City exchanges. He will make his headquarters in Denver. Walter Price has been appointed resident manager of the Washington branch exchange, succeeding W. A. Busch.

"Nanook of the North" to Have Its Premiere at Capitol Theatre

Announcement is made by E. A. Eschmann, Pathe general sales manager, that the premiere public showing of "Nanook of the North" will be on Broadway, at the Capitol Theatre, June 11. Samuel Rothafel, director of the Capitol, said:

"I consider 'Nanook of the North' so out of the ordinary, so distinctive and original, and so rich in other elements entering into an unusually fine picture, that I feel no doubt of its welcome by Capitol patrons."

"Nanook of the North," Pathe says, is the only motion picture feature ever photographed wholly under arctic conditions and dealing from beginning to end with the life-drama of native Eskimo-characters —men, women and children—whose existence has remained entirely independent and ignorant of the forces of civilization. It was made during two winters and summers by Robert J. Flaherty, leader of five Sir William Mackenzie expeditions into the inaccessible Northeast Hudson Bay regions known as the Ungava Peninsula. The only human inhabitants of this vast region are the families of a small tribe of Eskimos.

The real life hero of the picture is Nanook, leading man and mightiest hunter of this tribe, who accompanied Explorer Flaherty into the icy wilderness as guide and companion.

Photography Begun

Richard Dix and Mae Busch, who are to play in Goldwyn's "The Christian," have arrived in London and the photography has begun.

"Old Homestead" Cast Includes Roberts, Barnes, Fawcett, Ford

The powerful cast for the Paramount picture, "The Old Homestead," is rapidly being assembled and the following are so far listed:

Theodore Roberts will play Uncle Joshua Whitcomb, the original Denman Thompson role; T. Roy Barnes is to be "Happy Jack," the tramp; Fritzi Ridgeway is Ann; Reuben, the wandering boy, will be portrayed by Harrison Ford; Eph Holbrook, the old skinflint, will be interpreted by the veteran character actor, George Fawcett; Ike Godsell, the constable, is to be played by Edward Brady, and Aunt Matilda will be portrayed by Ethel Wales.

James Cruze, the director, was scheduled to start the big production May 22. The stage drama is to be greatly elaborated upon and in addition to spectacular storm scenes, the wanderings of the boy in strange corners of the earth will be shown in detail with sensational effects. Perley Poore Sheehan and Frank E. Woods are the adaptors; Junien Josephson has written the continuity, and Walter Woods is supervising the production.

Lila Lee Supports Wally Reid in Latest, "The Ghost Breaker"

There is no dearth of talent in the cast to support Wallace Reid in his new Paramount picture, "The Ghost Breaker," which is just beginning under the direction of Alfred Green. Lila Lee, leading woman, plays the pretty Marchesa Maria Theresa, the noble daughter of Sunny Spain and owner of the estate of Aragon, where is the ancient castle in which the blood-chilling ghost episodes of the story transpire.

Walter Hiers puts on the burnt cork for the first time in his screen career and has an ideal comedy role as a negro valet. Arthur Carewe has the role of a duke. J. F. MacDonald portrays a Kentuckian. Helen Dunbar has an aunt role.

Several other interesting but minor roles have been entrusted to players of reputation and ability. The picture is an adaptation by Jack Cunningham of the successful play by Paul Dickey and Charles W. Goddard.

To Begin on New Series

Following a personal appearance at the opening of Loew's new State Theatre in San Francisco, Viola Dana has returned to Hollywood ready to begin work before the Metro camera in a fresh series of pictures.

No announcement has come from the Hollywood studios of the Metro company in regard to the choice of stories for Miss Dana, although it is understood that plans for several of them are complete, even down to the designing of the settings and the arrangement of lighting effects.

Keeping in Personal Touch

By FRITZ TIDDEN

IT'S the unexpected that happens. This was convincingly demonstrated by the Motion Picture Leaguers Saturday. The teams that won the games the previous week were defeated this week while those who were on the losing end last week came through with a victory Saturday. This made the Movie dopesters scratch their heads and sharpen their pencils, but only served to increase the keen interest the Motion Picture people are taking in the nip and tuck race for Mae Murray's beautiful loving cup.

Goldwyn, the league leader of last week, went down to defeat at the hands of Hodkinson in a hotly contested 13 inning game. Kraft, the star hurler of Hodkinson, won his own game by a homer with one on in the 13th. This was only the end of a perfect day for Krafty, who besides fanning seventeen of the Lions, got another homer early in the game.

Paramount nosed out Metro, 5 to 4, in a remarkably fast game in which the fielding of Farrell and Keaton stood out conspicuously. A fast double play killed the hopes of the Mountaineer in the last of the ninth with two on. The hitting of Cassidy was timely and figured largely in the result. Battery for Paramount, Mahon and Cassidy; for Metro, Smith and Loew.

Universal displayed some of the form that won the championship last year, by beating Vitagraph, the dark horse of the league, who up to date have not met defeat. The score, 13 to 9, was a decisive victory for the Laemmlites and was the result of a concentrated attack and heavy hitting. Batteries, Christoff and Owens, for Universal; Welton and Mason, for Vitagraph.

The First National-Pathe fiasco at Fordham University Grounds reads more like a football score than the old national pastime. The way the Franchisers went at the Roosters was "pathe-tic" to say the least. The bad news read 23 to 3 after the feathers were cleared away. Pitcher Eshmann, who won his game last week, received wretched support from his mates but was a glutton for punishment, staying in the box and never quitting until the last man was out in the ninth. Loges, for First National, was nearly invincible and backed up by a slashing attack and daring chances on the bases the Franchisers ran wild only stopping from exhaustion after scoring 23 runs. Batteries, for First National, Loges and Kelly; for Pathe, Eshmann and Higgins.

Standing of the Clubs

	Won	Lost	Pct.
Paramount	2	1	.667
First Nat'l	2	1	.667
Goldwyn	2	1	.667
Vitagraph	2	1	.667
Hodkinson	1	2	.333
Pathe	1	2	.333
Metro	1	2	.333
Universal	1	2	.333

Encouraged by the success of the Capitol Basketball team, which has a clean record of victory, S. L. Rothafel has organized a baseball team composed of members of the usher staff. Edward Douglas, one of the house managers, is manager of the team, and Jack Crighton is captain. Rothafel has taken an active interest in the organization to the extent of outfitting the members and supplying the necessary paraphernalia.

The Capitol Baseball Team extends an invitation to play any baseball team in New York, the only conditions stipulated are that it be an amateur team, fully organized prior to May 1, 1922. Arrangements are also being made for intercity games, invitations being sent to Balaban & Katz and Ascher Brothers, of Chicago, and other prominent exhibitors in the West to meet the baseball teams of theatres in their circuits.

* * *

The baseball teams of the Rialto and Capitol Theatres will come to battle on Sunday morning, June 4, at Sunnyside, Long Island, when the first of a series of five games will be played. There are several young "Ruths" and "Wagners" in the two teams and excitement is high among the ushers who have arranged the series. Hugo Riesenfeld will open the series by throwing the first ball.

* * *

We are contemplating making application for membership in the Sporting Writers' Association. Being sporting editor of a moving picture magazine surely makes us eligible.

* * *

One of the Post Office Department's sturdy carriers struggled in the other morning with the following letter, which explains itself:

Dear Toucher: In a telegram from Los Angeles to the home office made public this week Frank E. Woods, of Famous Players, says: "In my opinion you can pledge the exhibitors that our six months' product will outstrip anything ever seen in the motion picture industry."

Can you tell me offhand without referring to your handy booking guide whether Mr. Woods ever saw "Heedless Moths?"

Yours for accuracy,
S.

* * *

Harry Leonardt arrived in town from Los Angeles.

* * *

From San Francisco recently came Sam Levine for a visit.

* * *

The New York Times Book Review and Magazine published an article by Benjamin De Casseres last Sunday dealing, in Ben's characteristic fashion, with the Pennsylvania Board of Film Censors. The article is called: "Virtue Made in Pennsylvania" and is worth clipping and framing in your office. The main object of the author's shafts is the list of revisions the Pennsylvania board ordered in "The Red Peacock," which is founded on the story of "Camille," the young woman, as Ben says, coughed her way into eternity. The list of eliminations and changes, which is used in its entirety in the story, is choice, and De Casseres states that it has become his most precious literary possession. "As a bit of Americana, I believe it is unique," he says, and if you had the pleasure of reading it you would agree with him on all counts.

De Casseres showed the list to Howard Dietz "the poet laureate of the Goldwyn Pictures Corporation," and the latter wrote the following and mailed it to Hartford. It is used in the article.

THE STANDARDS OF THE BOARD

"That the theme or story of a picture is adapted from a publication, whether classical or not; or that portions of a picture follow paintings or other illustrations is not sufficient reason for the approval of a picture or portions of a picture."—Excerpt from Standards of the Pennsylvania State Board of Censors of Motion Pictures.

It doesn't always follow that if
Venus or Apollo
Or the nudes of Zuloago are
translated to the screen
That the censors so omniscient will
consider that sufficient
Ground for passing on the picture
as quite fitting to be seen.

Just because a Rembrandt etching is
considered more than fetching,
Still the version in the movie
might not meet with the accord
Of the Pennsylvania censors, those
infallible dispensers
Of morality—according to the
Standards of the Board.

In this age of smut and slander,
where a play is prone to pander
To the basest and the vilest and
the cheapest that's in man
There must be the chosen mortals
who have passed through Virtue's portals
And have stood out from the
others as the molders of the
clan.

So this censorship committee shall
prescribe to each Penn city
Just the proper set of morals that
the pictures shall afford.
They are trained in all that's flirty
—they know vice—they know
what's dirty,
And they know by heart the rules
they call the Standards of the
Board.

De Casseres commences the article with this paragraph: "The Pennsylvania Board of Film Censors would walk a thousand miles to smoke out a 'Camille.'"

* * *

Johnnie Walker is here from California. And so is George Walsh.

* * *

Bernie Fineman left New York Monday for the coast. He will turn around and come right back again.

* * *

On May 27 Will Hays will address the students of the Carnegie Institute of Technology at Pittsburgh.

* * *

W. B. Frank has been promoted from assistant sales manager to sales manager of Associated Exhibitors.

* * *

Mae Murray and her husband, Bob Leonard, have moved to their summer home in Great Neck, L. I.

* * *

Madge Kennedy, who has been appearing on the stage recently, will return to the screen as the star of

The aggressive boxer is May McAvoy, and her trainer and second is Lois Wilson, both members of the Paramount Club

NOTED TRAVELER RETURNS FROM BLUE GRASS STATE

J. Charles Davis, 2d, arrived back in town from a trip to Louisville and adjacent points

the Kenma Corporation, a new organization backed by a number of men who have not hitherto been identified with the moving picture industry.

Harold Bolster, a banker, is the president of the corporation; Rufus Steele, a story and scenario writer, is vice president, and George Brokaw Compton, is secretary and counsel.

Miss Kennedy will appear in a series of six photoplays, the first of which will be an adaptation of Charles Major's novel, "Dorothy Vernon of Haddon Hall." The photoplay will be made this summer, and, when it is completed, Miss Kennedy will begin work on her second production, a screen version of "Dear Me," by Luther Reed and Hale Hamilton.

* * *

A new departure in education through moving pictures was instituted in Baltimore one day last week, when what is stated to be the first purely educational films ever shown in this country under a systematic plan supervised by educators were screened at a local theatre. A number of educators were present at the showing.

* * *

J. C. Wainwright and F. W. Kilner, well-known film men of London, arrived in this country last week.

* * *

Now comes a film that admits it is "Stranger Than Fiction." It must be based on incidents in real life.

* * *

While out on location Mary Pickford recently saved the life of one of the members of her company, Anna Wilson, who had been stung on the foot by a scorpion. Mary rushed to the girl and administered antidotes from a first aid kit. The girl would have died in agony had Mary not acted as quickly or as expertly as she did.

* * *

Oscar Apfel, Carlyle Blackwell and Evelyn Greeley left last week for Holland, where they will make four productions for the Hollandia Film Company.

* * *

Cecil B. DeMille's alma mater, Pennsylvania Military Academy, has conferred upon him the degree of M. A., for "his distinguished services in the field of dramatic arts."

* * *

We are thinking of getting up a spelling bee for film titlers and editors, and the man who spells villain, bilious and embarrassed correctly will win a hand-tooled dictionary of the Esperanto language. By that method we may be able to find out who is directly responsible for the three "villians," one "billious" and one "embarrased" we found in five big pictures we saw recently.

There is no excuse for illiteracy in titles. A picture passes through too many hands not to have the mistakes caught by somebody, it seems, many more than the print in a book or magazine.

We do not think we are patronizing when we state that out of kindness we refrain from publishing the names of the pictures. The men who are responsible ought to be so ashamed of themselves that they ought to thank us for keeping silent. Pretty soon we wont, though. For the simple reason that there is no legitimate excuse for it, and the title printers are not to blame. Their mistakes, if they make any, ought to be caught long before the film is distributed.

* * *

Wonder what the animals used in films think of the picture business?

That hissing sound may express what they think of Noah.

* * *

Edgar D. Adams, head cutter for International Films, was married Sunday, May 21, to Miss Mary McArdell.

* * *

O. O. Dull, assistant director to Frank Borzage, of Cosmopolitan Productions, traveled from Banff, Canada, to Venice, Cal., and was married May 18 to Velma Lefler, a Venitian, in a manner of speaking.

* * *

Elaine Hammerstein is said to be making a picture "Under Oath."

Why not take the lady's word for it?

* * *

Last week Irving Lesser was our noted traveler, as you probably recall. Soon after the issue appeared we received the following letter. He says a heaping teaspoonful:

Dear Toucher: Many thanks for your kind mention in the issue of the 27th. There is nothing notable, however, about my traveling. It is quite a usual thing, though.

You are right about my having gone to Washington recently for various reasons and most important was a deal involving $40,000 which I succeeded in closing up with Mr. Craver during the hilarity and excitement of the Washington convention.

I did not sell very much film, only four David Butler five-reel pictures; eight Lester Cuneo five-reel Westerns; twelve Dick Hatton prairie productions; eighteen two-reel Cactus Westerns and five Irving Cummings Northwest Mounted Police stories.

The deal involved about $40,000, which is a mere trifle in my young life, but nevertheless, it is the trifling things that make life worth while.

My kindest regards,
Sincerely,
IRVING LESSER.

William Fox sailed for England on Wednesday.

* * *

The editor who said "one picture is worth a thousand words" must have had in mind theatregoers who read sub-titles aloud. To those pests is recommended the Japanese proverb:

"To hear a hundred times is not so good as to see once."

* * *

It is reported that E. B. Hatrick, general manager of International News Reel, is seriously ill in London.

* * *

Vera Gordon has concluded her vaudeville bookings and is at present making a personal appearance tour in connection with her picture, "Your Best Friend."

* * *

Our father, who wanted us to be a bank president, ship builder or something, likes to ride us occasionally about the film business, or in fact anything that presents itself as good material. In pursuance of this harmless pastime he sends us the following uncomplimentary remarks from the time table of the Long Island Railroad, weak sister to the Erie:

▲—Dogs and Moving Picture Films carried in baggage car on these trains only.

Selznick Finishes First Since Moving Production to the West

The Selznick Pictures Corporation has just finished its first production since the occupancy of the United Studios in Los Angeles, and the departure from the East where Selznick Pictures had been made practically without interruption for three years. Word to this effect was telegraphed to the home office by President Myron Selznick a day or two ago.

The release is "Under Oath," starring Elaine Hammerstein, made from a story by Edward J. Montagne under the direction of George Archainbaud. Besides being the first Pacific Coast Selznick picture in a long time, "Under Oath" is further distinguished as being the last of the current year's Elaine Hammerstein star series production.

"Beyond the Rocks" a Big Box Office Success, Paramount Says

Reports received by Adolph Zukor and S. R. Kent from theatres which showed Gloria Swanson's latest Paramount picture, "Beyond the Rocks," with Rodolph Valentino, in the nation-wide day-and-date showing, indicate that this picture is one of the biggest box-office successes released this season, according to an announcement by Paramount.

Illustrative of the box-office success of this picture is the following letter, in part, sent to Mr. Zukor by Jules E. Mastbaum, president of the Stanley Company of America, in connection with the showing of "Beyond the Rocks" in Philadelphia.

"We have just closed a run of two most successful weeks at the Stanley Theatre of 'Beyond the Rocks' featuring Gloria Swanson and Rodolph Valentino. It was our intention to only show this picture one week but business was so tremendous that we held it over a second week."

"Crossroads of New York" Gets Warm Praise from N. Y. Papers

"The Crossroads of New York," a Mack Sennett production released by Associated First National, was the feature at the Capitol Theatre, New York, this week. It is the first picture of feature length which Sennett had made since "Molly O," and it received an enthusiastic reception, First National says.

New York newspaper critics gave it considerable praise. New York Daily News said: "It will mean a rollicking hour." New York Herald: "A photoplay that is better and faster than 'Molly O.' New York World: "It is distinctly refreshing and is chock full of funny business."

New York Evening Mail: "Its comedy passages, and there are many, are in the true Sennet vein, while the melodrama speeds on with a zip." New York Evening Telegram: "It is a happy combination of thrilling melodrama and uproarious comedy, fashioned in a new way." New York Sun: "It will arouse in many persons about all the variety of emotions." New York Evening Journal: "'The Crossroads of New York' are humorous avenues that divert and satisfy the tired mind."

Victoria Falls

South Africa and its natural wonders only recently made accessible to tourists, are not too remote to be covered by the Pathe News cameraman. Current issue No. 39 contains a generous succession of real thrills furnished through the daring of the photographer in "shooting closeups" of Victoria Falls, South Africa, from the wings of an airplane.

This feat is said to have never been attempted before and probably never will be again.

News of the West Coast

By W. E. KEEFE

R. A. Walsh will return to Los Angeles from New York and start to work the latter part of this month on his next production, "Captain Blackbird," which will be produced at the Goldwyn Studios in conjunction with the Goldwyn Producing organization.

* * *

Ruth Stonehouse, who for several months has been making personal appearances throughout the country, arrived in Los Angeles May 20 to fulfill a contract recently made with a new picture organization to star her in forthcoming productions.

* * *

Announcement is made by the Marshall Neilan Productions that during his stay abroad Neilan is taking scenes in the Swiss Alps and other famous foreign locations which he will embody in one of his productions which will be completed in the United States.

"Freckles Barry," star in Neilan's production, "Penrod, has returned from his "personal appearance" tour and has left Los Angeles on a camping trip through the mountains pending Neilan's return.

* * *

At the United Studios, Sidney Franklin has started work on the production of "East Is West" with Constance Talmadge as star. Millard Webb is assistant director with Tony Gaudio turning the camera.

* * *

Ruth Roland, the serial actress and her supporting cast producing "The Riddle of the Range," together with Director Ernest Warde, have gone to Mount Wilson for a week to film some scenes.

* * *

George Archainbaud will direct Elaine Hammerstein in her next Selznick production at the United Studios. The story was written by Edward Montagne.

* * *

The Roy H. Klumb productions have completed "Daddy's Love" and Chester Earle, general sales manager of the organization, will soon leave for a tour of the country with the picture. Ted Edwards and Billie Rhodes are starred. The Klumb organization has also completed the "Bear Hunt on the Roosevelt Trail." The Klumb Productions are also handling "Judge Her Not" and "Wolves of the Range."

* * *

Clayton Hamilton is editing "A Daughter of Paris" which the Goldwyn organization brought to this country from Europe. It is a spectacular film of the French revolution and was produced by the Unione Cinematographic Italiana and is based on the novel, "The Son of Madame Sans-Gene," by Emile Moreau, the famous French novelist. Alda Hesperia, an Italian actress, plays the title role.

Mr. Hamilton, for the past two years associate editor at the Goldwyn Studios, will complete his contract with the Goldwyn organization June 2. He will said immediately for Honolulu for a two months' vacation, after which he will return to writing.

Herman C. Raymaker has been added to the directorial forces of the Hal Roach organization at Culver City. Raymaker will direct Harry "Snub" Pollard, who is now on the second of a series of new two-reel comedies.

* * *

Harold Lloyd is working in a new five-reel comedy feature as yet untitled in which Mildred Davis plays the leading faminine role. The supporting cast includes Eric Mayne, Norman Hammond, John T. Prince, Florence Mahon and Joy Winthrop.

* * *

Bob McGowan will soon start directing a new comedy at the Hal Roach Studios. The story was written by Tom McNamara, the well-known cartoonist. It will be a combination story in which animals and children play the principal roles.

* * *

Among the constantly increasing number of independent producers who are now starting is Ward Lascelle, who will feature Coleen Moore in Mary Roberts Rinehart's story, "Affinities." The production will be made at the Thomas H. Ince Studios. "Affinities" will be the first of a series of Lescelle productions which will be released by W. W. Hodkinson.

* * *

The Sacramento Pictures Corporation has started production on a series of pictures at Sacramento. The company was organized by William H. Jobelmann, formerly advertising manager of the Turner Dahnken chain of theatres. William R. Lighton, the well-known magazine writer, is directing.

* * *

Lois Weber, the producer, and her husband, Phillips Smalley, have returned to Los Angeles after a year's absence in Europe. Miss Weber, while in Europe, discovered a method whereby purple in its natural coloring can be shown on the screen.

* * *

Mischa Guterson, for several years musical director at Sid Grauman's Million Dollar theatre, has taken over the entire direction of Tally's Broadway theatre. On the opening night Governor W. D. Stephens, of California, was the guest of honor with a great number of the Los Angeles city officials and socially elite present.

* * *

Patricia Palmer, who for two years was starred in Christie comedies, has formed her own producing organization under the banner of the Independent Producers' Syndicate and will produce a series of six five-reel stories of rural type. The films will be made at the Long Beach Balboa Studios.

* * *

A novelty in "Kid Pictures" has been introduced by J. K. McDonald, who has recently completed three of a series of twelve two-reel comedies featuring Johnny Jones, of the Booth Tarkington series fame. Gertie Messenger is sharing honors with little Johnny. The first of the series, "Supply and Demand," was shown at a preview at Ocean Park with the dramatic critics present as the guests of Mr. McDonald, producer of the films. The picture scored a hit and the dramatic critics gave it quite a send-off. Grace Kingsley, critic of the Times, said that Johnny Jones was destined to be the little young "Broadway Jones" of picturedom. The McDonald pictures are entirely free from slapstick. Mr. McDonald will leave soon for New York to arrange for distribution.

Goldwyn Names Pictures to Start New Season; Many Finished Already

With plans for the new season nearing completion, Goldwyn Pictures Corporation is assured of a continuous supply of excellent stories to be made into motion pictures and exceptional directorial talent to picturize them. As an indication of the quality of photoplays for release early in the approaching season, Goldwyn lists the following productions, many of which have already been completed, with others now being photographed at Culver City:

"Hungry Hearts," a story of New York's East Side from Anzia Yezierska's book of notable stories bearing the same title. Directed by E. Mason Hopper. Cast includes Rose Rosanova, E. A. Warren, Bryant Washburn, Helen Ferguson, George Siegmann, A. Budin and Kate Lester.

"Broken Chains," Winifred Kimball's $10,000 prize scenario. Directed by Allen Holubar. Colleen Moore, Beryl Mercer, Claire Windsor, Ernest Torrance, James Marcus and William Orlamond.

"The Christian," from Sir Hall Caine's novel, now being directed in England by Maurice Tourneur, Richard Dix, Mae Busch and Phyllis Haver.

"Captain Blackbird," by Carey Wilson, which will be R. A. Walsh's first production for Goldwyn.

"The Sin Flood," a screen adaptation of Henning Berger's story, "Syndafloden." Directed by Frank Lloyd, Helene Chadwick, Richard Dix, James Kirkwood and Ralph Lewis.

"Remembrance," a new story written and directed by Rupert Hughes, an epic of father. Claude Gillingwater, Kate Lester, Cullen Landis and Patsy Ruth Miller.

"The Bitterness of Sweets," another Rupert Hughes picture. Colleen Moore, Antonio Moreno, Earl Metcalfe and William Orlamond.

"A Blind Bargain," made from a story by Barry Pain. Directed by Wallace Worsley. Lon Chaney and Jacqueline Logan.

"Brothers Under Their Skins," by Peter B. Kyne. Directed by E. Mason Hopper. Helene Chadwick, Pat O'Malley, Claire Windsor, Mae Busch and Norman Kerry.

Listed for July 26

July 26 is the date chosen by Metro for the release of the Swedish Biograph production, "The Stroke of Midnight," recently purchased for distribution in this country.

McGregor Signed

Malcolm McGregor, a young actor, whose work in Rex Ingram's production for Metro of "The Prisoner of Zenda" has brought him to the favorable attention of picture critics throughout the country, has recently signed a long-term contract with Metro Pictures Corporation. He will be seen in prominent roles in several of that company's forthcoming releases.

In Stahl Picture

Lewis Stone, screen star and former stage celebrity, was this week engaged by Louis B. Mayer for the leading role in the next John M. Stahl production for First National release, preparations for which are now under way.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Flattering the Patrons More Profitable Than Piling on the Agony of Laudation

SELF-GLORIFICATION is always pleasant—to the writer, but sometimes it pays to pass the praise to someone who may not deserve it, yet whose appreciation may be more profitable. Most managers seem to prefer the former, but now and then someone is found to take the right tack.

This display is from J. W. Sayre, of the Jensen and Von Herberg houses, in Seattle, and he takes four seventeens and uses about half the space for type, thereby getting twice as much for his money as he could have done with solid type announcement and a mass of six to twelve line letters.

STRAND
WE'RE WRONG AS USUAL!
We have a big picture coming up, Gloria Swanson and Rodolph Valentino in "Beyond the Rocks," and we were so almighty eager to let you get to enjoying it that we announced it would open Wednesday, tomorrow.
That's where we were wrong!
We didn't realize what a good picture we have on now. Maybe you didn't either, at first. From its title, you were afraid it was some sort of problem play, and we were afraid that you'd be afraid, so we thought four days might be enough for it.
Lawsy, judging from the crowds, bigger and more enthusiastic every day, laughing so you can hear them down to Madison Street, we were just 4,000 miles off the track!
Why, if we could make everyone in Seattle realize what a fun cyclone this is, it would run here 3 full weeks!
Anyhow, you, oy showing us up in such splendid style, have forced us to give you 3 more days, until Friday night, to see
"IS MATRIMONY A FAILURE?"
with the mightiest comedy cast Seattle ever has known:
T. ROY BARNES
LILA LEE
LOIS WILSON
WALTER HIERS
ZASU PITTS
LILLIAN LEIGHTON
TULLY MARSHALL
SYLVIA ASHTON
OTIS HARLAN
CHARLES OGLE
DAN MASON
Matrimony may be, but the picture is not. It has caught on; it is the hit of Seattle, a town sensation, so, for the love of laughter, don't miss it. See it if you don't go to another show for a month!
Coming Saturday—
(Audiences Permitting)
"BEYOND THE ROCKS"
STRAND

A Paramount Release

MR. SAYRE'S SWITCH

They put in "Is Matrimony a Failure?" for four days, at the Strand, feeling that perhaps the title might suggest a problem play instead of the snappy comedy it really is. They figured that four days would be enough, but it went over with a bang like that of an old time firecracker—made in the days when they put powder in the paper rolls.

They had Beyond the Rocks coming, and to pull this without ample explanation might gum that engagement and lose them what they made on the comedy.

It was a delicate problem. It could have been put over with allusions to the "Stupendous Success," "By Popular Demand" and all the other trademarked lines, but Mr. Sayre had other ideas, for he is an old campaigner. He writes:

"You remember in your old reviewing days that the successful vaudeville performer was the one who conveyed a subtle compliment to the intelligence of his audience. I used the same psychology in writing this ad. I figured that if I could word it so as to make our patrons believe that they were smarter than we—that *they* were the ones who made the change of bill; not us, they would feel good about it and it would be all over but the shouting. And so it was; the piece ran the week out to good business."

It is "old stuff" to the old timer, but it is new in this business. Mr. Sayre got more additional patrons than he could have gained with the hackneyed phrases, and more fully alibied the Swanson-Valentino production when it finally came.

It carries more weight and sells more tickets, and Mr. Sayre has handled his campaign with decided skill, as usual. And note the silhouette cats and dogs. They don't take much room and they do pull a tremendous laugh.

Never mind the title. Keep the *idea* in mind. It's useful.

To Avoid Mishap

H. A. Gillespie, of the Liberty theatre, Yakima, got them in for Fool's Paradise by announcing that no one would be seated during the thrilling scenes in the crocodile's den. It didn't mean anything, but it made the patrons so anxious that they actually had to get new hinges for the entrance door. The doors were broken by the crowds.

Held an Auto Show in Theatre Lobby

Herbert W. English lately took over the Park theatre, Asheville, N. C., and celebrated his arrival by doing something.

The house is one with a deep lobby running through to the next street, to give a business street frontage with a minimum of front on the expensive land.

There was plenty of room, so he staged an automobile show instead of a fashion offering and held it in the lobby where people could see it free. Ten cars were shown the first half of the week and ten others when the bill was shifted on Thursday, which held up interest for the full week instead of making a slump toward the end of the run. As he changes his program twice a week, this helped considerably.

He has picked up the slogan from the Sanger houses, further south and announces that "We Cover Asheville like the Rain."

Lindlar Lobby Offers Chance for Snow Stuff

Walter Lindlar offers this lobby design on Over the Border in the belief that the use of a snow lobby at this time will be particularly effective. In the general idea it is not dissimilar to the lobby on Fool's Paradise, but this offers more cooling regions than Texas and Siam. We think this idea will be better emphasized if you use the United States side of the lobby for a summer scene and the snow-clad Canadas for contrast. Use cotton-topped firs for the Canadian side of the lobby and work blue lighting. Use a hot yellow, touched with a little green for the left hand and trees in foliage. This will carry out the idea better than the design in the sketch.

If your town is strongly anti-prohibition, a water cooler on one side and and a display of bottles on the other will make a good comedy appeal.

A Paramount Release

A LIDLAR LOBBY IDEA FOR OVER THE BORDER

The basis of the idea of this coming release is somewhat similar to the Texas-Siam stunt on "Fool's Paradise," with a better hook-up to the title. It gives a snow lobby for summer use, which is something greatly in its favor

Selling the Picture to the Public

Turf Tips Worked for Moss' Broadway House

Don't let them tell you that New York will not respond to exploitation. Although "Broadway" has gone across Forty-second street, the blocks just to the south are by no means dead yet, and Moss' Broadway Theatre, at Forty-first street, uses a front every week and often a sidewalk stunt.

For Queen o' the Turf a tipster was used, who distributed sure things in envelopes slightly smaller than the usual tip service, but along the same general lines.

As news stands in that vicinity carry from ten to twenty five sets of turf information for sale, anything looking like a bettor's best is snapped up, and the envelopes went even faster than the proverbial hot cakes and to the class of persons most likely to respond to the title.

A Robertson-Cole Release

WHO SAID YOU CANNOT EXPLOIT ON BROADWAY?

This looks like it, doesn't it? The man in the flashy suit is giving out guaranteed tips on the races in "Queen o' the Turf," and the name on the envelopes is that appearing daily in the sporting papers. Done at Moss' Broadway

Golem, Esq.

Peter Magrao, of the Regent theatre, Harrisburg, Pa., read of the Swanson calling card stunt, so he had 3,500 printed up saying that the Golem had dropped in for a chat and was sorry to have missed the householder. You can imagine the Golem going out for a set of afternoon calls, but the stunt really helped a clean-up at a cost of $7. In addition to the imitation engraving of the name the card contained the apparently hand-written message: "Dropped in to see you, but you were out. See me at the Regent theatre, Monday."

Ferried "Theodora"

One of the scenes in Theodora shows the empress coming to visit her lover in the sort of circus boats they used in those days. The Alcazar theatre, Birmingham, Ala., in consultation with W. R. Ferguson, Goldwyn exploitation man, decided to feature the boat.

They built it on a float; a twenty foot craft, with gilded sides and prow, pink pattices guards and draped in royal purple. A trumpeter stood in the bow and did the advertising and one of the young women employed in the house posed as the empress, enjoying her day off from the ushering job.

It made a handsome flash and tied up well with a painting of the boat used as the central point in a purple draped lobby.

Both Greek and Italian throwaways were used and the local Italian paper was persuaded to give up most of the front page to this made-in-Italy production.

One Mailing List

When I. Schwartz, for five years manager of the Grand theatre, Chester, Pa., moved to the Fifty-sixth Street Theatre, Philadelphia, he found that the mailing list of the house contained only about one hundred names.

He called in Eli M. Orowitz, the Paramounteer, and Orowitz, who does exerything except write the special stories he promises the trade papers, got hold of the voters' registry lists the law requires, and they got the names of 3,900 women listed as housekeepers within a reasonable radius, and then prepared a list of masculine names only.

This is a simple matter where the law requires the list of voters to be published. It's only a little more difficult to work a pull where publication is not mandatory.

Dead Ahead

Arrows pointing and lettered "Beyond the Rocks, straight ahead" were used by Phil Gleichmann, of the Broadway Strand, Detroit, for the Swanson picture after John Howard, the Paramounteer, told him of the idea. To get it right you should have two sets with the arrows in opposite directions to always indicate the house. This can be done with one cut if it is outlined and mortised to contain the type.

Liberal Pay

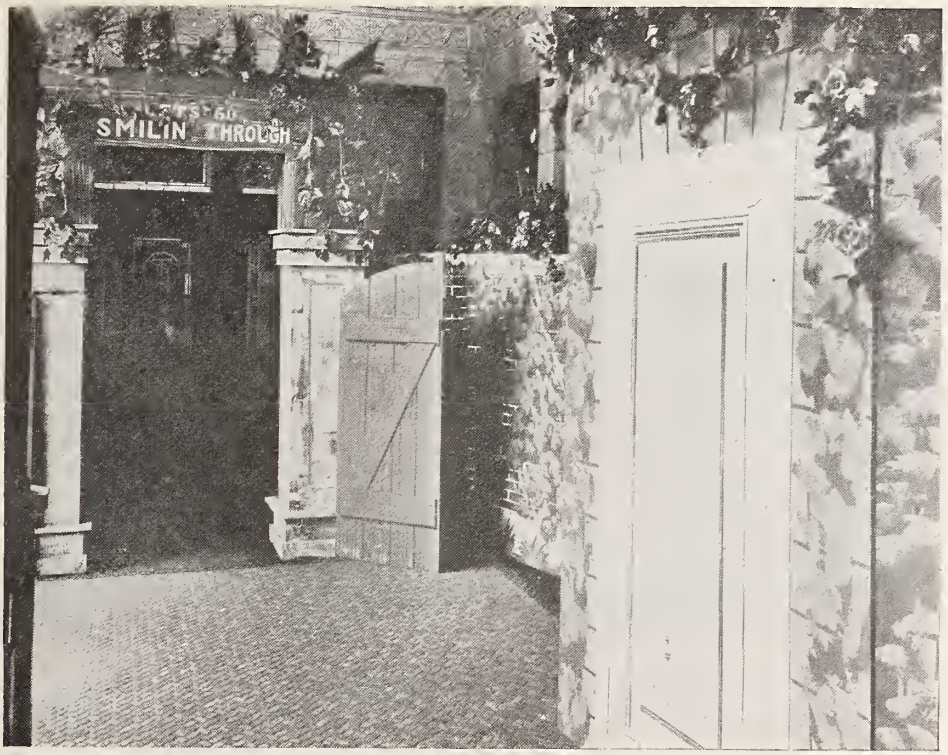
Checks for one million dollars worth of laughs, drawn on the "First National" bank advertised Pay Day in the Arc theatre, Lafayette, Ind. A tie up with the real First National Bank split the cost and added to the advertising punch.

A United Artists' Release

A LOBBY DISPLAY FROM THE PEOPLE'S THEATRE, PORTLAND, COMPOSED OF CUTOUTS

This entire display is based on the use of lithographic paper, and offers a rather new idea in the cutuot top for the 24-sheet, in which the gables of the houses suggest scenery and not merely a lithograph. On the left the display is shown which in the right hand cut is hidden by the three men who are pretending that they are not trying to have their photographs taken

Selling the Picture to the Public



A First National Release

HOW THE BRANFORD THEATRE USED THE GATE IDEA

This has been generally adopted for Norma Talmadge in "Smilin' Through," but selodm to such good effect as shown in this picture of the Newark Theatre, where the play was put over in a way to hold it for at least a second week

Patrons in Newark Went Smilin' Through

Three highlights mark the exploitation of Norma Talmadge in Smilin' Through, and this exploitation is one of the outstanding features of the season just closing. The slogan campaign has been everywhere successful, a drive by the Witmarks has put the plugger song over as few promotion songs have been handled, and the gate is almost a trademark.

The gate was one of the features helping to put over the First National at the Branford theatre, Newark, to a second week, with the possibility of a longer run. A garden wall effect was built with the gateway serving as the entrance to the lobby. It was cool and inviting, it suggested something and the slogan, "Let's go Smilin' Through" was particularly apt when painted above the gateway.

Banners, song tie-ups, window displays, newspaper work and all of the other devices, including the slogan drive, were all employed, but at the last moment this attractive lobby reached out and completed the sale by pulling through many who had merely stopped to look. A good lobby is a real help and you can make a wonderful display on this picture, which might have been built expressly for exploitation.

Two Clever Exploits Helped Memphis Moran

General Manager McElravey, publicity director George Brown and manager A. S. Morrison all teamed when Moran of the Lady Letty played the Palace theatre, Memphis.

Mr. Morrison's contributions were the seagoing sidecar, which is an improvement on the nautical ford in that it takes up less room, is more flexible in traffic, and costs less to build, while giving about the same effect.

Cost Fifty Dollars

This and a window in a particularly good location cost $50, and that covered a five day advance display as well as the run ballyhoo.

The window was based on a profile reproduction of the ship used in the play, the flat being made from a still. This was set into a simply painted cyclorama drop and the waves were carried beyond the ship toward the front of the window, terminating in a sand and rock beach. The text card at the side gives the title and continues "This ship is a perfect reproduction of the Lady Letty, the ship on which she found her mate," and a "now playing" was set in, just in front of the ship, the day of the opening.

Both looked a lot more than their cost and backed up by 259 inches of newspaper advertising—and the readers such a space carries, put over the picture to unusual business.

Schade First to Use the Radio Automobile

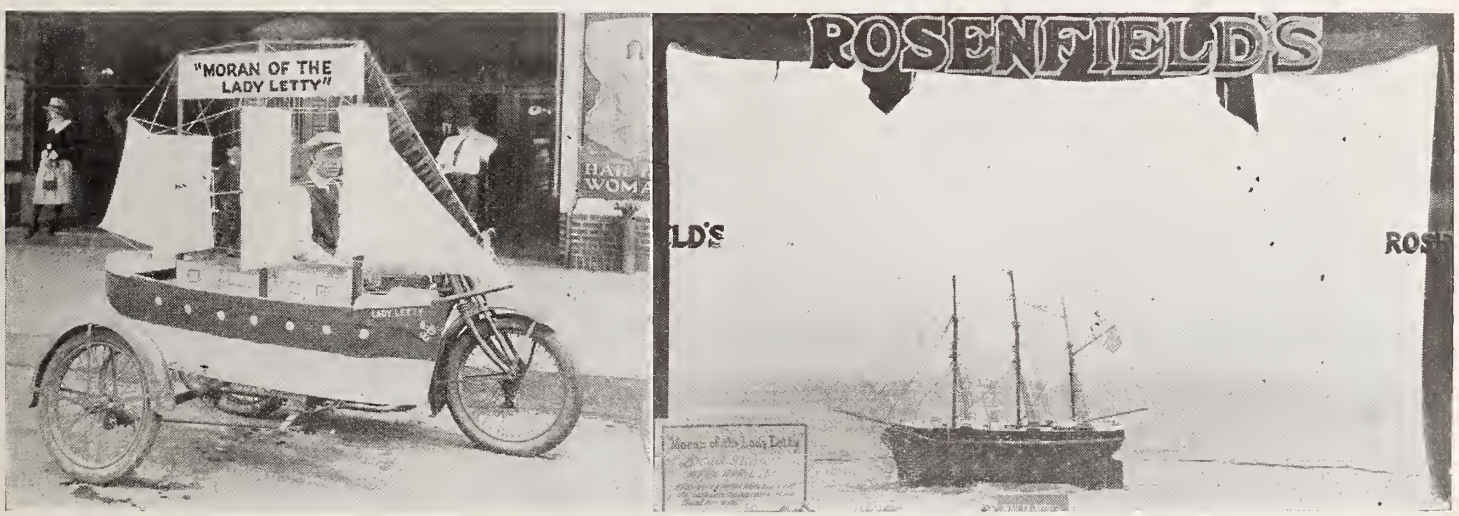
To the library of Original Sources add the name of George J. Schade, of Sandusky, as being the first to use the radio-directed automobile to get attention to a picture.

He used it on First National's A Perfect Crime and had a minature slightly larger than a kiddie car, which was operated on the pavement in front of the house bearing his name, by means of a radio mechanism on the sidewalk.

Pulled Them Inside

Then he bannered the front of the merquise with "Greater Wonders Within" and a lot of the crowd went inside to see what he could do on a paid admission since he did so much without charge outside the house.

He says it was one of the best pullers he ever had.



A Paramount Release

CLEVER EXPLOITATION FROM A. B. MORRISON, OF MEMPHIS, ON "MORAN OF THE LADY LETTY"

The seagoing "Ford" was one of the stunts adapted by the manager of the Loew Palace Theatre, but he made his craft more manageable by mounting it on a side car instead of a flivver. The window showing is a fairly exact reproduction of the Lady Letty of the films, set in a cyclorama drop with the waves on the cyke and part of the bottom of the window and sand and rocks in the foreground

Selling the Picture to the Public

An Added Attraction for Newsboy's Parade

At last the First National franchise holders seem to realize that they cannot use the newsboys' parade each time Jackie Coogan or Wesley Barry comes to town without getting some new angle. It's a good stunt once, but that once was a year or so ago.

Loew's theatre, Nashville, used the boys for My Boy, but they added a comedy section with a prize for the best entry, which went to a burlesque police wagon with the suggestion you ought to be arrested if you held out on seeing this picture.

The best way to use this is to discard the parade and use the comedy section alone. There is a big appeal in the crowd of enthusiastic kids, and we don't blame the managers for working a good thing as long as they can, but now that it is getting into second childhood, think of something to go with it.

How about a mile race for a change. Give the kids back signs at the starting point and the boys first to arrive at the house the best seats. A couple of small prizes can be added, but the choice of seats should be sufficient incentive the first time and then you can arrange a run-off for cheap medals on a return use of the idea.

A First National Release

ADDING SOMETHING TO THE NEWSBOYS' PARADE IDEA

Loew's Theatre, Nashville, had the boys, of course, but they added a prize for the best novelty stunt and it went to this burlesque patrol wagon, drawn by a team of jacks. Even the managers are beginning to realize the idea is old

Tacked to Campaign for Street Car Copy

Appreciating the value of the Jewish patronage, the Park theatre, Boston, hooked to the Jewish War Relief for Norma Talmadge in Smilin' Through and its bannered street car started off with "Help the Jewish War Relief and Go Smilin' Through 1922." It was a graceful act that helped the fund while it helped the theatre. The car was completely covered with the banners, which carried star and title and a white medalion of the star against a black ground.

An additional perambulator was found in an old Victoria in which a man and woman in period dresses were driven through the streets, in the old-fashioned vehicle being dressed with flowers to suggest the bridal. This is better than putting them out afoot, and it does not cost much more. The greater number of persons reached will more than pay the difference in the expense bill. Ten thousand wedding invitations were handed out by the couple as they were driven around town.

The slogan stunt was worked with the merchants, even the large stores hooking in, and Jordan-Marsh further contributed a reproduction of the bridal dress work in the play. Two thousand telephone hangers were used, and thirty six window displays were landed for the attraction.

For the house stunt a concealed phonograph played the plugger song, the source of the music being more or less a mystery.

A First National Release

EVEN BOSTON RESPONDED TO TALMADGE EXPLOITATION

The Park Theatre sent out an oldtime couple in an oldtime rig to urge the town to go "Smilin' Through" with Norma Talmadge, and the dignified appeal got under the skins of the conservatives and even the Back Bay went to see the play

Got Dope First

Some theatres paint "Let's go Smilin' Through" on the sidewalk. The Newman theatre, Kansas City, put it on a banner for the benefit of motorists.

From the traffic police they learned which road was the most traveled and found one traversed by more than 35,000 cars every day. From the garages they learned that the highest auto top is seven feet six inches with its rubber shoes on.

They put a banner at the most traveled intersection just seven feet eight inches, and got the maximum of display with a minimum of effect: one of the first invasions of the efficiency man into theatre exploitation.

Made a Dream Book

Bill Harwell, of the Majestic Theatre, Austin, Texas, used a contest on "Forever," alias "Peter Ibbetson." The subject was "Are Dreams Realities," and it brought out a lot of stories about "true" dreams. A local paper used four front page stories on the stunt.

It got the business, but we think that "Peter Ibbetson" can be better sold through a dignity appeal.

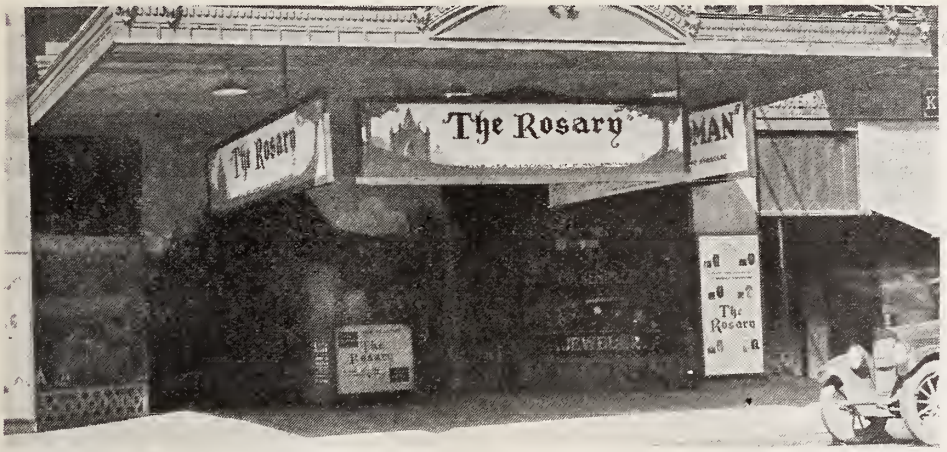
Mr. Harwell also used a cutout from the six-sheet, dressing it up with real props to give an atmosphere and he had a prologue with a local soloist singing "Dreams of Long Ago."

The Best Policy

With 81,749 of the "original wedding dress worn by Norma Talmadge in Smilin' Through" scattered over the country, it is refreshing to note that the Empress theatre, Mangum, Okla., stated that "Mabel Normand did not wear this necklace in Molly O, but she did wear one very much like it."

It did just as well and perhaps better.

Selling the Picture to the Public



A First National Release

THE THREE-WAY BOARDS OF THE EMPIRE THEATRE

For the engagement of "The Rosary" at the Syracuse house the boards were painted on all three fronts with church scenes, and this linked to an ornate church backing on the lobby wall

A First National Release

HALF OF THE CHURCH

Made Church to Back Inner Lobby Display

Churches were trumps when "The Rosary" played the Empire Theatre, Syracuse. They not only painted church landscapes on the three-way signs over the sidewalk, but the back wall of the lobby was converted into a church by painting strips for the three sets of double doors and surmounting these with a roof and a gable in lieu of a belfry. The window in the gable was transparent and was illuminated from behind, as the lead wires indicate.

The Empire has a rather unusual lobby in that the show windows of the adjoining stores extend into the lobby, as the larger cut shows. This makes it impossible to use many forms of display available to other houses and any decoration must be made against the back wall. This church is very effectively worked and can be adapted to a false front. If necessary you can sell tickets through a stained glass window.

You will note in the longer cut that the signs used are painted on both sides, as recently explained. The outer fronts give the current bill and the inside the coming attraction. Over on the right you can make out the last three letters of "Hail the Woman," which is the succeeding attraction.

The Bar Was Dry but the Fountain Was Wet

Using the old fashioned bar with a lobby display on "Ten Nights In A Barroom" is more or less a matter of local taste. Some towns will resent the pleasantry, while others will laugh and be coaxed in. As a rule it is better to dispense with the bar, but J. M. Edgar Hart, of the Palace Theatre, El Paso, reports good results with a bar.

He employed a double display for the "Blazed Trails" production. On the left he showed the old fashioned bar with a real barkeep and real bottles, but phoney liquors. Across the way was a soda fountain, put in by a local concern, at which an attractive girl clerk dispensed ice cream sodas and soft bottled drinks.

Jiggs, the leading character in "Bringing Up Father" found himself at home in both places. These cutouts were used to advertise the cartoon series, and cards explained that "Jiggs is not in the picture, but is coming Sundays now."

Humorous signs kiddied the bar section, and the mirror was covered with whiting and used for cutouts and lettering. On the floor was painted "100%, but not beer," and the title.

The elaborateness of the display made a lot of talk and brought crowds of the curious, many of whom became patrons against their original intentions.

A Bit Broad

They seem to like them a little off down in Texas. To put over "Are You Fit to Marry?" the Liberty, Houston, displayed a monkey in a store window with a sign reading "Don't Monkey Around. Are You Fit to Marry? At the Liberty Theatre Now."

This got the laughs and an increase in business, but we think that references to monkey glands will be left alone, or presently they will be censoring exploitation, too.

An Arrow Release

PUTTING OVER "TEN NIGHTS IN A BARROOM" ON THE CONTRAST OF A BAR WITH A FOUNTAIN

J. M. Edgar Hart, of the Palace Theatre, El Paso, dressed opposite sides of his spacious lobby with a bar and a soda fountain, the latter in good running order, with an attractive girl to sell iced drinks. Apparently Jiggs was performing the impossible feat of being in two places at one time, for he was in the bar and ogling the soda clerk. It made a hit and brought a few tears

Selling the Picture to the Public

How Billy Connors Brought Them Back

William Connors, of the Luna Lite, Marion, Ind., knows that it pays to exploit a picture, and he gained his knowledge at first hand, for he recently made a cleanup on "Moran of the Lady Letty" and "The World's Champion."

The latter came first and he built a cutout display for the lobby. There was a referee who held up the victor's arm while at the same time he counted out the defeated opponent. This was rather anticipating events for it is common to count out before declaring the victor, but Mr. Connors felt that after the first ten seconds the referee could be fairly well assured that it was a knockout, so he started the motor actuating the arm.

It was a knockout at the box office, too, putting the picture over to unusual business, so he started in on "Moran."

For this, he used a cutout of a ship to top a display of stills. From the masts he rigged a wireless hammock and with an induction coil he kept the tiny radio busy day and night.

As the town shares the radio craze, he cleaned up on this one, too.

A Paramount Picture

THE LADY LETTY CARRIED A WIRELESS SET IN MARION

Another picture of the Luna Lite, showing how Mr. Connors rigged a wireless to the masts of the cutout ship to advertise "Moran of the Lady Letty." With the town sharing the new radio craze this was the most certain appeal to the theatregoers

A Trademark Contest

Southern Enterprises managers have been cleaning up on "Her Husband's Trademark" with a contest based on the identification of trademarks used on nationally advertised goods. It is worked in a variety of ways from this base, some of the variants being to name all trade marks in a hook-up page, to name the largest list of trade marks in general use and to name those sold in the town using the idea.

The newspapers naturally give a lot of space to the idea since it helps them with the national advertisers.

The idea appears to have been started by Lem Stewart, general manager of exploitation.

Stage Exploitation

H. J. Adams, of the Palace Theatre, Corsicana, Texas, used a stage stunt to help put over "Three Live Ghosts." He darkened his house after the showing of the preceding feature, and three boys in cerements came upon the stage, each carrying a candle.

At a signal, they turned their backs upon the audience and the flood was thrown on to light up the title painted upon their backs. Then the boys did a dance to prove that they were not only live, but lively.

On the run of the play they were used on the streets, minus the candle and the dance. Emphasis was laid upon the fact that this was a comedy and not a goose-pimpler.

Darktown Shamrocks

Fred S. Meyer, managing director of the Palace Theatre, Hamilton, O., used the personal appeal for "Come on Over," addressing a series of nine inch singles to various well-known Irishmen. Each was topped with a silhouette shamrock in black, because he could not get a green imprint.

He had the picture the first half of Holy Week, with "Theodora" for the latter half, and kept business up in one of the worst weeks of the year.

A Paramount Picture

COUNTING THEM OUT WITH BILLY CONNORS

The Luna Lite Theatre, Marion, Ind., has gone in for exploitation as a result of the work Mr. Connors did for "The World's Champion." The prize-ring scene is a backed cutout with a movable arm for the referee. He counted up to 3,864,999 on the run

Booked the Bank

Plenty of exhibitors who read the press book on "My Boy" saw the suggestion that the banks be hooked to the story and opined that it could not be done.

Chambers is built along different lines. He went over and sold a savings bank on a quarter page in all the papers. He supplied a cut and the line from the First National book. The bank paid the bills and was glad to get something new.

Snappy and Apt

D. A. Doster, of the Strand Theatre, Montgomery, Ala., worked a department store on "The Green Temptation." He persuaded the store to fill a big window with green things: dresses, hats, fabrics, stockings, parasols, slippers and even undies. It was a green temptation to every woman in town, and that it was a real temptation was proven by the sales of duplicates of these articles and the amount of long green taken in.

Pinning It Down

An utterly foolish, and therefore particularly good idea, was recently worked by A. C. Schuneman, of the Isis Theatre, Webster City, Ia.

One thousand cards were distributed to women shoppers through arrangement with various stores. To each card was attached a single hairpin, and the card read:

"Save this hairpin. You will need it to keep your hair in order during the hair-raising thrills of Cecil B. de Mille's greatest production, "Fool's Paradise," at the Isis. Of course, it's a Paramount picture."

LOUIS NALPAS
PRESENTS
"THE ISLE OF ZORDA"
BASED ON
JULES VERNE'S
Celebrated Novel "Mathias Sandorf"
Proven, a Big Money Getter, By Box-Office Reports
Every Week Tells of New Successes; It's Going Strong
"Great picture. Went Over fine. Biggest business in some time."
(Report from the West, M.P. News, May 6, under head "What Big Houses Say.")
"Business better than usual." (Report from the West, M. P. News. same dep't. April 22)
"Played to very good business. Is a wonderful attraction that will get 'em talking after the first day."
(Rivoli Theatre, Columbia, S.C., quoted in Trade Review April 22 under head "The Voice of the Box Office.")
We told you it was a great attraction. It is!
Pathépicture
TRADE MARK
Directed by Henry Fescourt
MICHELSON

SCREEN SNAPSHOTS

Great stars at work and at play!

That's just what Screen Snapshots shows. You have the lure of great names; you have the added attraction of the fact that they are shown *behind the scenes,* so as to speak, in their homes, between times at the studios. You see them as they are, real people with unusual and attractive personalities.

From the box-office standpoint it's 100%; from the entertainment standpoint just as big.

The first number is a good example. Douglas Fairbanks, Charlie Chaplin, Norma Talmadge, Constance Talmadge, Harrison Ford, Alma Rubens, Gloria Swanson, Wallace Reid, Theodore Roberts, Cecil de Mille, Gus Edwards, Lila Lee, Betty Compson, Coleen Moore, Thomas Meighan, Tom Forman, Guy Bates Post, Adele Ritchie, Herbert Rawlinson, Sunshine Sammy, Pal and Fay McKenzie are in it!

A ONE REEL ATTRACTION WITH THE PULL OF A BIG FEATURE.

Edited by
JACK COHN *and* LOUIS LEWYN

Pathé Distributors

Selling the Picture to the Public

Flagging the Patrons Using a Short Street

Small towns often have cut through streets which are used all out of proportion to the actual importance of the thoroughfare. One of these short cuts between two major streets runs close to the entrance of the Strand Theatre, White Plains, N. Y.

A Paramount Release

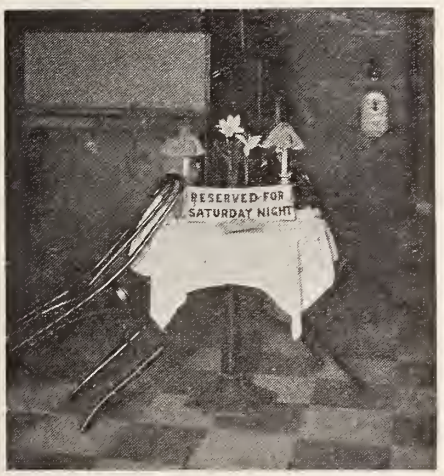
TALKING WITH FLAGS

Knowing the traffic flow, the Strand has erected a set of flags, which gives the message to the man who reads as he runs. The display shown was painted red and yellow, and the five flags are lettered "Don't Miss Seeing Saturday Night," with one word to each flag. The reverse of the flag is also painted, the "Don't" in the foreground showing "Night" on the other side to complete the message to the person coming toward the camera.

Changing the colorings and designs of the flags keeps the display fresh and up to date.

This Very Simple Idea Was a Capital Seller

Sometimes the cheaper forms of exploitation work better than the most costly devices. It did not cost much to arrange this set-up for the Strand Theatre, White Plains, N. Y. Probably the stuff was all borrowed from a neighboring restaurant for a couple of passes.



A Paramount Release

THE RESERVED TABLE

A table was moved into a corner of the lobby where it would be out of the way. It was set with candlesticks and a vase of flowers, and a menu card, with the restaurant imprint carefully displayed, waited the order. Tipped chairs further indicated that the table was reserved.

This was placed the week before the opening of Saturday night and it hooked in with the rest of the advertising for the Paramount release, though the card was merely lettered "Reserved for Saturday Night."

A Metro Release

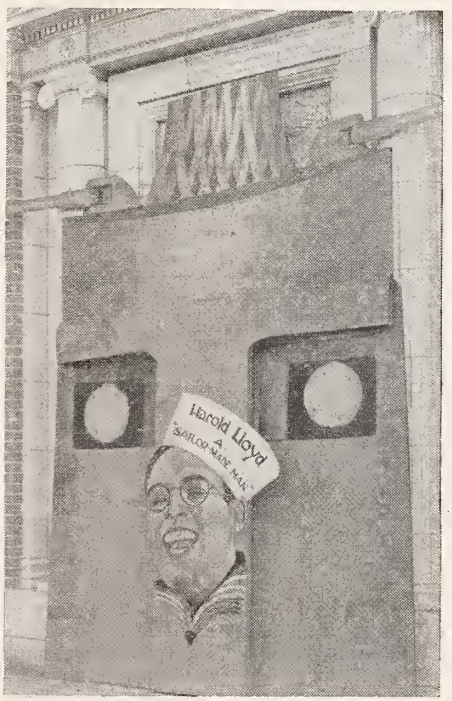
THIS LOOKS LIKE AN EFFECTIVE RE-USE OF OLD MATERIAL

It is a display for Mae Murray in "Peacock Alley," used by the Travis Theatre, Sherman, Texas. The setting is not characteristic of any scene in the play and suggests that some old material has been worked into a tasteful and effective front for this Tiffany production

Played Naval Idea for Harold Lloyd

Trusting to comedy to offset Holy Week gave the Ambassador Theatre, West Philadelphia, a good week recently, and Harold Lloyd in the Associated Exhibitors picture, "A Sailor Made Man," was the comedy selected.

The storm doors were still up, so lobby display could not be used to much advantage, but a battleship turret was made for the wall display.



A Pathe Release

THE GUN TURRET

There was even a suggestion of the military mast above the turret, but the grey structure did not photograph well, and the details are rather obscure in the cut. It looked much better on the front and was of real assistance in getting the story over.

His Station Content Was Sidewalk Shack

Here is a stunt you can work if you can work the city fathers. D. H. Stark, of the Liberty Theatre, Houston, did it. So, if it can be done, you can do it, too.

He got permission to erect a sidewalk structure for Station Content, building it with the marquise for the roof. It was made of compoboard and finished on both sides. An archway permitted pedestrians to continue their course, but they had to pass through the station.

It was painted to represent a typical country station in a very much hick town, with the name on a board above each arch.

Inside the usual array of time tables was dotted with one sheets for coming attractions, and on the roof of the marquise were the largest cutouts of Gloria Swanson that Stark could dig out of the bill room.

It was one of the best exploitation stunts Houston had ever seen, yet it cost only $32 and part of the cost was written off to the second run houses, which can use the same setup.

The sidewalk enclosure is not new, but it is still sufficiently unusual to attract attention.

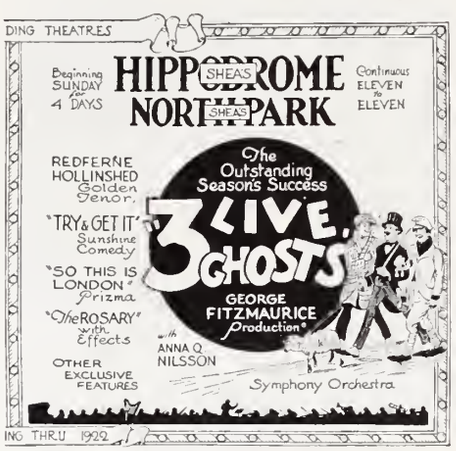
Selling the Picture to the Public

Used Odd Displays to Get Attention

Ralph (Buster) Thayer, of the Community Playhouse, Meriden, Conn., has found that it pays to be different in his advertising. This is a "bug" of Claud Saunders, of the Paramount Exploitation department, and he sold Thayer on the idea in order to get some samples to show Paramount exhibitors. Thayer caught the idea nicely and sent Saunders a carload—more or less—of papers with the advertisements in. It is not a new idea, but it is comparatively little used, in spite of the large display value a comparatively small space will yield. The samples shown on this page are respectively five and six inches across two columns. On the page, they scrap so successfully with advertisements several times their size that the other houses are following on the stunt, and Thayer will have to find something new. The idea behind the form is not this particular arrangement of type, but that any new style that is different from all other displays, both as to text and typographical arrangement, can beat competition in spite of a smaller size. Mr. Saunders feels that the dreary succession of ads that are all like those used last week and last month and last year do not sell. He knows they do not sell to capacity, and as part of his exploitation propaganda he is seeking to agitate in favor of a change of pace, just as Lem Stewart argues for the same thing and just as this department has been preaching for years. Put a club-footed man in a regiment and he will be the one man to be seen by every one. All of the others will merely be a mass of men, but he will be different, and therefore noticeable. It's the same idea in advertising. If you can get something different from the signature, the attractor cut "Jesse L. Lasky presents" you will get more for the money you pay the newspaper publishers. It is not size, but rather distinction which counts in any form of display. A two fives can swamp an entire collection of three nines and better, just as a five dollar street stunt may kill something far more expensive though less individual. It is not saving money to cut down your ads in size and effect, but if you can get the same effect with less space, it is a waste not to practise this economy.

Forcing the Title on Snappy Drawing

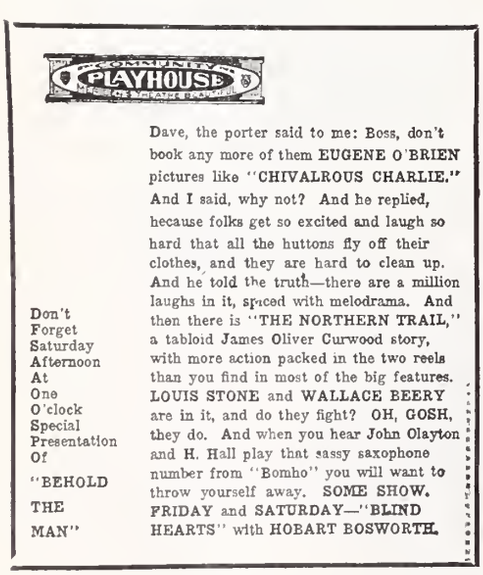
One of the chief objects of the thinking managers who have booked "Three Live Ghosts" has been to convey in the strongest manner possible the fact that this is a comedy and not a mystery play, knowing that comedy drama is the better draw. Harold B. Franklin, of Shea's Theatres, Buffalo, has done it very simply in his Sunday display. He puts the title in a black circle and then lets the eye run

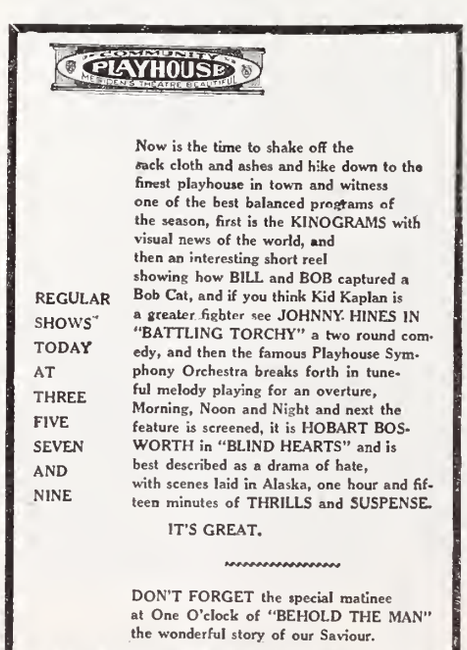


THE EXPLANATORY CUT

off onto a picture of the three men who give the story its title. You cannot look at that sketch, with its frolicsome figures and the led sheep and imagine that you are going to see a ghost-haunted thriller. Instead you are going to want to know about the sheep, and will make up your mind to find out the first evening you have free. The rest of the appeal is lettered to the left, but most of the selling is done with the circle and the cut. It is one of the happiest ideas he has shown in some time, and at that his ideas are always of interest because they are novel.

P. T. A. Helps

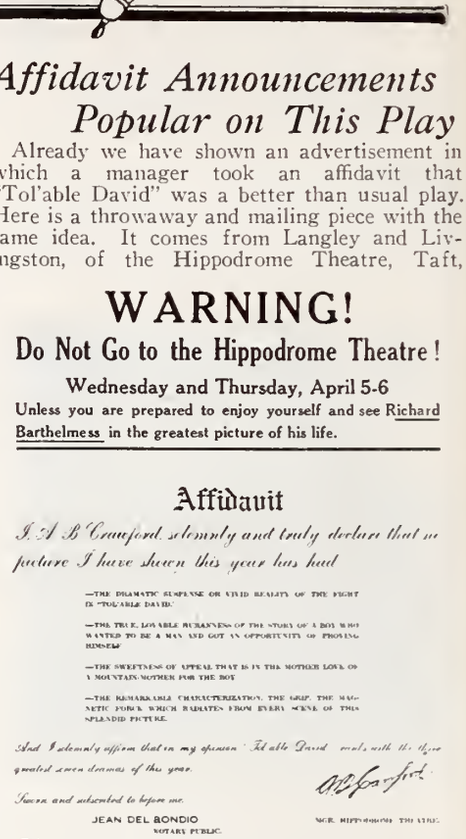

COMMUNITY PLAYHOUSE
Dave, the porter said to me: Boss, don't book any more of them EUGENE O'BRIEN pictures like "CHIVALROUS CHARLIE." And I said, why not? And he replied, because folks get so excited and laugh so hard that all the huttons fly off their clothes, and they are hard to clean up. And he told the truth—there are a million laughs in it, spaced with melodrama. And then there is "THE NORTHERN TRAIL," a tabloid James Oliver Curwood story, with more action packed in the two reels than you find in most of the big features. LOUIS STONE and WALLACE BEERY are in it, and do they fight? OH, GOSH, they do. And when you hear John Olayton and H. Hall play that sassy saxophone number from "Bomho" you will want to throw yourself away. SOME SHOW. FRIDAY and SATURDAY—"BLIND HEARTS" with HOBART BOSWORTH.
Don't Forget Saturday Afternoon At One O'clock Special Presentation Of "BEHOLD THE MAN"


COMMUNITY PLAYHOUSE
Now is the time to shake off the sack cloth and ashes and hike down to the finest playhouse in town and witness one of the best balanced programs of the season, first is the KINOGRAMS with visual news of the world, and then an interesting short reel showing how BILL and BOB captured a Bob Cat, and if you think Kid Kaplan is a greater fighter see JOHNNY HINES IN "BATTLING TORCHY" a two round comedy, and then the famous Playhouse Symphony Orchestra breaks forth in tuneful melody playing for an overture, Morning, Noon and Night and next the feature is screened, it is HOBART BOSWORTH in "BLIND HEARTS" and is best described as a drama of hate, with scenes laid in Alaska, one hour and fifteen minutes of THRILLS and SUSPENSE.
IT'S GREAT.
DON'T FORGET the special matinee at One O'clock of "BEHOLD THE MAN" the wonderful story of our Saviour.
REGULAR SHOWS TODAY AT THREE FIVE SEVEN AND NINE

TWO EXAMPLES OF MR. THAYER'S WORK

Affidavit Announcements Popular on This Play

Already we have shown an advertisement in which a manager took an affidavit that "Tol'able David" was a better than usual play. Here is a throwaway and mailing piece with the same idea. It comes from Langley and Livingston, of the Hippodrome Theatre, Taft,


WARNING!
Do Not Go to the Hippodrome Theatre!
Wednesday and Thursday, April 5-6
Unless you are prepared to enjoy yourself and see Richard Barthelmess in the greatest picture of his life.
Affidavit
I A B Crawford solemnly and truly declare that no picture I have shown this year has had
—THE DRAMATIC SUSPENSE OR VIVID REALITY OF THE FIGHT IN 'TOL'ABLE DAVID.'
—THE TRUE, LOVABLE HUMANNESS OF THE STORY OF A BOY WHO WANTED TO BE A MAN AND GOT AN OPPORTUNITY TO PROVING HIMSELF
—THE SWEETNESS OF APPEAL THAT IS IN THE MOTHER LOVE OF A MOUNTAIN-MOTHER FOR THE BOY
—THE REMARKABLE CHARACTERIZATION, THE GRIP, THE MAGNETIC POWER WHICH RADIATES FROM EVERY SCENE OF THIS SPLENDID PICTURE.
And I solemnly affirm that in my opinion 'Tol'able David' ranks with the three greatest screen dramas of the year.
A B Crawford
Sworn and subscribed to before me.
JEAN DEL BONDIO
NOTARY PUBLIC

A MAILED AFFIDAVIT

Calif. A B. Crawford, the manager, makes affirmation that this First National ranks with the three best screen productions of the year. Apparently the idea was suggested by the press book, but it has worked well, and works perhaps better in this form than as an advertisement, since it gets a more direct touch and this layout will catch the eye where the usual circular would be thrown away half read. We are of the opinion that it would even pay to drop the warning at the top and offer it merely as an affidavit. The drop from script to roman type is a bit abrupt. Perhaps the office did not have a very large font of script. It is little used in most job offices and printers do not like to stock much of it because it is easily hurt because the kerns are broken if not tenderly handled. The signature is put in with a red rubber stamp, and this is a weak point. Mr. Crawford was probably too busy to sign them by hand, but a cut signature would have been better than the stamp. Where the stamp was used, a black pad should have been procured. Even so small a thing as this has its effect, and the better the effect the better the result. But it's a good idea and one capable of being used on any picture you are willing to get solidly behind.

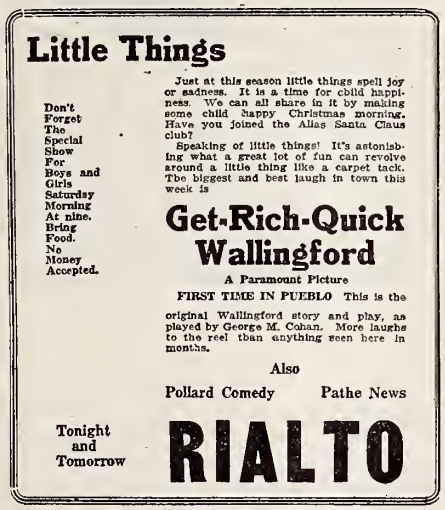
—*P. T. A.*—

Another Odd Display from Harry Gardner

This two fives from Harry E. Gardner, of the Rialto Theatre, Pueblo, Col., dates back to Christmas, for the narrow measure on the left is the announcement of a potato matinee for the kiddies, at which any kind of food was used in lieu of tickets, but the form is just as good for a Fourth of July announcement and it will be worth twice the space given over to a poor cut and the conventional display lines. Once the attractor is passed, there is nothing in the way of display between that and the signature except the title of the play. You cannot help seeing "Get Rich Quick Wallingford," and the smaller, "First time in Pueblo." Week after

Selling the Picture to the Public

week managers go on patterning this week's advertising after last week's sample with never a thought that people sometimes tire of the same thing over and over. Mr. Gardner never uses the same thing twice. The only thing he is certain to do is do something else. You know the Rialto ad because it looks different and not because it looks always the same. Of course it is easy to him because he knows how to write. He can put in the jazzy stuff that gets attention, but on the other hand, if you cannot write this sort of stuff you can at


Little Things
Just at this season little things spell joy or sadness. It is a time for child happiness. We can all share in it by making some child happy Christmas morning. Have you joined the Alias Santa Claus club?
Speaking of little things! It's astonishing what a great lot of fun can revolve around a little thing like a carpet tack. The biggest and best laugh in town this week is
Get-Rich-Quick Wallingford
A Paramount Picture
FIRST TIME IN PUEBLO This is the original Wallingford story and play, as played by George M. Cohan. More laughs to the reel than anything seen here in months.
Also
Pollard Comedy
Pathe News
Don't Forget The Special Show For Boys and Girls Saturday Morning At nine. Bring Food. No Money Accepted.
Tonight and Tomorrow
RIALTO

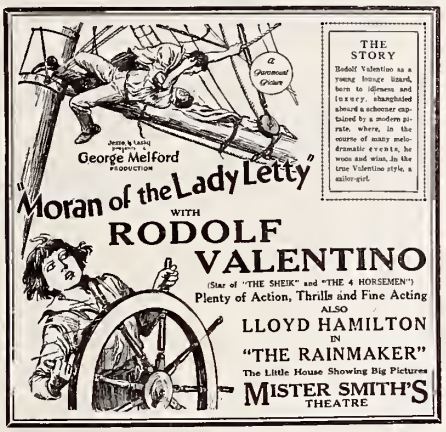
ANOTHER GARDNER LAYOUT

least get it out of the press book, and if you study the press book long enough, you can do as well in time. A year from now you can write in ten minutes what now requires an hour, but you must make a start by spending that hour now. Mr. Gardner did not always turn out as good copy. We remember when he started in at Colorado Springs that he had a tough time now and then, but he kept on and now he not only writes good advertisements, but he writes as good a dog story as can the best of the Broadway press agents, and dog stories help a lot toward general publicity. Mr. Gardner is not a heaven-born genius, but merely a good, hard worker with an aptitude for the show business that has brought him back to the grind in spite of several excursions into other lines. He learned how. So can you.

—P. T. A.—

Same Cut Material Is Given Better Chance

The cut material in this display from Mr. Smith's Theatre, Indianapolis, is about the same as that used for a recent display from a Western theatre. The top cut is precisely the same. The spaces are about equal. This space is several times better than the Western advertisement because it is kept clean and neat, like the deck of Moran's ship. There is a little less added material to be announced in this space, but on the other hand more is said. It will probably interest you to dig out the other example and compare them. It assuredly should interest the other artist to see how much better another has done with the same material. The top is a stock cut where the other was a drawing from the cut, but the bold, open lines give an infinitely better effect, and the type display is much superior. This is a matter each house can control for itself. This Indianapolis sample makes the error of not using Miss Dalton's name. She is the star with Valentino for her support, but because of his success in several plays, most managements have made him the star. At the same time Miss Dalton has a decided appeal to a great many patrons, and her name should have been given prominence instead of being ignored. Apart from this, the type display is capital. It is clean and inviting. You feel you can give the time to read it because it will not take long. You get interested and read the panel, and if you do,



A CAPITAL HANDLING

you are probably sold a ticket. But it is the drawing which gets the attention to the type, and it is practically the same drawing that was lost in a mess of type in the other space.

You have seen this advertisement for

Picture Theatre Advertising

week after week. Just because it was at the bottom of the column, you perhaps have not read it. You'll read it here. That's what "preferred position" means.

Lots of other things are explained in this meaty book by the conductor of this department. Almost every page has a money-getting stunt and any one of these will be worth several times what the volume costs, and you get the other stunts free. It costs only two dollars the copy and may be ordered from the publishers of Moving Picture World. Get a copy today. Makes bad business good and good business better.

Descriptive Talk Is Good But Too Light

This space from the Garden Theatre, Council Bluffs, would be good for a modern picture. It sells the idea of the oppressed wife revolting, and it sells it well. If "Under the Lash" were a story of today, the text would be a good example of clever selling talk. But under the circumstances, the house has used only a part of the ammunition at its command and undersells its commodity, which is unusual entertainment. This sounds like the talk for a modern picture, wheras there is a strong appeal in the book title and more in the fact that this is a picturesque story of the African veldt. A lot of managers seem to feel that a story with a foreign setting will not sell as well as one made with a purely local angle, but "The Shulamite Woman" was a notable novel, and the production tells a commonplace story from an angle which makes it new, and we think that the dwellers on the banks of the Missouri are interested in Africa to some extent and that this appeal might have sold extra tickets. There is punch even in the idea of Gloria Swanson in the drab clothes of the Boer wife.

A lot of people might have gone to see what she looked like without the gorgeous costumes which are so much part of her usual appeal. The selling story is good so far as it goes, but it takes only the most commonplace angles of an unusual theme. It is like trying to sell a pack of cigarettes without adding that you are throwing in an amber holder free. It does not

LOVE or RESPECTABILITY
WHICH?
If you married a man You didn't love—
And he made you a slave Of Drudgery and worry—
And felt because he gave You a home that he was Doing his share—
Knowing that you thought too much of what your friends and relatives would think to ever leave him—
And suddenly a man came into your life who understood you — who cared—who would give you the very thing you craved —LOVE— would you have done as did
GLORIA SWANSON
IN
"UNDER the LASH"
SEE THIS AT THE GARDEN 4 Days, Beginning Today
Starts Sunday—Wesley Barry in Booth Tarkington's Book, "Penrod." Every boy and mother should see this picture.

GOOD BUT UNDERSIZE

do to load a story down with a lot of facts, but it does pay to put the best facts foremost, and here this is not done. In the typographical arrangement, this display is unusually good, gaining display chiefly through lack of it, which is the most certain way to get attention.

—P. T. A.—

Smaller Type Sizes Would Be Better Here

Sometimes a smaller type face will be better in an advertisement than the large letters. This point is very well illustrated in the five sixes for the Butterfly Theatre, Milwaukee, on Vitagraph's "The Prodigal Judge." Take that bank just below "The Voice in the Dark." Setting that in twelve point roman or a light italic would have given better display not only to that line, but to the title just below. In the same way a roman for the two panels at the bottom would have been more readable in a roman than in the full face used. Advertising is not a matter of black ink, but of legibility, clearness and interest, and the interest comes in part from the ease with which the copy may be read. Setting in roman would have given the compositor a chance to pull the black lines away from the title, and this would have had the effect of making the title at least a pica larger in appearance than it really is. The type would be no larger, but it would be far more conspicuous. And this would not operate against the smaller paragraphs, because a light line is easier to read than the bold. The eye is more used to it, and can assimilate it easier. The large black face looks larger, but if it is not as easily read it does not serve as good a purpose as a light line which cannot only be read with greater ease, and therefore a greater probability of its being read, but which at the same time, will give greater prominence to the really important lines. The service of black type is to pull attention to a space. If you do that, you have accomplished what you set out

Selling the Picture to the Public

to perform. If you keep on and make all the letters black and then fill in the rest of the space with shaded cuts, you get an all black announcement that will be seen but not read and which will defeat its own ends by driving the eye from the unlovely space. One or two black lines will give several times the display value of a dozen black lines, just as one tall man in a crowd of runts is more conspicuous than he would be at a convention of giants. This matter of proportion is one of the real stumbling blocks in the road to good advertising. So few seem able to grasp the essential idea and yet every man will realize that one elephant in a circus parade is more important than all of the horses put together, just because he is the one elephant. It is the same idea precisely. Too much of anything is too much whether it be elephants, skyscrappers or black type.

—P. T. A.—

Past Performances Put Over "Forever"

The Strand Theatre, Des Moines, put over "Forever" on an appeal to the past Paramount successes in a prominent two sixes. It used "Anatol," "The Sheik" and "Fool's Paradise" to persuade the public that they should see Peter Ibbetson under its new name, but it did not give a single mention of the book origin of the play, and we believe that the book will sell more tickets than the somewhat non-committal alternative title. We like best Lem Stewart's scheme of playing up the hours of commencement on the plea that the play is too strong to be spoiled by coming in on the middle. That suggests a story of unusual worth, but the reference to past successes is the next best

A GOOD TWO SIXES

bet, and the Strand puts it over very well in a comparatively small space, getting a display for the titles of three sure fires in less than three inches through the expedient of keeping the rest to eight point Roman. If you only see the three titles and the "but," the argument sells. The small type merely builds up the big idea and makes it even stronger, and the best selling line in the entire space is the "but." That lettering in the upper right hand corner is an office stamp and not a part of the advertisement.

—P. T. A.—

Canned Publicity

William Felder, a First National franchise holder at Norwalk, O., took up the trash can idea reported here and put it over for a permanent advertisement.

He started in by interesting the newspapers in the condition of the streets. When the public was all worked up, he announced that the Gilger Theatre would supply the necessary cans, if he was permitted to paste them for his attractions.

This did not prove objectionable to the taxpayers, so Felder got some cans that would comfortably contain one-sheets on three sides, with a plea to the public on the side with the opening.

He not only gets the cans each week, but for "Peaceful Valley" he slapped a one-sheet on City Hall right under the mayor's window and no one put up a kick. The cans cost money, but they were the best investment in publicity the theatre ever made. The city contractor keeps them emptied, so there is only the first cost.

—P. T. A.—

Turns to History to Find a Fit Comparison

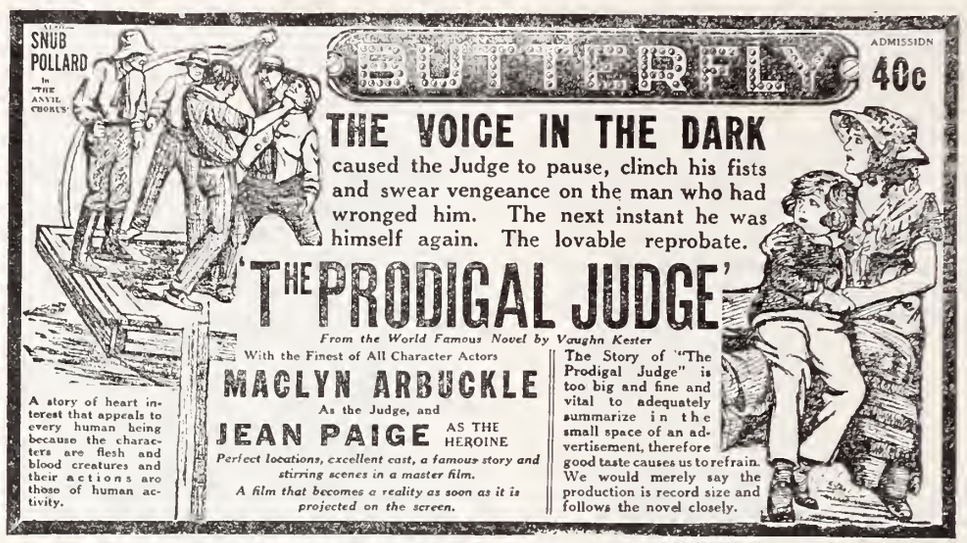
Certain dates are supposed to be placed through their time distance from the High Wind in Ireland, but R. A. Gill, of the Erie Theatre, Hugo, Okla., dates his big event from the visit of Vice President Marshall, explain-

One Look Will Convince You of the Difference.
ERIE THEATRE
The Greatest Attraction In Hugo
Since Vice-President Marshall Came To Town!!
Allen Holubar Presents DOROTHY PHILLIPS
Tomorrow and Tuesday
In the Drama Eternal
"Man - Woman - Marriage"
WHAT YOU'LL SEE——
SOMETHING TOO GREAT FOR COMPARISON WITH ANYTHING THATS GONE BEFORE

A JOINT SELLER

ing that this was the most recent big event in his place and that by hooking to the visit of the then Vice President he is conveying the suggestion that "Man-Woman-Marriage" is the next epoch making event. This is a new device, and since it worked for Mr. Gill, it will probably work for others. The idea is to associate the engagement with the last local big time, to convey the suggestion that this is the only standard of measurement. If you recall Mr. Gill's earlier displays, you will appreciate the difference in the appearance of this advertisement. Mr. Gill writes that each time his advertising is commented upon in this department he takes it over to the printer and together they figure out how to get better results. The outstanding feature of this space is that the printer has caught the idea of relative display and makes the space look twice as important through not dumping all the big type in the cases in one small space. He gets a display for this title that not one country office in a thousand could turn up. Most small offices would take three lines to get the same title display because of the type they stuffed around it, but here the space above and below is free from opposition. This printer is willing to learn. Most of them are not. If you have a man who really wants to learn, start your samples along, state your troubles and we'll be glad to sit in. We do not think Mr. Gill needs much more help, for his printer now has the idea. This is pretty composition, intelligent and artistic in the sense that it is worked in accordance with the art. The panel at the left is an announcement of the addition to the projection equipment of a converter, and the explanation is made that this will help to give a better picture. Mr. Gill realizes the value of telling what he does as well as the value of good projection as a sales asset. We told recently of Mr. Gill's fashion show, in which he sold the house to the merchants and they stood in the fire alleys when the house was full. He sends in a front page story from the local paper—top of column and more than a half column space. Mr. Gill has solved his typographical problems through educating his printer to show composition. That is because he has a real printer to work with and not a self-sufficient egotist who thinks he knows it all.

—P. T. A.—


SNUB POLLARD
In "THE ANVIL CHORUS"
BUTTERFLY
ADMISSION 40c
THE VOICE IN THE DARK
caused the Judge to pause, clinch his fists and swear vengeance on the man who had wronged him. The next instant he was himself again. The lovable reprobate.
'THE PRODIGAL JUDGE'
From the World Famous Novel by Vaughn Kester
With the Finest of All Character Actors
MACLYN ARBUCKLE
As the Judge, and
JEAN PAIGE AS THE HEROINE
Perfect locations, excellent cast, a famous story and stirring scenes in a master film.
A film that becomes a reality as soon as it is projected on the screen.
A story of heart interest that appeals to every human being because the characters are flesh and blood creatures and their actions are those of human activity.
The Story of "The Prodigal Judge" is too big and fine and vital to adequately summarize in the small space of an advertisement, therefore good taste causes us to refrain. We would merely say the production is record size and follows the novel closely.

AN EXAMPLE OF THE KILLING EFFECT OF ALL BLACK TYPE

Floored His Poster

J. M. Edgar Hart, of the Palace Theatre, El Paso, circus posted the suburbs for "Fool's Paradise." He obtained inserts in all packages from the big dry goods store and placarded hotel and store elevators.

He repainted the lobby for "The Sheik" to give it a Siamese effect and pasted a 24-inch sheet to the lobby floor, bordering it with water color. That did not last very long, but it started them in and the initial crowd brought the rest.

In the Independent Field

By ROGER FERRI

Warner's Refusal of a Million-Dollar Offer Is a Tribute to Independent Market

By ROGER FERRI

TURNING down a flat cash consideration of one million perfectly good United States dollars is something that isn't being done every day nor every year in the show business. In this business, as in all others, money counts. And one million dollars in these times to the showman looms up as the equivalent of the complete stock of a mint. But such a refusal actually was made. That million, as big and as tempting as it looked, was flatly turned down—and by an independent organization.

It remained for Al Lichtman, representing First National, to make this offer to the Warner Brothers. The proposition involved the distribution of the entire 1922-23 output of the Warners. This advance of one million dollars guaranteed the Warners a tremendous profit at the very outset. It meant also additional cut-in on the net profit accrued by every Warner picture. So, off hand, it can be seen that the Warners in turning down the splendid proposition of First National cast aside not only a tremendous cash consideration, but incidentally ignored an annual net income of at least three millions of dollars.

BUT the Warners in turning down such a tempting and substantial proposition demonstrated their utmost confidence in the future of the independent market as well as their determination to build an organization that would compare second to none in the industry. That they are on their way to realize that ambition is certain. That they will carry with them the best wishes of all sincere business men goes without saying, for the success of the Warner organization in the worst season of show business is the outstanding feature and the most cheerful incident of the year. The progress of the Warners has been meteoric and there is no doubt in the mind of this writer that they are well on their way toward becoming a great power in this great business.

AND that declination of a cold million further demonstrates the business ability of the Warner Brothers. They are in business to build an institution in so far as this industry is concerned. They have built a concrete foundation on which they are erecting an enterprise that is ever a ray of sunshine for the independent exchangemen and exhibitor. Their excellent productions of the past and current seasons testify to the ability of the organization to turn out pictures that meet every requirement of the box office. Take the history of "Why Girls Leave Home" and "School Days." This writer knows it to be a positive fact that these two features have been the means of saving scores of theatres. We know, too, that "Your Best Friend" is bringing in satisfactory box office returns even at this time.

IT was the fact that the Warners contributed so meteorically in an off-season that prompted First National to focus their attention on that organization. It was the proven ability of these enterprising brothers to turn out money-makers that prompted First National to make such a remarkable offer. And it was the confidence those great showmen, who constitute First National Exhibitors Circuit, had in the ability of Warner Brothers to turn out more money-makers, their knowledge of the promising product that the Warners will offer independent exchangemen and exhibitors next season and their belief, backed with cold cash, that these productions would bring millions to the box offices that prompted the offer.

THE offer of First National is a tribute to the independent market. It is a signal for independents to sit up and take notice. It is convincing proof that even our bitterest rivals have finally come to a realization of the possibilities of independent productions. It is indicative of a brighter and more cheerful future. The action of the Warners should serve as an incentive to other independent producers and distributors. It should encourage the independent exchangeman; it should convince him beyond a single doubt that the independent producer can deliver big pictures, money-makers—and do not let us forget that a picture is just as big as the money it makes. We talk much of art, but, after all, it's the good old dollar that interests us all in this business. Every time we invest a dollar we hope it will bring us two.

THE Warners have set a pace. They have proven themselves capable of filling the every want of the independent exhibitors. They are a fighting tribe, fighting for what they are convinced is right and they have the support of every sincere and enterprising exchangeman and exhibitor in this country. This we can prove. We are interested in Warner Brothers because they go after big things and acomplish them in a big way. We are interested in the Warners because they are a credit to the industry, because they serve and serve well all those to whom they cater. We rejoice with them in their success because their success brings credit to the independent market. We admire them because of their pluck, because they are business men, because they are showmen, because they are big and enterprising enough to realize that in order to make their business a success they must contribute to and co-operate with independents in general.

WE said that the Warners have the confidence of every enterprising exchangeman. And we'll prove that. But to prove it we must tell the "inside" of the First National-Warner Brothers' deal. We must dig down deep into history, for the entire affair is history that the independent man can cheerfully refer to. We will go into details because in our humble opinion, we believe the Warners have done a great and big thing. We will dwell at length on the deal because in turning it down the Warners unselfishly considered those who had made their success possible, because it is one of those big little things that makes us feel happy to be among the living, because it demonstrates the possibilities of a rapidly-growing market, because it shows that we have truly big men in our branch of the business, because it constitutes one of the biggest events in the history of independent endeavor in the picture business.

EARLY this month the Warners were approached by representatives of First National. The proposition outlined above was made. It was an unheard of offer. It meant clear sailing for the Warners, but they wanted time in which to think it over. They did do some thinking. They confided in those who had contributed to the success of their organization. They sat down and considered everything. And after much deliberation the Warners gave the now historic reply that their organization was here to stay, that they would continue catering and serving the independent man to the very best of their ability.

SOME exchangemen, who had heard of the deal, immediately got together. Their confidence in the Warners knew no limit. They realized that the time had come to do something demonstrative of this confidence. The consummation of the deal meant that they would not get the promising productions the Warners are now turning out for Fall release. Their future was at stake. They had literally cleaned up with Warner features. So had those exhibitors who had booked those pictures. Something had to be done and done quickly. And that "something" was done.

LOU BERMAN, owner of the Independent Film Corporation exchanges in Philadelphia and Washington, took the initiative. He wasted no time in telling others who, like himself, had prospered on Warner pictures, that a great organization like First National was seeking the product and willing to pay—and pay cash for it. And here is the wire that Mr. Berman sent to exchangemen:

"First National anxiocs to secure Warner Brothers' Fall attractions, namely, "Rags to Riches." "Little Heroes of the Street," "Brass," "Main Street," "Little Church Around the Corner," "Broadway After Dark," "The Beautiful and Damned." First National offers big sum to secure productions. Deal has not been closed. You realize importance of this deal to us. I am trying to offset it and am ready to offer financial support to block the proposition. Are you in position to guarantee financial support for your territory? If so, wire Harry Warner, advising against this deal right now.

"LOU BERMAN,
"Independent Film Corporation."

And the exchangemen came through 100 per cent.

In the Independent Field

Reckless Buying Menaces Future of Many Exchanges Now Struggling for Existence

Summer Season Will Be Test for Survival of Fittest with Results Benefiting the Market Generally

Readjustments During Warm Months Promise to Bring About Big 1922-23 Season —Big Productions in Demand.

Big pictures with strong stories that warrant maximum exploitation are being demanded for next season by the more energetic exchanges and exhibitors. These productions need not have star names, but a good and powerful story and all-around entertaining production are required. The bigger exchanges of the country are firm in their belief that the 1922-23 season will be a prosperous one, but in order to cash in they hold to the theory that they must have the product—and it must be the super and "big" stuff—with which to fill the requirements of exhibitors.

The market as it stands today is anything but profitable, for the reason that everything is virtually at a standstill. Exchanges are looking for product, but one can count the number of exchangemen who can give ready cash on ten fingers. Distributors in order to hold relieve the situation are advancing credit to some whom they, in normal times, could completely ignore. Others are letting out pictures on a percentage basis.

The season that is just closing has been a most successful one for the bigger pictures. The Warners have turned out two pictures this season and both have registered big profits. "Why Girls Leave Home," according to one exchangeman, netted him $75,000, while "School Days" passed even that figure and "Your Best Friend" with Vera Gordon and Dore Davidson promises to beat both. Arrow has had a splendid break with "Ten Nights" and Equity, too, has got along splendidly on its bigger productions. Other firms that have released the bigger pictures of the year, too, have cashed in accordingly.

With conditions re-adjusting themselves during the summer, trained and keen showmen are looking forward to better times in the fall with the season in full bloom and at its best about the middle of September. The unemployed situation throughout the country is improving. These improvements all will have the effect of bettering conditions theatrically, but the public will be as fastidious and as considerate as ever. They will seek out the big pictures and the wiser showmen are putting in bids already for such pictures.

The exchange situation is bad, for there is altogether too much paper being offered. One exchange has notes outstanding for more than $60,000, and chances are it will never be able to pay up. In their anxiety to buy these otherwise careful exchangeman have permitted themselves to run amuck and have bought recklessly and thoughtlessly. The coming three months will tell the story, which right now promises to be a survival of the fittest.

That there will be some crashes goes without saying in view of the embarrassing financial conditions of a number of exchanges. But these will have only themselves to blame for the reason that they have been blind to existing conditions. However, these include the careless and inconsiderate factions and with their eliminations the market will have been benefited for the careful exchangeman has been ever on the job and bought with every consideration for the future.

Latest State Rights Bulletins

TWO sales were recorded this week on "The Parish Priest." Columbia Film Service of Pittsburgh purchased the Western Pennsylvania and West Virginia rights, while Floyd Brown, general manager of H. Lieber Company of Indianapolis bought for Indiana.

Harry Nolan, of First National Circuit of Denver, has arranged for a series of personal appearances for "Big Boy" Williams at Fox's Isis Theatre, Denver, during the week of June 25th. He will also appear in Salt Lake City. These houses will show both "Blaze Away" and "The Trail of Hate," both State righted by Joe Lorenzo, Inc.

Raymond S. Harris, short subject manager of Affiliated Distributors, Inc., this week sold C. C. Burr's Novel Review to John E. Ekeberg, president of Screenart Pictures Company, Inc.

"Your Best Friend," the Warner Brothers special, starring Vera Gordon and Dore Davidson, made such a hit at the Broadway-Strand in Detroit last week that the management held it over. The Strand, Cincinnati; Orpheum, Akron; Colonial, Columbus, and Strand, Milwaukee, all have arranged to have Miss Gordon personally appear in conjunction with the picture.

J. Charles Dais, 2nd, publicity and exploitation director for Arrow Film Corporation and John Lowell, star of Blazed Trail Productions, "Ten Nights In a Barroom," returned to New York this week, after exploiting that feature in Toledo, O.; Chicago, Youngstown, O.; Cincinnati, and Louisville.

C. C. Burr, president of Affiliated Distributors, Inc., announce this week the sale of the Bernard Fineman-B. F. Zeidman special, "I Am the Law," directed by Edward Carew, to William Skirboll of the Gold Seal Productions, Cleveland, for Ohio and Kentucky. Joe Skirboll, of First National of Pittsburgh, was the first exchangeman to buy territory on this feature.

Arthur Lee, of Bradford-Lee, will personally supervise the showing of "Determination" at Albee's Victory Theatre in Providence, R. I., beginning Monday, May 29. Sam Lee has been in Providence exploiting the picture for the past two weeks. Manager Matt Reilly, of the Victory Theatre, has been instrumental in negotiating many stunts which are destined to help the box office receipts. Manager Reilly contributed no little share toward helping put over "Ten Nights In a Barroom" in Providence, where that feature was given its world premier.

"Yankee Doodle Jr.," the M. H. Burnside special, is scheduled for a premier at the Broadway Theatre in New York during the middle of June or during Fourth of July week. The production will be elaborately exploited.

Paul Gray is now handling the publicity for Western Pictures Exploitation Company from New York. Harry Wilson, the Coast publicity director of that company, is slated to come to New York some time early in June.

Something like 27 pictures with titles inspired by melodramatic successes of a decade or more ago have been announced during the past 15 days.

Louise Lorraine will soon appear in her own independent pictures, according to word received from the Coast.

Oscar Apfel, director; Elsie Cohen, representing the Hollandia Pictures Company of Haarlem, Holland; Mrs. Oscar Apfel, Miss Evelyn Greeley and Caryl Blackwell, left Saturday, May 20, on the world's largest ocean liner, the Majestic, for Europe. Miss Cohen's company will make a series of productions which Mr. Apfel will direct. Producers Security Corporation will handle the pictures in this country.

Special Attractions, Ltd., of Toronto, late this week closed a deal whereby they acquired the Canadian rights to "The Parish Priest."

Three of the best known stars in the business, whose contracts with big companies expired this month, were this week seeking to interest financiers in independent production ventures.

"Curse of Drink" One of First Big Productions for 1922-23 Season

"The Curse of Drink," the six-star special that L. Lawrence Weber and Bobby North last week purchased from Export and Import Film Company for American State rights distribution, will be one of the first big productions of the new season. No effort is being spared to furnish exhibitors with exploitation helps destined to aid in the box office draw.

Six stars of the first rank have been assembled to make assurance doubly sure that "The Curse of Drink" would be flawless. Harry Morey, Vitagraph star, who featured in "The Sea Rider," "The Gauntlet," "A Man's Home" and "Beyond the Rainbow" among others, is the father in the picture. Edmund Breese, who acts the part of the "opposition" father, took leading roles in "Burn Up Barnes," "A Man's Home" and "Beyond the Rainbow." George Fawcett, veteran character actor of the stage and screen, responsible for such historic performances as he gave in "Peter Ibbetson," "Hush Money," "Idols of Clay," "Sentimental Tommy," "Polly of the Follies" and others, takes the role of one of the heavies in "The Curse of Drink."

On the feminine side Marguerite Clayton, star of "Bride 13," "Pleasure Seekers," "Inside of the Cup," "Dangerous Love," "Women Who Wait" and lately featured in "Go Get 'Em Hutch," carries the honors of the heroine in "The Curse of Drink." Little Miriam Battista, most gifted child-star of her sex, is the baby heroine in "The Curse of Drink." The girl prodigy will be remembered for her performance in "Humoresque," "At the Stage Door," "Just Around the Corner" and "Smilin' Through."

Jim Chapin Is Worsley's Assistant

James Chapin, one of the youngest and most promising assistant directors in the industry, has been engaged by Harry Rapf to assist Wallace Worsley in directing the forthcoming Warner Brothers attraction, "Rags to Riches," featuring Wesley Barry, which is being produced at the Warner West Coast Studios.

In the Independent Field

"Sawing" Bookings and New Sales

Business on the expose of "Sawing a Lady in Half," which is being State righted by Weiss Brothers' Clarion Photoplays, Inc., continued at a fast clip this week. Favorite Film Company, Inc., of Detroit, purchased the Michigan rights. Al Kahn, of Kansas City and Omaha, bought for Iowa, Nebraska, Western Missouri and Kansas.

Bookings on this two-reel feature also continue to pour into the various exchanges. Sydney Cohen has booked the picture over his New York circuit.

Mrs. Pearl Keating Joins Warners

Mrs. Pearl Keating, former Boston newspaper woman and producer of historical pageants for many States, has been engaged by Warner Brothers to handle special feature and fan publicity in connection with their forthcoming productions.

Buys Curwood Film

Colonel Fred Levy and Lee Goldberg of Big Feature Rights Corporation of Louisville, Ky., this week signed with Arrow Film Corporation to handle a series of James Oliver Curwood productions.

All Aboard for Holland

First American Unit to Make Features in Holland Sails on SS. Majestic, Saturday, May 20, Headed by Agent of the Hollandia Film Company. Producers' Security Corporation Will Handle the Distribution.

In the Picture, Left to Right, Are: Caryl Blackwell, Miss Evelyn Greeley, Director Oscar Apfel, E. O. Van Pelt, and Miss Ethel Cohen, Who Came Here to Make the Arangements to Produce Pictures in Europe

Col. Selig Not With Kalen

Export and Import Film Co., Inc., are in receipt of a telegram from Col. William N. Selig stating that he has no connection with the Selig-Kalen Company, who are mentioned in the press as a new producing unit.

Selig recently contracted with the Export & Import Film Company for his next three years' output.

Foreigners Active

Export & Import Film Company reported this week healthy activity in the foreign market. Among the deals consummated by this company during the past week were the sale of eleven two-reel Mirth Comedies for the United Kingdom; ten Alice Howell Comedies for United Kingdom; a series of six two-reel westerns for Argentine, Uraguay, Paraguy and Chili, and the following features: "The Hate Trail," "Judge Her Not," "Wolves of the Range," "Heart of the North" and "Life's Greatest Question" for Argentine, Uraguay, Paraguay and Chili.

Simeral Buys

H. C. Simeral, of 1024 Fourth street, Pittsburgh, has acquired the West Pennsylvania and West Virginia rights on a series of six two-reel Hank Mann comedies from Arrow.

W. Ray Johnston Negotiates Big Deal With Philadelphia 'Change; St. Louis Firm Is Under Probe

W. Ray Johnston, vice-president of Arrow Film Corporation, and Tony Luchese and Oscar Neufield of De Luxe Film Exchange of Philadelphia, this week consummated one of the biggest sales of the year. Under the terms of the contract, which covers running deep into five figures, Messrs. Luchese and Neufield obtain the Southern New Jersey and Eastern Pennsylvania rights to the following Arrow productions:

"The Broken Silence," a James Oliver Curwood feature, produced by Pine Tree Pictures, Inc., directed by Dell Henderson, with an all-star cast headed by Zena Keefe, J. Barney Sherry and Robert Elliott.

"Jacqueline," another James Oliver Curwood feature now being produced by Pine Tree Pictures, Inc., directed by Dell Henderson, with an all-star cast.

Four Peter B. Kyne pictures, produced by Ben Wilson, including "A Motion to Adjourn," with Marjorie Daw"; "Back to Yellow Jacket" and "One-Eighth Apache," both co-starring Roy Stewart and Kathleen Kirkham, and a fourth yet to be produced.

Six Jack Hoxie Western features.

Four Neva Gerber features.

"The Innocent Cheat," a Ben Wilson super, starring Roy Stewart and Kathleen Kirkham, Arrow's big fall release.

"Chain Lightning," a Ben Wilson production, starring Ann Little.

"The Deceiver," a northwoods story, produced by American Lifeograph Company, starring Jean Hersholt and Carol Holloway.

Creditors of the Independent Film Company of Missouri, 3317 Olive street, St. Louis, have appointed a special committee to investigate the status of the company's assets and liabilities and determine what steps are needed to rehabilitate the exchange. Recently Internal Revenue Collector George Moore seized the office fixtures and other physical assets in satisfaction of $428 in film rental taxes and $22 in excess penalties alleged to be due the Government. A sale has been set for May 23 to realize on the seized articles, unless the owners pay the taxes in the meantime.

Samuel Werner, of United Film Service of St. Louis, is home from New York and Pittsburgh. While in the Smoky City he attended the Federated convention. He then slipped over to the Big Village to talk pictures with some of the big independent producers. Werne reports that "School Days" is proving one of the biggest pictures he has handled in his fifteen years' film experience. It has just finished a successful run at the New Grand Central, West End Lyric and Capitol theatres.

Barney Fegan, former president and general manager of the Independent Film Company of Missouri, has organized the Eureka Film Company. Samuel Goldman is also interested in the exchange, which has offices on the second floor at 3405 Olive street, St. Louis. They are releasing "Devil's Angel," featuring Helen Gardner; "Love's Redemption," with Blanche McGarity; "Eternal Two," starring Corliss Palmer; "Pardners," with Charlotte Walker, and "Adam and Eve," with Godfrey Tearle in the leading role.

A. H. Huot, former manager of the Seattle Arrow office, has left for Salt Lake. Hugh Rennie, from the Select Exchange, in Denver, has arrived to manage the Seattle Arrow.

J. A. Gage, manager of Educational Film Exchange in Seattle, has been confined to his bed by doctor's orders, with a severe attack of la grippe and neuralgia.

L. K. Brin, manager of the Seattle Kwality Productions, has just returned from Denver, where he established an office at 1525 Tremont street, Colorado. Utah, Wyoming and New Mexico will be served from the new office, which will have new prints exclusively. "I Am the Law" and "Burn 'Em Up Barnes" have just been purchased for distribution through the Seattle office. "School Days" has been purchased for the entire Jensen & Von Herberg circuit, and is going over big.

Greater Features, Inc., of Seattle, has purchased from the Russell Productions of Chicago a series of six Western Features starring George Larkin. "Boomerang Justice" and "Bull Dog Courage" are the titles of the first two. The subsequent releases are not yet announced.

R. H. Fox of Chicago arrived in St. Louis Sunday, May 21, to represent Kempson pictures in this territory. W. W. Hodkinson Corporation have charge of the physical distribution.

Sam Shaw, formerly on the road for the Apex Exchange of Pittsburgh, has left that company and is now connected in a similar capacity with the H. C. Simeral Company.

The H. C. Simeral Co. has acquired for distribution in the Pittsburgh film section, the "Smiles" films, "The Lonely Trail" and "The Door That Has No Key."

Irving Lesser Puts Over $40,000 Sales Deals on Two Productions

"The Man From Hell's River" and "The Sagebrush Trail," two Western Pictures Exploitation Company features, are having no trouble catching on, judging from reports received during the past week. Irving Lesser, general manager, from his New York offices, this week reported sales representing something like $40,000. This figure represents unusual activity particularly at this time of the off-season.

The sales reported on "The Man from Hell's River" and "The Sagebrush Trail" follow: First National for Greater New York and New York State; First National of New Jersey for New Jersey; Eastern Film Corporation for New England; Standard Service for Ohio, Western Pennsylvania, Kentucky and Michigan; Specialty Film Company for Texas, Oklahoma and Arkansas; Midwest Distributing Company for Wisconsin; Fontenelle Feature Film Company for Iowa and Nebraska; A. H. Blank for Kansas and Western Missouri; Liberty Theatres Corporation for Utah, Wyoming, Colorado and New Mexico; De Luxe Feature Film Company for Oregon, Washington, Idaho and Montana; All-Star Feature Distributors for California, Nevada, Arizona and Hawaiian Islands, and A. H. Lieber for Indiana.

In the Independent Field

FADING IN AND OUT
With Joe Lee

JOE W. FARHAM, demon title writer and editor, and creator of the title classics, "That Night," "The Next Day" and the greatest title of them all, "The End," announces the coming release of a series of two-reel comedy productions to be labelled, the Tombstone Comedies.

Farnham has been saving up all the dead ones that have been brought to him for doctoring during the past six months and has the finest material for this series. The first release is "Over Their Heads," specially produced for the New York State Commission on Censorship. Nothing will be left "unturned" to make the Tombstoners a success.

The "pre-view" will be held at the Morgue to be followed by an indefinite run at Woodlawn Cemetery. United States rights are to be controlled by Campbell Burial Company, the Brooklyn rights having been sold to William Becker, the well-known foreign undertaker.

What's happened to Walter Irwin, once of Vitagraph fame?

Extra! Extra!!

Here's some good news: Manager in Lowell, Mass., has his theatre closed by police for two days for standing them up. An old reissue, "Frivolous Wives," with Rodolph Valentino, was responsible.

And like the old track man, here's a straight tip, Mr. Exhibitor, look over the Moving Picture World issues and ascertain the other pictures wherein appeared the "greatest lover." But don't let the exchangemen in on your stunt.

Do you know that "The Great Train Robbery" (produced by Edison in 1901 and one of the first specials), is today still being played by big houses. Marcus Loew has booked the 21-year-old feature over his entire circuit.

More Scandal in Hollywood

Joe Martin, famous monkey actor, nearly kills player in studio. (Headline in newspaper.) Wonder what female star is to blame for this?

What's the use of becoming notorious or famous and grabbing a lot of publicity. It doesn't mean anything to exhibitors. So there.

The exhibitors are hip to the old reliable gag of crowd pictures. The praise agents will now have to really use their noodle and think up something new.

Here's something to prove that there really isn't anything new under the sun. The Kalem Company in 1907 released "School Days." It was 420 feet long. The same year "Ben Hur" was released. This was 1,000 feet long.

Do you remember when David Horsley was producing the Centaur brand of pictures and the Bostwick animal features? Dave is one of the "pie-o-neers" of our industry. He still is very active, having a First National franchise in "How are you?" (Hawaii).

Cheer up! Did you read that yarn about the weather "profit" out in Kane, Pa., saying that this coming summer was going to be a "cold" one and that we will all have to wear overcoats. I hope he is right, and there are thousands of others like me, who are making the same wish. But what will the fellows with the airdomes and outdoor shows do, if this bird has the right dope? Guess, these poor fellows will just be frozen out of the business. H. Wayne Pearson, please write.

Funny how things run in circles. First came "The Sheik." It was a hit. Then came "The Sheik's Lover" and "The Sheik's Wife." Now comes a deluge of "Sheik Comedies."

Not in motion pictures today: Mrs. Sydney Drew, Jane and Katherine Lee, Taylor Holmes, Mildred Harris, Francis X. Bushman and Beverley Bayne, Carlyle Blackwell, Texas Guinan and others. They are all headlining in vaudeville.

Weiss Acquire Big German Production

Weiss Brothers' Artclass Pictures Corporation, according to Louis Weiss, this week acquired the distribution rights to a German feature production made by Decla Biscop of Berlin. Mr. Weiss is very enthusiastic over this production, which he says "will create a furore when shown in this country. I believe the picture is the most extraordinary ever made, not barring 'The Birth of a Nation.'"

Between You and Me

THE recent Federated convention in Pittsburgh was anything but a quiet affair. Fact of the matter is that the going with that organization has been hard. What the system needs most is pictures of quality and in quantity. There also were charges among the various franchiseholders of trespassing of territories. This indeed is a sad situation and must be stopped immediately if Federated expects to continue. One franchiseholder in the East has dropped something like $60,000 in the enterprise, but he is plucky and hopeful and sticking along. Joe Brandt, the new director, has a big job ahead of him, but he is big enough to make it what it should be. Brandt has a big opportunity—that of really making Federated. With the proper product Federated should have no trouble getting along, for within its ranks are represented some of the best exchangemen in the country.

Warner Brothers have changed their minds and next season will again open a Warner Brothers' Exchange in New York City. The Warners last week moved into newer and more spacious quarters, going from the eighth to the ninth floor of 1600 Broadway. They occupy the entire floor. On this floor will also be located the exchange. Bobby North of Federated Exchange, formerly Warners', is handling the Warner product in New York at present.

Speaking of Bobby North reminds the writer that that genial showman is going into the State rights business on something bigger than a local basis. Bobby is head of the Apollo Pictures Corporation and incidentally his New York exchange has been incorporated as the Apollo Exchange, Inc. He already is handling the national distribution on "The Curse of Drink.." He has other products under way.

Charles C. Burr of Affiliated Distributors, State righters of "I Am the Law," the Edwin Carew all-star production, overlooks no bets and knows how to advertise. That production opens next Sunday at the Strand Theatre in New York. Two weeks before the opening C. C. Burr started to placard the town with twenty-four sheets. He leased a spot in the best location in New York, at Longacre Square, 47th street and Broadway. The sign is a 24-sheet affair, brilliantly illuminated at night and gracing the Strand.

Harry Sherman is operating a theatre in Omaha, Neb., according to several road men who have returned to this city. Harry is doing good and operates one of the niftiest theatres in that territory.

Charles Blaney and A. H. Woods have cleaned up about $300,000 between them on sales of picture rights to melodramatic titles. These two have practically sold out their entire supply of such titles. Until the melodramatic craze appeared the value of these titles to the two pioneer producers was estimated with the figure "O."

Some folks are forgetting the fact that people buy pictures and not titles. A good picture will satisfy while a good title will only draw, but if the picture doesn't back that good title it's good-bye business. This is a business of picture making—not title contests. The sooner some folks learn this the better for all concerned.

Iowans and Nebraskans are offering the public every inducement to come into their theatres, being satisfied if they break even so long as their houses are kept open. There are no less than 100 extra feature acts touring the two States and showing in conjunction with pictures. But the peculiar angle is that two big State rights pictures are not only making history, but incidentally in such big demand from exhibitors that it is almost a five to one gamble that they will be played out there within eight weeks.

Whytock Author of Clark-Cornelius Detective Films

The series of 26 two-reel detective melodramas which Clark-Cornelius is releasing on the State right market under the series name of "Tales of the Tenements" is by Ross D. Whytock, author of detective tales.

Major Whytock was in charge of the New York port during the war. Previously he had experience in the secret service.

A supreme combination!

ROY STEWART

MARJORIE DAW

WALLACE BEERY

JOHNNY WALKER

Written by
H.H.VAN LOAN
Author of
"Virgin of Stamboul"

Directed by
ROBERT T. THORNBY
Director of "The Fox"

HUGH B. EVANS JR.
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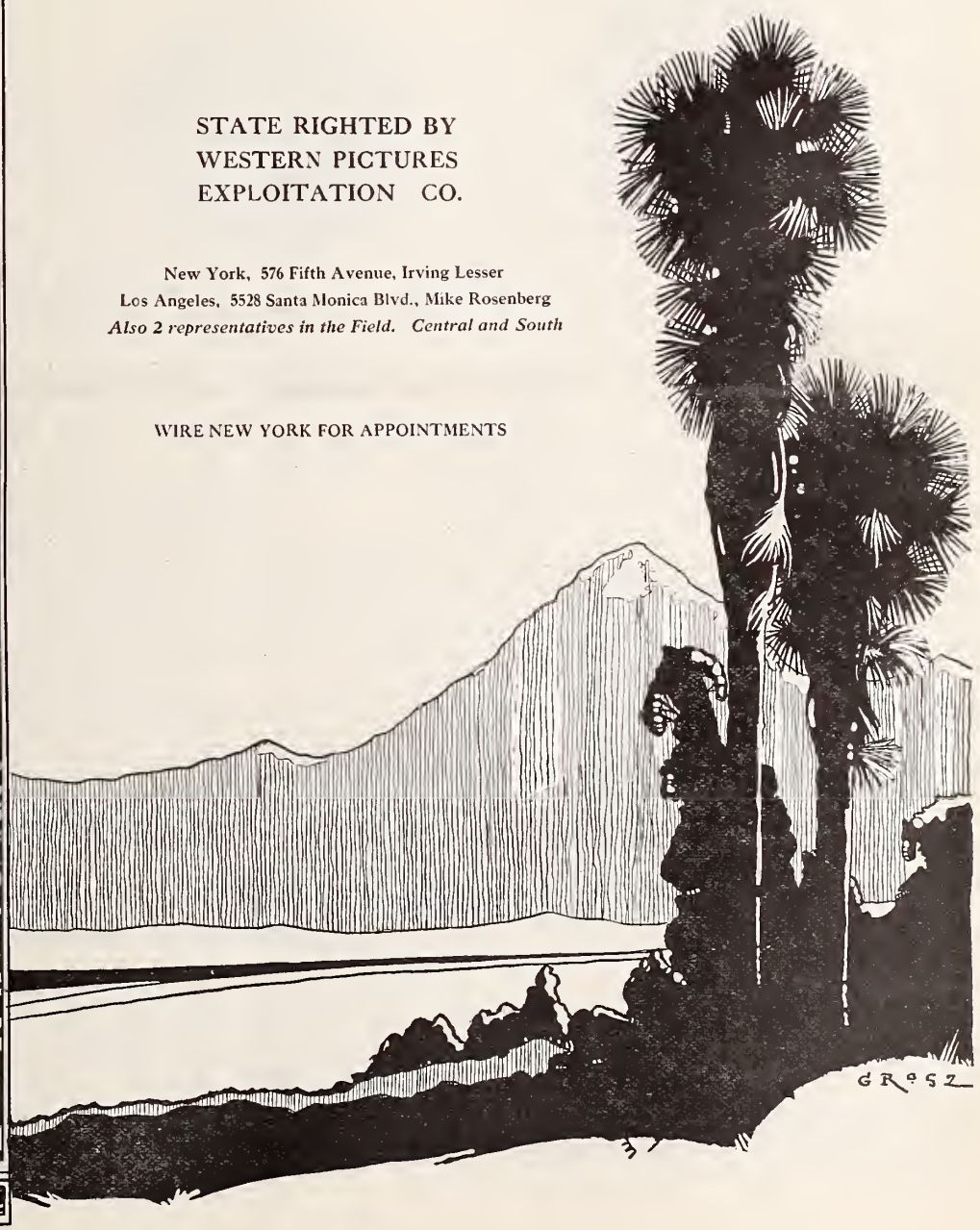

In the Independent Field

Arrow Announces Splendid Array of Features for 1922-23; "Lost in a Big City" Heads List

W. E. SHALLENBERGER, president of the Arrow Film Corporation, issued an exclusive statement outlining the plans for the Arrow Film Corporation during the season 1922-1923 in which he indicated that the coming year would be the biggest year in the history of the Arrow organization, thus proving his faith in the belief which he has continually held, that the future of the independent market was never brighter. Big productions featuring well-known stars, supported by capable casts, made under the supervision of skilled directors, and produced by recognized leaders in the business will be the policy during the coming year.

Heading the list of productions and of special interest to independent exchangemen and exhibitors is the famous old melodramatic success, "Lost in a Big City," by Nick Woods, the famous boy actor and the author of "Orphans of New York" and "The Boy Scout," both of which scored great success. Dr. Shallenberger stated that while active preparations for the actual filming of this picture were now under way he did not at the present time wish to give out any detailed information regarding this, other than the fact that it would be a truly all-star production and would be produced by an organization which has in the past demonstrated its ability conclusively to deliver sure-fire box office successes.

Dr. Shallenberger said that in his opinion "Lost in a Big City" offered the finest screen material of any story he had ever read. He feels that it will be fully the equal, if not the superior, of Arrow's miracle picture, "Ten Nights In A Barroom," which has proven one of the phenomenal money-makers of the current year. It is to be in every sense of the word a super-special and should prove welcome news to the independents who have been wondering what production Arrow was going to use to succeed "Ten Nights In A Barroom."

In addition to "Lost in a Big City" a formidable array of exceptionally strong productions is outlined which will contain three big specials, twenty-six features, thirty-eight two-reel comedies and two serials. Among the productions listed are two new Peter B. Kyne stories which will be produced by Ben Wilson, the first one of which will be from the story, "One Eighth Apache," from a story which appeared in the *Red Book Magazine* under the same title. This production stars Roy Stewart and Kathleen Kirkham.

"The Innocent Cheat" is set for release on September 1st. This is also a Ben Wilson production starring Roy Stewart and Kathleen Kirkham. There will be two additional Grace Davison features, produced by J. G. Pictures Corporation and directed by Charles T. Horan, whose work in "The Splendid Lie" and "Love, Hate and a Woman" won favorable comment.

Pine Tree Pictures, Inc., has started work under the direction of Dell Henderson on "Jacqueline," a new story from the pen of James Oliver Curwood. They feel that it will be even bigger and better than "The Broken Silence" which has just been completed.

Ben Wilson will produce a new series of features starring Neva Gerber, a series of features starring Ann Little and a new serial as yet unnamed.

A new series of pictures from the pen of L. Case Russell and starring John Lowell will be released by Arrow. This combination, it will be remembered, is responsible for the remarkable success, "Ten Nights In A Barroom." Mrs. Russell is one of the best known writers of the screen and is equally well known to fiction readers. She is preparing a series of special stories, written particularly to embrace the virile personality of John Lowell.

Among the shorter subjects will be a new series of twelve two-reel Eddie Lyons super-comedies. Mr. Lyons will also supervise the production of a series of twelve new Mirthquake Comedies starring the popular little comedian, Bobby Dunn. There will be a series of twenty-six comedies which will be produced by Morris R. Schlank. These will include fourteen Broadway comedies and twelve comedies starring Eddie Barry and Vera Reynolds, people who have proven in the past their popularity among film fans throughout the country.

Dr. Shallenberger points out that while the industry has passed and is passing through a very trying period that he and the Arrow producers feel that prosperity is on the way; that with the opening up of the Fall season business will be better than it ever has been, and he feels that the future of the motion picture business lies with the independents. He points out that during the past year the great outstanding successes of the business have been obtained by independently produced and distributed motion pictures. It is a source of great satisfaction, he says, that this is true, for his hopes and beliefs have always lain with the independents. He has never wavered in his devotion to the cause of the independents and while some have been calamity howlers he has gone quietly about the building up of an organization whose motto is "Service." Dr. Shallenberger says that for his organization to be what he considers successful, Arrow customers must succeed with Arrow pictures and to that end no effort, no expense is spared.

Every aid is prepared and furnished by the Advertising and Exploitation Department of Arrow. Complete campaigns are worked out to the minutest detail and Arrow stands ready and willing at all times to assist not only the exchanges handling the pictures, but exhibitors playing them in every possible way. Arrow wants every exhibitor in the country to take advantage of their service and will welcome inquiries for assistance in exploiting or advertising any of their pictures, which service will be gladly rendered without a charge to the exhibitor.

Arrow believes that there never was a time in the history of the business when exploitation played so important a part in the success of a production as it does today. Business is becoming more and more a matter of showmanship and no matter how good or how big a picture may be, clever and unusual exploitation will materially increase the returns at the box office.

At the Arrow office everything is activity, every department is working under the signal "Full Speed Ahead," with every confidence in the future.

Controversy Over "After Six Days" Settled Out of Court by Weiss Brothers: To Be Released in Fall

Louis Weiss, of Weiss Brothers' Artclass Pictures Corporation, announced this week that all difficulties involving the Biblical production, "After Six Days," had been settled out of court. He stated that the picture is controlled and will be handled exclusively by his firm. In the statement Mr. Weiss expresses his "highest personal regard for Luporini Brothers, American agents of the foreign interests from whom 'After Six Days'" was acquired by Artclass Pictures Corporation. The statement further states:

"Their (Luporini) actions and demeanor throughout the entire course of litigation are to be commended highly, and at the present moment the most cordial relations possible exist between Luporini Brothers and Weiss Brothers."

Mario Luporini has sailed for Rome, Italy, for the purpose of settling all business details in connection with the settlement of the Biblical picture controversy, while Ferdinand Luporini will remain in New York acing as American representaive in the negotiations. Harry G. Kosch represented Weiss Brothers in the proceedings, while the interests of Luporini Brothers were handled by Thomas McMahon.

Harry Houdini has filed answer in the suit brought against Octagon Films,, B. A. Rolfe and Harry Grossman. Recently Houdini secured a judgment for $32,795. Houdini states that he was not employed at a salary of $1,500 weekly, as stated, but that he was to receive $20,000 and 50 per cent. of the net profits with $1,500 as a drawing account, against that amount.

A default judgment for $1,111 has been filed in the New York City Court by Wilfred North against Marcia McFadden, on a note for $1,000. She contended that the note, which was made payable at the American Cinema Corporation, was discounted for their interests in a venture for which both were equally liable. She further alleged that she was not to pay more than $500. However, she did not appear at trial.

Spoor Finishes Stage Success

George K. Spoor of the Essanay Film Manufacturing Company, Chicago, has ready for the State right market, Cohan and Harris' great stage success, "Young America."

The cast consists of the original company that staged the play, each especially fitted for the roll they enact. Blair Coan, of the Essanay Film Manufacturing Company, whose address is 1333 Argyle street, Chicago, will have charge of the State righting of this subject. Northern Illinois and Indiana have already been sold to the Greiver Productions.

Hines' Next Is A Classy Film

Production reports from the C. C. Burr studios indicate that the latest Johnny Hines two-reeler, titled, "Torchy's Nut Sunday," will eclipse by far the number of sets used in any of the previous "Torchy" Comedies.

Coincident with the many scenes to be used in this production, will be an exceedinlyg large number of film players in the support of Johnny Hines. Among the many sets completed is an exact replica of a sanitarium which has been reproduced in splendid detail.

Blumenthal Sails

Ben Blumenthal, president of the Hamilton Theatrical Corporation and the Export & Import Film Company, sailed for Europe Saturday aboard the Majestic. Ralph Kohn, vice-president of Hamilton, accompanied him.

In the Independent Field

A GALAXY OF ARROW OFFICIALS, STARS AND DIRECTORS

1. *W. Ray Johnston, Vice-President;* 2. *W. E. Shallenberger, President;* 3. *J. Charles Davis, Publicity and Advertising Director;* 4. *Ben Wilson;* 5. *Eddie Lyons;* 6. *Morris Schlank;* 7. *Neva Gerber;* 8. *Ann Little;* 9. *Roy Stewart;* 10. *Peter B. Kyne;* 11. *Dell Henderson;* 12. *John Lowell*

First Independent Unit to Make Pictures Abroad Sails

Independent producers, taking their cue from the successful experiment of some big companies, are anticipating invading Europe for the production of big pictures. The first of these units left New York last week. The unit was headed by Oscar Apfel, director of "Ten Nights In A Barroom" and other pictures. Others who left on the White Star Liner Majestic were Caryl Blackwell and Evelyn Greeley, who will assume the leading roles in a series of productions to be made in Holland. Elsie Cohen, representing the Hollandia Film Company, which will supervise the productions. The pictures will be distributed in this country by Producers Security Corporation of which Ricord Gradwell is the head.

Considerable surprise was occasioned in England when the censors passed favorably on the Astra attraction, "Cocaine." There is a possibility of the title being changed, however.

Weiss Brothers will soon release "Destiny," a German production purchased late this winter.

Luporini Brothers have acquired the South American rights to the Arrow-Jack Hoxie productions for their territory.

Mario Luporini, of Luporini Brothers, this week sailed for Rome, Italy.

Theatrical business in England is so bad, particularly in the music halls, that the theatre men there are showing pictures in conjunction with their regular programs, but at a loss.

Warner Brothers' "A Dangerous Adventure" was shown to the British trade last week in London and the critics there spoke highly of the serial, which Pearl Films, Ltd., is handling.

Astra Films, Ltd., has another big picture, "The Bohemian Girl," which Harley Knoles directed. British critics who have seen the feature say it is one of the best of the year.

Every foreign representative in New York attended the metropolitan premier of Fox's "Nero" at the Apollo Theatre Monday night. This picture was made in Italy by Director Edwards. With one or two exceptions the cast is all foreign.

British exhibitors have followed the American example and have banned the Roscoe (Fatty) Arbuckle pictures.

Independents on Coast Look Forward to a Great Season

Los Angeles (Special) — Independent producers here are looking forward to a big season and making plans accordingly. At the Bertwilla studios over which Ben Wilson presides there is considerable activity. It is understood that Wilson will make a series of eight features and two super specials for the independent field. Harry Garsson is working on the Clara Kimball Young features which Metro will handle in every territory excepting New York. Morris Schlank also is looking forward to a big year as are the others.

W. K. Howard will direct the Phil Goldstone special, "Deserted at the Altar." Howard was formerly associated with Fox.

Metropolitan Productions, Inc., has taken over the entire Brentwood studio where it will continue the making of a series of five-reel comedy dramas.

"High Stakes," adapted by Frank Howard Clark from Earl Wayland Bowman's story, has been completed by Metropolitan Productions.

Sam Zierler who heads the producing firm making the Clara Kimball Young productions left late last week for New York.

The first of a new series of eight five-reel pictures starring Pete Morrison has been completed by Sanford Productions of Hollywood. It is entitled "The Better Man." Marcel Perez, the famous French director, directed the picture which is said to be a semi-Western feature.

With "Fire, Fire," the first Tweedy comedy completed, the Sanford Productions, Inc., forces have started work on the second of the series entitled, "Take a Tip."

Patricia Palmer has formed her own producing company and will start work shortly on the filming of six five-reel rural stories in which she will be starred. Production quarters have been leased at the Balboa studies, Long Beach. She was formerly Bill Hart's leading woman.

A series of twelve five-reel Western dramas, starring "Ranger Bill" Miller, will be State righted through the recently, incorporated Independent Producers Distributing Syndicate of this city. The first three are "With Naked Fists," "Guilty" and "The Fighting Ranger."

Peggy Hyland is working on "Fixing Father," a five-reel comedy drama. Production is being carried on in England.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Write us that you'd like a free supply of report cards.

Associated Exhibitors

FATHER TOM. A good backwoods picture, and brought many laughs. Patrons liked it. Advertising; photos and ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

First National

CHILD THOU GAVEST ME. Truly a wonderful picture from every angle. Pleased my patrons 100%. After showing a picture like this you can look your patrons in the face. Grab it, boys. Advertising; mailing list, slide, ones, threes, sixes. Patronage; small town. Attendance; good. L. E. Silverman, Columbia Theatre, Skamokawa, Washignton.

CHILD THOU GAVEST ME. 100% picture: exhibitors can't go wrong on this. push it and it will surely please. Advertising; ones, three, six, slide, photo, newspaper, heralds. Patronage; high class. Attendance; good. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

HAIL THE WOMAN. Should have reported several weeks ago but I didn't. This is one of Tom Ince's best ones and that is saying a lot. The Merry Villagers are still falling on my neck and telling me how good it was, and I give them all of the big ones. Patronage; best small town. Attendance; very good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

THE KID. Will draw where Chaplin takes. Price too high for me. First print received absolutely rotten: another shipped not much better. Advertising; 50% extra. Patronage; small town. Attendance; good. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

LOTUS EATER. Fine. Cast and production first class. 100%. Advertising; extra. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

PASSION FLOWER. Fine acting: poorest entertainment we ever had in our house. I would say you might call it "cheese" so there won't be any misunderstanding. Advertising; mailing list, newspapers, heralds. Patronage; general. Attendance; big first night; no one there on second. S. H. Blair, Majestic Theatre, Belleville, Kansas.

PILGRIMS OF THE NIGHT. Nothing unusual about this. Patrons accepted it as ordinary. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

STRANGER THAN FICTION. A fair program picture. The person who wrote the titles saved the picture from falling flat. Don't promise 'em too much. Advertising; slides, posters, photos, clippings, newspaper. Patronage; small town. Attendance; fair. A. La Valla, Community Theatre, Bethel, Connecticut.

TOL'ABLE DAVID. Richard Bartholemess in a good one for any audience. A stirring play, full of action and pleasing to both old and young. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

SMILIN' THROUGH. Best picture and made us more money than any picture we ever ran before. 100% perfect and everybody delighted. Many came second and third time to see it. Advertising; newspaper, doubled. Patronage; average. Attendance; good. J. A. Flournoy, Criterion Theatre, Macon, Georgia.

Fox

BEYOND PRICE. A picture worth while praising. Liked by all people and Pearl White was as good as ever before. Advertising; one six, two ones, slides and heralds. Patronage; mixed. Attendance; good. A. B. Kreiser, Majestic Theatre, Myerstown, Pennsylvania.

CHASING THE MOON. With Tom Mix, an excellent picture that took well and pleased a large audience. William Noble, Rialto Theatre, Oklahoma City, Oklahoma.

CHASING THE MOON. Tom Mix in a scream. Story light but laughs by the hundreds. Advertising; heavy. Patronage; young type. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

CONNECTICUT YANKEE IN KING ARTHUR'S COURT. A most delightful picture in every respect. More people said it was the best they had ever seen than with any other we have had. It will delight the people if you can get them in. Movie fans are afraid of it. Advertising; general. Patronage; small town. Attendance; fair. Ben S. Morris, Temple Theatre, Bellaire, Ohio.

DESERT BLOSSOM. Good picture. Advertising; regular. Patronage; general. Attendance; good. Henry R. Fitton, Liberty Theatre, Piney Fork, Ohio.

DEVIL WITHIN. Dustin Farnum scores a hit in this picture. Satisfied all classes. Don't be afraid of it. Advertising; one sheet, three, slide and programs. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

NIGHT HORSEMAN. A very good Mix picture. Not as good as "The Untamed" but pleased 100%. Advertising; lobby, newspaper, billboard, program. Patronage; mixed. Attendance; fair. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

PARDON MY NERVE. As usual, the same old pep that Buck puts in them all. I have a coming money maker here. Advertising; regular. Patronage; neighborhood. Attendance fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

WITHOUT FEAR. Pearl White does very well in this story. Advertising; regular. Patronage; small town. Attendance; fair. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

Goldwyn

DANGEROUS CURVE AHEAD. A brilliant comedy that went over here with a bang. 100% fine cast. Perfect production. Advertising; extra big. Patronage; high class. Attendance; good. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

HIS OWN LAW. It's an old picture but it takes well. Lots of action. Hobart Bosworth is well known here. Advertising; six three, photos, regular. Patronage; mixed. Attendance; fair. Miss Molly Popkin, Maple Leaf Theatre, Toronto, Ontario, Canada.

THE OLD NEST. Very fine picture. Pleased 100%. Many favorable comments. Go after this picture strong. It will make you money and please all. Advertising; heralds, circular letter, lobby, extra newspaper. Patronage; general. Attendance; best in many months. Smith & Correll, Portland Theatre, Casselton, North Dakota.

A POOR RELATION. Book it, boys: will please your audience. Will Rogers should please any audience. Thos. L. Haynes, Town Hall, Old Lyme, Connecticut.

WATCH YOUR STEP. A good little picture of small town life, along the "Charlie Ray" lines and a whole lot better for me than some of the "Ray films." Immensely pleased everybody, even my Usherettes, and they are "hard boiled crickets!" Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Wid Gunning, Inc.

ALIAS PHIL KENNEDY. Very good picture but stars not known here, so did not draw. Advertising: slide, posters and newspaper. Patronage; mixed. Attendance; poor. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

OUR MUTUAL FRIEND. Very entertaining. All characters clearly portrayed. Gave good satisfaction. Eight reels, but holds interest from start to finish. Advertising; one three, four ones, photos. Patronage; small town. Attendance; fair. K. C. Collins, Amusu Theatre, Stratton, Colorado.

Straight from the Shoulder Reports

WHAT DO MEN WANT? Did not please here by a large majority; it's a money-getting title, but in my candid opinion it won't back up a big publicity campaign, so while I gave it a trifle more than usual advertising, did not splurge, BECAUSE YOUR DEPARTMENT HAD GIVEN ME A LINE ON THE PICTURE. Advertising; as above. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Hodkinson

MYSTERIOUS RIDER. A very good picture. Everyone liked this one. Exhibitors, go to it; it will make you a little money. Advertising; newspaper, lobby, cutouts. Patronage; mixed. Attendance; good. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

U. P. TRAIL. I wasn't there myself, but heard it was a good picture and drew a good house for here: pleased 95%. Patronage; all classes. Attendance; good. A. E. Rogers, Temple Theatre, Dexter, New York.

Metro

BODY AND SOUL. Alice Lake in excellent picture. Not only brought good business but attracted widespread interest, and drew favorable comment. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

INFAMOUS MISS REVELL. A good picture that pleased 90%. Advertising; usual. Patronage; high class. Attendance; fair. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

MISLEADING LADY. Very good picture and liked by audience very much. A little over done however in a place or two. Advertising; regular, lobby, etc. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

Paramount

ALWAYS AUDACIOUS. Book this. A little old but the best Reid we ever ran. Demand a new print and raise your prices. Advertising; lobby, photo. Patronage; small town. Attendance; good. A. Mitchell, Dixie Theatre, Russelville, Kentucky.

BRIDE'S PLAY. One of the best, most beautiful pictures ever made. As clean as a new refrigerator with a thousand pounds of ice in it. Advertising; big. Patronage; better class. Attendance; fair. W. R. Fairman, Queen Theatre, Bryan, Texas.

CAPPY RICKS. Here is a picture which while entirely different, I consider quite as good as the "Sheik" and drew almost as much for me at one third the cost and pleased as well at same prices. Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

DON'T TELL EVERYTHING. Good. Price too high. Story light, stars good. Advertising; billboard, two papers, heralds. Patronage; mixed. Attendance; good. E. H. McCarthy, Orpheum Theatre, Fargo, North Dakota.

ENCHANTMENT. Very good feature. It is a little too long and tires you before you get to the end. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

EXPERIENCE. A well produced picture. Would not please any but the better class. Too much rental. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE FAITH HEALER. Ran this Easter Sunday on the strength of their "blah" that it was better than "Miracle Man." It didn't even hold a candle to "The Miracle Man" and is simply another case, in my opinion, of trading on the reputation of something that has gone before. Patronage; best small town. Attendance; good. W. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

FOOL'S PARADISE. DeMille's best. Pleased patrons and filled house at advanced prices. Advertising; newspapers and heralds. Patronage; small town. Attendance; good. N. R. Carskaden, Music Hall, Keyser, West Virginia.

FORBIDDEN FRUIT. One of DeMille's best. Agnes Ayres strong drawing card here. Advertising; newspaper. Patronage; small town. Attendance; good. N. R. Carskadan, Music Hall, Keyser, West Virginia.

FOREVER. Ferguson and Reid in a costume picture. Wonderfully finished production but not box office attraction. Advertising; heavy. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

THE GREEN TEMPTATION. Betty Compson. Excellent picture which made a wide appeal through it's title, which was well exploited, and drew good houses all week. Seemed to strike a popular chord and gained strength every day. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

THE GREEN TEMPTATION. A wonderful picture. I think it is Miss Compson's best since "Miracle Man." Advertising; lobby, newspaper, billboards, hand bills. Patronage; mixed. Attendance; good. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

THE GRIM GAME. A good one. Advertising; posters and papers. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Theatre, Grand Gorge, New York.

HELIOTROPE. With a special cast, a good picture; one that your patrons will talk about the next day. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

HELL DIGGERS. Not up to Reid standard. I don't see why they want to spoil this one and "Lulu Bett" by separating Reid and Theodore Roberts. Combination is a knockout. Advertising; lobby; newspapers, one sheets. Patronage; mixed. Attendance; poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

HER FACE VALUE. A dandy little comedy-drama that everybody liked. Advertising; regular, lobby, etc. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

HER HUSBAND'S TRADEMARK. Gloria Swanson at her best. Strong story well worked out. Advertising; regular. Patronage; high-class. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

HER OWN MONEY. Just a fair program picture. Will prices for these program pictures ever come down? Advertising; newspaper, ten one sheets, lobby. Patronage; best. Attendance; fair. H. B. Barr, Rialto Theatre, Enid, Oklahoma.

LAW AND THE WOMAN. A wonderful little picture. Miss Compson is well liked and pleased 100%. Advertising; lobby, newspaper, billboards. Patronage; mixed. Attendance; good (S. R. O.) G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma. (Other reports from this theatre which have come in later are signed by Mrs. Arthur, the new owner of the house which accounts for the difference of signatures for a single theatre. Ed.)

THE SHEIK. A picture that drew well. Comment was made that it differed from the book, but they came to see how "different" it was. Advertising; ones and threes. Patronage; tourists and health seekers. Attendance; excellent. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Pathe

THE DEVIL. Failed to draw and did not seem to please patrons. Advertising; newspaper. Patronage; small town. Attendance; poor. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

EMPIRE OF DIAMONDS. Far below the average. Confusion reigns supreme. Much unfavorable comment. Advertising; one sheets and threes. Patronage; industrial. Attendance; good. Howard James, Union Theatre, Voluntown, Connecticut.

LURE OF EGYPT. I'd say, stay away from this one. Excellent settings. Nothing more can be said. Price too high. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

R-C

BEACH OF DREAMS. Rapid change of scenes kept them guessing. A fair theme that pleased the majority. Advertising; ones, photos, slide, programs. Patronage; small town. Attendance; poor. R. K. Russell, Lyric Theatre, Cushing, Iowa.

813. Good detective story. A little drawn out, pleased 80%. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

VERMILLION PENCIL. This one was liked. How do I know? They told me so. Scenery extra good. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

Selznick

CONCEIT. Rather draggy opening. Slow action until near the end, then gets going fairly well. Wouldn't advise anyone to promise too much. Advertising; regular. Patronage; mixed. Attendance; fair. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

POOR SIMP. Excellent comedy and pleased 100%. It is the kind my patrons like. Advertising; one sheets, slide and monthly cards. Patronage; small town. Attendance; fair. John C. Mapes, K. of P. Theatre, Chester, New York.

WHY ANNOUNCE YOUR MARRIAGE? Patrons have voted this the best Elaine Hammerstein picture shown to date. It's a drama with lots of laughs and you can play this and boost it for it's way better than average program picture and far superior to the usual Select output. Advertising;

Straight from the Shoulder Reports

usual. Patronage; health scekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

A MAN'S HOME. A very good picture, but I can's see any Super about it. Where do they get the "Super" stuff? Advertising; extra big. Patronage; neighborhood. Attendance; good. W. L. Landers, Gem Theatre, Batesville, Arkansas.

A MAN'S HOME. Very good production. Went over better at this theatre than at any other community theatre in this city, due to better class of patronage. Advertising; regular newspaper. Patronage; family. Attendance; very good. John F. Carey, Liberty Theatre, Providence, Rhode Island.

WAY OF A MAID. A very excellent comedy that is sure to please 100%: did not have a good attendance, but those who saw it were well pleased. Advertising; one sheets, mailing list. Patronage; mixed. Attendance; poor. P. S. Nielsen, Rex Theatre, La Moure, North Dakota.

United Artists

DISRAELI. Some enthused; some walked out. Consensus, nothing to rave about. Advertising; usual. Patronaeg; better class. Attendance; poor. K. H. Sink, Watne Theatre, Greenville, Ohio.

LITTLE LORD FAUNTLEROY. Good picture, but did not draw for me. Rental too high. Lost money. Attendance; poor. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

THE MOLLYCODDLE. Excellent. For a return date picture it did well and pleased a good business. William Noble, New Folly Theatre, Oklahoma City, Oklahoma.

THROUGH THE BACK DOOR. One of the best pictures Miss Pickford has made. Our audiences delighted. Increased business after first day. Advertising; window cards, newspaper, throwaways. Patronage; average. Attendance; good. Thos. K. Lancaster, Apollo Theatre, Gloucestcr, New Jersey.

WAY DOWN EAST. An excellent picture that did good busines for a full week. William Noble, Capitol Theatre, Oklahoma City, Oklahoma.

Universal

CLAY DOLLARS. Very good program picture. Above the average. Advertising; lobby and newspapers. H. R. Workman, Coliseum Theatre, Marseilles, Illinois.

DEVIL'S PASS KEY. This surprised us as a product of Von Stroheim. Took very well here. Played it with Lyons & Moran in "Blue Sunday." Advertising; photos, newspaper, heralds. Patronage; small town. Attendance; good first night; very poor second night. Kenneth Thompson, M. V. A. Hall, Hancock, Wisconsin.

FOOLISH WIVES. Opened fair but failed to hold the attendance to normal. My patrons roasted it to a frazzle. Advertising; big billboard and newspaper campaign. Patronage; mixed. Attendance; poor. W. C. Benson, Laurier Theatre, Woonsockct, Rhode Island.

FOOLISH WIVES. The most absolute insult to intelligence, in my opinion, ever put on the screen, rotten and sickening. The only good thing about it is Von Stroheim took all the blame, probably thinking it was glory. We also fail to see where the million went. Advise Universal to get an efficiency expert likewise an author and star. It MAY make money; it will NEVER make friends. Patronage; high class. Attendance; fair. E. W. Large, Strand Theatre, Ithaca, New York.

RISKY BUSINESS. A dandy picture and this little girl (Gladys Walton) is a winner. If she keeps her head she's a comer. Advertising; regular. Patronage; small town. Attendance; good. A. L. Middleton, Grand Theatre, De Queen, Arkansas.

THE SCRAPPER. A very good picture. Should make money for any house. Rawlinson's best. Advertising; six sheet, photos. Patronage; mixed. Attendance; good. Miss M. Popkin, Maple Leaf Theatre, Toronto, Ontario, Canada.

WOLVES OF THE NORTH. A scenic sold under disguise of a picture, for me. Wonderful scenery spoiled by a weak story. About enough action to make a fair two reeler. Advertising; slides, posters, photos, newspaper. Patronage; small town. Attendance; fair. A. LaValla, Community Theatre, Bethel, Conecticut.

Vitagraph

HEART OF MARYLAND. Very good picture of the Civil War period. Excellent cast and production. Advertising; big. Patronage; high class. Attendance; poor. E. W. Collins, Grand Theatre, Jonesboro, Arkansas.

FLOWER OF THE NORTH. A picture that gives you some good scenery and the action is fine. Get it. Advertising; newspaper, lobby and slide. Patronage; high class. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

IT ISN'T BEING DONE THIS SEASON. Poorest picture in months. For me it isn't worth showing this season or any time. Lay off it; no good for me. Advertising; cards, paper and slide. Patronage; usual. Attendance; hardly any; rotten. A. E. Rogers, Temple Theatre, Dexter, New York.

Comedies

FOR HEAVEN'S SAKE. (Federated). Very clever stuff in this new and novel comedy. They pull a rich one on Bryan but only 10% of the audience seems to get it. Patronage; small town. Attendance; fair. A. L. Middleton, Grank Theatre, De Queen, Arkansas.

PAY DAY. (First National). Best Chaplin comedy since "Shoulder Arms." Pleased cveryone. 100% better than "Idle Class." Patronage; all classes. Attendance; good. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

THE PLAYHOUSE. (First National). For me this was a sure enough bum, not as good as the weakest one he made for Metro. Had Harold Lloyd on in "Never Weaken" with this one, or would have had to refund money or hide out. Advertising; six sheets, lobby. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

THE SHOW (Vitagraph). This is a real, honest to goodness comedy. Get back of it and boost it strong, it's one of Semon's best. Tell them two weeks in advance that you have a real comedy coming. They should eat it up. Don't see why the first run houses don't spout what the picture does. Had I known this was such a good comedy would have got back of it and pushed it strong, but haven't seen one report on it, from them. Wm. Thacher, Royal Theatre, Salina, Kansas.

THE STRAPHANGER. (Universal). This two reel Century starring Lee Moran got the laughs all right. Advertising; house programs. Patronage; general. Attendance; fair. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

State Rights

HELL HOUND OF THE WEST. (Western Picture Exploitation). Good Western but not as good as "Fighting Blood." Have see three of his pictures, find them as good as any Westerns I am running. Wm. Thacher, Royal Theatre, Salina, Kansas.

SCHOOL DAYS. (Warner Bros). Very good but can't do anything here with Wesley Barry; producer wants too much for picture. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

LOVE WITHOUT QUESTION. (Jans). The best of its type since "813." It took the audience by storm. Patronage; small town. Attendance; fair. G. H. Jenkinson, Victor Theatre, Minocqua, Wisconsin.

TEN NIGHTS IN BAR ROOM. (Arrow). Good picture, but business dropped, due to two circusses in town the same week. Saturday, last day, picture went over big, turned hundreds away. Advertising; gave away free soft drinks at an old fashioned bar; spent about $200. Patronage; mixed. Attendance; between good and fair. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

WHY GIRLS LEAVE HOME. (Warner Bros.) A good picture with exceptional pulling power. It will back up a heavy compaign. Advertising; heavy. Patronage; mixed. Attendance; good. E. W. Collins, Empire Theatre, Jonesboro, Arkansas.

Special Subjects

OPEN YOUR EYES. (U. S. Health Film). A credit to any theatre and teaches a fine lesson of today. We did not do very well on this on account of having had two similar pictures shown here recently and it seemed too much for some people. Advertised for a big house and fell flat. Played this on percentage and was glad of it. 'Spose the distributor will think he was gypped when he gets his share. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

EXHIBITORS: Ask for Free Cards DO YOUR BIT REPORT

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. **They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors'** Trade Review (T.R.); Film Daily (F.D.).

Sherlock Holmes

(*John Barrymore—F. J. Godsol*—8,000 *Feet*)

M. P. W.—One of the outstanding pictures of the year . . . It has everything.

T. R.—Thoroughly absorbing. True, perhaps, better pictures have been offered to the public, but seldom has there ever been a production that is likely to possess as many satisfying points and one that will carry an appeal that is as general as "Sherlock Holmes."

E. H.—An interesting screen presentation of Sir Arthur Conan Doyle's famous detective stories.

F. D.—Another S. R. O. picture . . . Apparently a fine box-office number with title and star to draw.

N.—Technically, it is a feature which is almost perfect. Looking at it for story interest, one discovers that the action is marred considerably by a profusion of sub-titles and a continuity which has emphasized the mystery element to the total elimination of logic.

The Yellow Stain

(*John Gilbert—Fox*—5,006 *Feet*)

M. P. W.—Here there is a theme of the type that is never too old to inspire enthusiasm.

N.—A first rate audience picture because it carries so much sympathy for the hero.

T. R.—Consists of a "rich man, poor man" theme that generally can be counted on to satisfy a large class of patronage.

E. H.—A good vehicle for this Fox star.

F. D.—Situations in this that are popular with a good majority . . . A satisfying picture that will go big in neighborhood theatres.

The Beauty Shop

(*All-star cast—Paramount*—6,536 *feet*)

M. P. W.—Chief interest in "The Beauty Shop" lies in the cast, which is an all-star aggregation of players well-known on the musical comedy stage with but two exceptions.

F. D.—Musical comedy adaptation does not score as screen entertainment. . . . It depends upon whether they laugh easily or not.

N.—Carries all the earmarks of a musical comedy plot. . . . Put it down as entertaining in spots.

T. R.—Will probably get by on its humorous subtitles.

E. H.—A comedy version of a musical comedy plot, excessively titled, and therefor not a real motion picture story, but one which provides amusement, if one isn't prejudiced too strongly against puns.

The Trap

(*Lon Chaney—Universal*—5,481 *feet*)

M. P. W.—Not only is "The Trap" another personal triumph for Lon Chaney, but it is a swift moving melodrama that holds the interest of the spectator with uncommon strength.

T. R.—Judged from the double standpoint of artistic achievement and commercial value, "The Trap" registers 100 per cent.

E. H.—Rare entertainment here.

F. D.—Good direction, fine acting and unusual pictorial appeal in this.

N.—Lon Chaney is gifted enough actor to uplift any story regardless of the fact that it may be of a regulation pattern. It is an impressive melodrama even though its heart touches seem forced.

Across the Continent

(*Wallace Reid—Paramount*)

M. P. W.—The dramatization of an automobile makes an amusing comedy with some excitement.

N.—A good box-office bet.

T. R.—Score another decisive hit for Wallace Reid and the automobile drama.

F. D.—Light but pleasing picture that should satisfy.

E. H.—Well done.

Western Speed

(*Charles Jones—Fox*)

M. P. W.—Charles Jones aided by Eileen Percy helps this Fox feature to live up to its title.

T. R.—Lots of action takes place, but it does not vary materially from the usual offerings given in stories of this type.

N.—Will get by as an average picture of cowboy life in the wild and woolly places.

F. D.—Suspense galore in climax of latest Jones feature. . . . Will go over if they like Westerns.

E. H.—Star works hard to put this story over and it should satisfy.

Lady Godiva

(*Hedda Vernon—Associated Exhibitors*—5,800 *feet*)

M. P. W.—Tennyson's famous poem, "Lady Godiva," reaches the screen in an interesting production.

E. H.—It is picturesque to a great degree.

F. D.—Splendid production accorded adaptation of Tennyson's poem. . . . Picture worthy of best exploitation you can give it.

T. R.—It has been splendidly done, and done in such a manner that it holds sustained interest throughout the six reels.

N.—Tennyson's famous poem has been put in picture form. The poem was good. The picture is fair.

Shackles of Gold

(*William Farnum—Fox*—5,957 *feet*)

M. P. W.—Somewhat restricted in its scope, "Shackles of Gold" deserves praise for its style rather than the material. It is an ambitious treatment of a conventional story.

T. R.—Good material for William Farnum. . . . To devotees of the star, it should prove to be thoroughly enjoyable.

E. H.—An intensely dramatic and interesting story of the stock market.

F. D.—Farnum does good work, but story's entertainment value is doubtful.

N.—William Farnum is not at his best, but is not to blame.

Midnight

(*Constance Binney—Realart*—4,653 *Feet*)

M. P. W.—Light material used by Realart in starring Constance Binney, aided by good cast.

E. H.—A pleasing little domestic drama with more than the usual amount of dramatic suspense.

N.—The romantic element is dominant throughout the major part of the action. It is well directed and photographed, the exteriors being genuinely enchanting.

T. R.—Affords fair entertainment, and in localities where Constance Binney is popular ought to prove a good drawing card.

Second Hand Rose

(*Gladys Walton—Universal*—5 *reels*)

M. P. W.—Should please the average audience; the tie-up with the song presents good possibilities.

E. H.—The production is good; the story clear and well told and aside from a somewhat draggy introduction, will doubtless please the majority.

T. R.—Contains good, clean amusement for those who enjoy sentimentality.

N.—There is nothing particularly new about the plot, but that it appeals primarily to the Hebrew and the Irish is of some consequence.

F. D.—Story suggested by song gives star a good role.

The Fighting Streak

(*Tom Mix—Fox*—4,888 *feet*)

M. P. W.—Tom Mix gives his admirers the type of entertainment that has proved successful many times in the past.

F. D.—With the Tom Mix picture, it is pretty much a case of "like the star, like his pictures," and regardless of the story, they are almost certain to be satisfied with his offerings if they are satisfied with him.

T. R.—A good story with plenty of pep readily converted into a first-rate thriller by Tom Mix.

N.—This star believes in dressing up the antiquated stuff, oiling the machinery, throwing a monkey-wrench into the works and giving it variety.

The Prisoner of Zenda

(*Alice Terry—Metro*—10,467 *feet*)

M. P. W.—Rex Ingram once more deserves the plandits of the multitude. Again he has supplied the screens of the country with a moving picture achievement.

F. D.—Ingram has produced another real picture in this one. . . . Sure fire box office and will certainly please.

E. H.—An excellent production. . . . Rex Ingram has rung the bell again.

N.—It bears all the earmarks of a million-dollar production.

Hate

(*Alice Lake—Metro*—5,500 *feet*)

M. P. W.—Affords a relief from the obviously moral picture with its sharp delineations of the good man and the bad man.

F. D.—Complicated and unconvincing story hampers star and direction.

N.—Satisfying entertainment.

T. R.—The novelty of a plot which never for a single instant runs along familiar lines is one of the outstanding qualities of this picture.

The Gray Dawn

(*Featured Cast—Hodkinson*—5,600 *feet*)

M. P. W.—It is the type of production that has big box-office possibilities.

N.—Melodramatic to the core, although it carries an appealing romance for its background. Keeps the spectator at attention throughout.

F. D.—Good acting and well sustained interest in story of the Vigilantes.

T. R.—Gripping melodrama that contains unusual interest.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Nero"

Mammoth Production Made in Italy by Fox Is Magnificent Historical Spectacle.

Reviewed by Fritz Tidden.

Some time ago it was confidently asserted editorially by MOVING PICTURE WORLD that the competition introduced by the importation of foreign spectacles would not do the harm some persons imagined, but would spur American producers to make better and more worth while productions of unusual proportions. With these mammoth historical productions the foreigners, in a manner of speaking, threw their gloves in the ring. Others accepted the challenge and won out, and now with "Nero" William Fox greatly enforces the fact that the American moving picture industry need in no way fear any sort of foreign competition. The business should welcome it in fact, if it is going to egg on American producers to show the world what they can do, providing the challenge is met with such a picture as that which Mr. Fox placed in the Lyric Theatre this week for an indefinite run.

"Nero" would get justifiable treatment if it was reviewed by the gentleman who composes the familiar circus advertisements, with his astounding array of able adjectives.

The production may have been made abroad and have a group of local talent in the cast, but its inspiration was American and it was produced by an American, J. Gordon Edwards, who deserves the plaudits of the multitude. Edwards took a corps of technical assistants to Italy and one American actress, who, by the way, is one of the captivating features of the picture, and made "Nero" on what might be called its own ground. The result of his endeavors is a huge historical spectacle that is pictorically gratifying to an unusual extent and full of life and spirit, and real drama. It is not by any means just as series of beautiful or astounding scenes. It's got something behind it. And back of that, pushing everything forward, are the brains of the producer. The scenes of the mobilization and attack of the rebellious Roman troops are some of the outstanding things in a production that has many features that might be singled out for separate praise. The excitement toward the close of the picture, during the scenes of Nero's final orgy and his ultimate fall, is intense and built up with fine dramatic construction.

"Nero" tells its story of the monarch's despotism, corruption and final fall amid immense sets of particular grandeur and exterior scenes of entrancing beauty. The relation of the dramatic tale of perfidy on the one side and nobility on the other employs a large cast and a multitude of extra people. In the intimate scenes the action has been well staged and in the mass scenes Edwards has handled the crowds in such a way that they give you a thrill regardless of their relation to the story. The photography is superb and some unusual results of great beauty have been accomplished with panchromatic film and tinting.

Jacques Gretillat does not merely play Nero. He seems to *be* the vain despot, autobiographically the greatest of the Caesars. His performance will be marked down as one of the real screen achievements. He is surrounded by a company that frequently perform in a Latin manner, which may have the effect on some people of seeming to be over acting, but the production is of such huge proportions that it seems to give the players a greater sweep, which has a tendency to dilute the over emphasis. Miss Mersereau's blond beauty offers a pleasing contrast to the striking brunettes around her, and her work is reserved and convincing. Paulette Duval deserves special mention for her performance of Poppaea, and Alexander Salvini is fine as Horatius.

"Nero" is a great picture.

The Cast

Nero ..... Jacques Gretillat
Horatius ..... Alexander Salvini
Tullius ..... Guido Trento
Otho ..... Enzo De Felice
The Apostle ..... Nero Bernardi
Hercules ..... Adolfo Trouche
Galba ..... Nello Carolenuto
Gracchus ..... Americo De Giorgio
Garth ..... Alfredo Galaor
A Roman General ..... Fernando Cecilia
A Roman Captain ..... Enrico Kant
Poppaea ..... Paulette Duval
Acte ..... Edy Darclea
Marcia ..... Violet Mersereau
Julia ..... Lina Talba
First Handmaiden ..... Lydia Yaguinto
Second Handmaiden ..... Maria Marchiali

Story and Scenario by Charles Sarver and Virginia Tracy.
Direction by J. Gordon Edwards.
Chief Photographer, Harry Plimpton, Jr.
Length, 11,500 Feet.

The Story

Sketched briefly, the plot outlines Nero's career from the time he was at the heighth of his power to his downfall. He is first seen as the cruel, lustful and vainglorious tyrant, secure in his power and giving into every whim or indulging in every vice that takes his fancy. The story then traces the gathering storms that hover about him and which finally wreck him until, a deserted and despicable coward, he is assisted in committing suicide by one of his former followers, and dies in the arms of the one woman who really loved him but whose love he spurned for the scheming woman who became Empress of Rome. The love story of Horatius and Marcia accompanies the Nero theme.

Exploitation Angles: Circus this to the limit with paper, cutouts and big newspaper displays. Don't pike along and trust to the picture to put itself over. That will lose you one or two days of good business. Get a running start. Appeal to Italian sentiment where this is strong and to the American origin for the opposing angle.

IN THIS ISSUE

"Blind Circumstances" (Clark-Cornelius)

"The Angel of Crooked Street" (Vitagraph)

"Silver Wings" (Fox)

"The Crossroads of New York" (First National)

"Sonny" (First National)

"The Trail of Hate" (DiLorenzo)

"The Cradle Buster" (American)

"The Broken Silence" (Arrow)

"Nero" (Fox)

"Trouble" (Sol Lesser)

"Sherlock Brown" (Metro)

"The Cradle Buster"

Glenn Hunter As the Pampered Pink Boy Breaking Through, in American Releasing Corporation Comedy.

Reviewed by Mary Kelly.

A Booth Tarkington slant on the theme of misunderstood youth, with the popular mixture of humor, romance and tragedy is the effect which the writer of this screen story has attained. This fact, and adaptability of the star, Glenn Hunter, to this type of role should be remembered in presenting the picture.

Principally because a story about a youth named "Sweetie" who is determined to live down his name paves the way for situations that are sure to amuse, the picture should appeal. Here is the comedy-counterpart of the mother-love picture. The boy in this case revolts from the pink perfection of his bringing up and upsets all his doting mother's ambitions.

The grand climax of his cradle busting is a clever scene in a cabaret in which "Sweetie" surprises his friends who have framed him and indicates when he grabs the dancer that he is not a sissy. In its gay moments the picture is most successful. The small-town amusement park carries an atmosphere that is interesting if not new. But when the melodramatic note enters, the effect is not so smooth. The lunatic clown somehow seems a misfit from the artistic standpoint, and his plot to end the girl's life is an evidence of forced tragedy inserted, of course, for the sake of proving that after all Sweetie is a Man.

Glenn Hunter and Marguerite Courtot head a capable cast.

The Cast

Benjamin Franklin Reed ..... Glenn Hunter
Gay Dixon ..... Marguerite Courtot
"Blarney" Dixon ..... William H. Tooker
Melia Prout ..... Mary Foy
Polly Ann Parsons ..... Lois Blaine
Crack "Spoony" ..... Osgood Perkins
Holcomb Berry ..... Townsend Martin
Mrs. Reed ..... Beatrice Morgan

Story, Scenario and Direction by Frank Tuttle.
Length, 5,200 Feet.

The Story

Young Reed attains his majority, but all his life has been "mothered" by a loving mother and has had attached to him the nickname "Sweetie," which in itself condemns him. On his twenty-first birthday, he decided to be up and become a regular man. It happens that his birthday falls on the same day as Independence Day, July 4, so he strikes out for his own independence.

He starts in by smoking, swearing a bit, and even taking a drink. He becomes enamored of a cabaret performer, kisses her before the audience, chases her to the dressing room and winds up by having a write up of his escapade in the local newspaper. To top it off he elopes and when the girl is taken from him, his anger rises, he begins to assert himself and then for the first time shows he is a regular fellow.

Program and Exploitation Catchlines:

His Mother Named Him Sweetie — and His Boy Friends Never Forgot It—One of Them Hired a Cabaret Dancer to Vamp Him—Just for Fun—But the Girl Decided to Accept Sweetie—Just for Love—and the Other Boy Got Mad and Jealous—and Started Things.

Exploitation Angles: Play up the sissy angle and play it strong. You will hit a responsive chord and get them in a properly sympathetic frame of mind. Sell this angle and back it up with the cast.

Newest Reviews and Comments

"Silver Wings"

Mary Carr Stars in Another Mother Picture That Wont Leave a Dry Eye in the House.

Reviewed by Fritz Tidden.

It is only the most unobservant and casual exhibitor who does not know by now whether "mother" pictures are popular with his clientele. If a manager is among the many who have found an answer in the affirmative he cannot go wrong in booking "Silver Wings," which the Fox Company releases with Mary Carr as star. Before an audience receptive to mother love dramas this picture should meet with a most gratifying success. It has everything a mother love picture should have to assure its popularity. And it won't leave a dry eye in the house.

"Silver Wings" seems to be as nearly true to life as a picture of this sort can be. There is a lot of homely naturalness about it that emphasizes its realism, which is the result of fine direction and good selection of types, with one exception, to play the various characters. The drama is effective since each individual tragic situation experienced by the mother is not overdrawn, rather the producers relying upon multiplying the number of heart rending crises instead. As a dramatization of a sequence of tragic events in the life of one woman it fulfills its purpose thoroughly, and the lesson it teaches, without seeming to preach against an overindulgence of mother love is also effective. "Silver Wings" tells of a love of a mother for her children that will not deny even if it calls for the sacrifice of everything else in her life.

There is little to say that has not already been said concerning Mary Carr in a mother role. In this picture she reflects a character that is a portrait of real human nature at all times. She emphasizes the emotion without ever over acting. The result is a superb performance. But this should surprise no one. Joseph Striker is excellent as the spoiled son, but Percy Helton is miscast as his browbeaten brother. A remarkably fine performance is given by Knox Kincaid as the latter character when he is a young boy in the prologue. The others in the cast contribute natural acting that is valuable, and they have been well chosen as to type, as has been said before. The continuity is smooth, considering a plot that could easily become involved. And one of the outstanding features in promoting the naturalness is the atmosphere created by appropriate settings.

The Cast

Anna Webb.....Mary Carr
John Webb.....Lynn Hammond
John, in prologue.....Knox Kincaid
Harry, in prologue.....Joseph Monahan
Ruth, in prologue.....Maybeth Carr
Uncle Andrews.....Claude Brook
John ..... Percy Helton
Harry ..... Joseph Striker
Ruth ..... Jane Thomas
George Mills.....Roy Gordon

Story and Scenario by Paul H. Sloane.
Directed by Edwin Carewe and Jack Ford.
Length, 8,275 Feet.

The Story

There are the mother, father, daughter and two sons in the family. First the father dies, but leaves the family well off owing to a valuable patent for an improved sewing machine. The mother gives up her home life to run the factory at his death. Then the daughter elopes. Soon after the younger son runs away when he is falsely accused of stealing some money that his brother took. The latter, spoiled by the mother all his life, becomes a social climber and his extravagance eats into the family treasury, and in addition he forges a huge check. The mother sells everything to pay the forgery rather than have the youth go to jail. She is reduced to poverty and rags, working as a factory hand, and the son upon whom has been showered all her indulgence disappears. A year or so later there is a reunion, with the mother again taking her place in a happy home.

Exploitation Angles: All you need do is to give the widest publicity to the fact that this is Mrs. Carr in a typically Carr story. She will do the rest.

"Sonny"

Barthelmess Comes to Bat and Knocks Another "Homer"—First National Release.

Reviewed by C. W. McCarty.

A good story, humorous and poignant in turn, very well done and exceptionally well acted—that, in brief, is "Sonny," the third independent production of Richard Barthelmess. It is a thousand times better than "The Seventh Day," and compares favorably with "Tol'able David."

In "Sonny," which is an adaption of the play by George V. Hobart, Barthelmess is convincing in each of his two roles, and by his capabilities proves that he would be even so without the aid of his attractive good looks and agreeable personality. The story, which belongs to the so-called World War plays, deals with two young men who look alike. One is killed in the war and he requests the other to return home in his place. That affords the comedy and also a sincerity that rings true.

Heart-pulling drama figures in the return of Joe as "Sonny," the mother's happiness on believing her boy is still alive, the difficulties brought on by a ne-er-do-well with ambitions for his daughter, the mother's doubts and then her bravery when she finds that "Sonny" is dead.

As was said before, Mr. Barthelmess has found a mighty good story in "Sonny," and he likewise has found an attractive young leading lady, Pauline Garon, who plays "Sonny's" sister. Other members of the cast also do some excellent acting. However, the success of the picture is the result of the exceptional work by Mr. Barthelmess.

About the only weak point in the picture is the villain, who appears to be just a little bit too villainous to be real.

The Cast

Sonny (Chas. Crosby), Joe Peters.....Richard Barthelmess
Mrs. Crosby.....Margaret Seddon
Florence Crosby.....Pauline Garon
Madge Craig.....Lucy Fox
Harper Craig.....Herbert Grimwood
Alicia ..... Patterson Dial
Summers ..... Fred Nicholls
James ..... James Terbell
Crosby Twins ..... Margaret Elizabeth Faulconer, Virginia Magee

Adapted from the Play by George V. Hobart.
Scenario by Frances Marion and Henry King.
Directed by Henry King.

Length, 6,900 Feet.

The Story

"Sonny" deals of individuals in the congested cities and centers around the sophisticated life of the big metropolis. Into the life of this regenerated roughneck there comes the love of a finer girl than he had ever known during his poolroom days. The affluence that seemed so boring to him at the start becomes a suddenly prized possession; and at the moment of true valuation he encounters the first danger of losing it. The impending crisis brings justice to the deserving and great happiness to the "Sonny."

Exploitation Angles: Slide on the World War stuff and pin this to Barthelmess and his recent hits: You can sell him personally to the limit, and the play will please and so will the next one for you.

"Trouble"

Third Jackie Coogan Production Will Please Young, Middle Aged and Old.

Reviewed by Fritz Tidden.

In "Trouble" the human appeal is so strong and is of such a genuine character that the picture cannot possibly fail to meet with success before any type of clientele. Nor before an audience comprised of all ages. This appeal is derived from many sources, but primarily from the unusual personality of the diminutive star, Jackie Coogan, who does the best work of his career enacting the orphan whose indominable spirit will not deny. The story is slight but it furnishes enough material for the little fellow in what might be called episodic form to allow him to display the extent of his acting talent, which is considerable, as everyone knows who has had the extreme pleasure of seeing him in his previous two productions of his own or with Chaplin in "The Kid."

There is one scene in particular in which Jackie exceeds himself in acting ability. In it his work seems inspired, and many an older trouper could profit by the lesson in pantomimic art. This is the court room scene. It alone is worth the price of admission. But the little star does not have to rely upon this one scene for the success of his picture. Not by any means.

"Trouble" has sentiment without being sentimental. There is a generous amount of humor of a quiet kind, and it is balanced with just enough pathos, without bathos. Albert Austin, the director, has done a fine piece of work and has injected a constant series of little touches that do a great deal in making the appeal stronger. The titles are especially well written and are nicely placed in the action.

Master Coogan has been surrounded by a cast of players that includes Wallace Beery and Gloria Hope, who are practically the only ones who have parts larger than bits. Beery is great as the rough neck plumber who won't work, as might be expected. Miss Hope is appealing as his long suffering wife, who has adopted the orphan. A young negro boy, whose name is omitted from the cast, furnishes many laughs, and deserves to have his name displayed.

"Trouble" reminds us of the circus. In "altruistically" taking a kid to it you'll have a darn good time yourself. Both will go out and ballyhoo the picture.

The Cast

The Plumber.....Wallace Beery
The Plumber's Wife.....Gloria Hope
The Boy.....Jackie Coogan

Story and Scenario Not Credited.
Directed by Albert Austin.
Length, 4,800 Feet.

The Story

The opening scenes in "Trouble" show Jackie in an orphan asylum. It is here that he gets the best treatment and has the most fun out of life with the other youngsters and his dog, "Queenie." Then he is adopted by a young woman who thinks the child may soften her brutal husband.

Jackie's troubles begin in his new home, but he is more than equal to them. He goes to fix a leak in a water pipe after his father refuses to work at his plumbing trade. Upon his return Jackie gives five dollars that he received for doing the job to his mother. The worthless father arouses Jackie's wrath by his ill treatment of the adopted mother and a general fight follows. Jackie throws everything but the kitchen at his Goliath like adopted father and lands the final knockout blow by a neatly directed flower pot on his aggressor's head. Later, in court, he is instrumental in having his step-father confined in jail for brutality. The picture ends with the family of Jackie's adopted mother taking them to the country to live.

Exploitation Angles: To the general exploitation stunts developed on earlier Coogan pictures, which can be adapted to the new release, add some talk on the court room scene, but do not play this up too strongly.

Newest Reviews and Comments

"The Crossroads of New York"

Sennett's Latest Long Picture Is Satire On Melodrama—Distributed by First National.

Reviewed by Fritz Tidden.

Mack Sennett set himself a too high standard when he made "A Small Town Idol." That picture was a masterpiece, and masterpieces are not made every day in the year, as wiser Coronas than this one have typed before. When it was announced that Sennett had made another burlesque melodrama it naturally followed that many persons expected too much. Comparisons may be odious but making them is a peculiarly human trait.

In all justice "A Small Town Idol" should be forgotten for the time being, in considering "The Crossroads of New York," which, although it suffers in comparison with the former reviewers' paradise, is amusing in itself and will be the inspiration of many a good, hearty laugh where they are wise to what Sennett is driving at. And in addition to the humor there are numerous well founded thrills. It is fine entertainment and of a type of which there is too little; that is to say burlesque or satire.

The object of the Sennett satire in "The Crossroads of New York" is the many times told tale of the country youth who comes to the big city and becomes beset with divers temptations, but who finally wins in the end, the good triumphing over the evil. The producer has seen fit to be at times a little too reserved with his burlesque, as though he was afraid to make it too broad. But the incidents that have the appearance of being straightaway melodrama, of the "mellerest" sort, are followed by scenes that are of the most delightful satire, which will disarm those who might say that Sennett made the picture in all seriousness and then when he found it too absurd decided to kid it himself. A constant barrage of humorous titles aids greatly in promoting the laughs.

The cast is large and a representative one, containing many names familiar to even the casual moving picturegoer. That they all do excellent work goes without saying, and may be assured by a glance at the roster. But special mention should be made of Charles Murray and Mildred June, both of whom, however, play the smallest kind of roles. Though they do but bits they remain in the memory as two of the strongest highlights of the picture. The production is appropriately mounted and it has been efficiently directed. The many scenes that represent Central or some other park in the unusually flat city of New York that have rather large mountains in the background may confuse some people.

The Cast

Michael Flint.....George O'Hara
James Flint.....Noah Boery
Grace St. Clair.....Ethel Gray Terry
Press Agent.....Ben Deely
Press Agent.....William Bevan
John D. Anthony.....Herbert Standing
A Landlady.....Dot Farley
A Star Boarder.....Eddie Gribbon
Ruth Anthony.....Kathryn McGuire
Garrett Chesterfield.....Robert Cain
A Waitress.....Mildred June
A Wall Street Wolf.....Raymond Griffith
A Judge.....Charles Murray
A Lawyer.....James Finlayson

Story and Scenario by Mack Sennett.
Directed by F. Richard Jones.
Length, 6,292 Feet.

The Story

Michael Fline arrives in New York with a letter of introduction to his wealthy uncle, who gets the youth a job with a uniform, in the street cleaning department. He is pursued by women from the very first. His landlady ropes him into an engagement, which he manages to break. When it is reported his uncle has been killed he inherits a fortune and is set upon by what might be called a vamp and her accomplices and becomes involved in a framed up breach of promise suit. In the meantime he had met a debutant heiress and felt the pangs of real love. When the breach of promise suit is interrupted by the propitious return of the uncle, found not to be dead after all, Michael saves the life and fortune of his sweetheart's father and in the end is rewarded with the hand of the girl.

Exploitation Angles: It would be well with this to lay off comparions or allusions to previous productions and sell it by itself. If you do this and handle it in a jazzy, joshing style, you will put it over and please strongly.

"The Angel of Crooked Street"

Alice Calhoun Gives a Beautiful Performance in Vitagraph Crook Drama.

Reviewed by Mary Kelly.

Relying chiefly upon Alice Calhoun for its attractiveness, this Vitagraph picture, based upon familiar crook material, has the appeal of personality, primarily, rather than any great dramatic merit. Alice Calhoun is a very essential factor. Without her, the plot would lose individuality and the scenes charm, as the story and almost every one of the characters have a quality of sordidness without much relief. The star, however, more than fulfills what has been expected of her. She not only succeeds in giving definite support to an uncertain theme, but at times, is so inspiringly beautiful, that she reflects glory on everything surrounding her and one forgets the defects of the production.

The theme is one of the vendetta species. An innocent girl has been framed and serves a sentence in a reformatory. She gets her revenge by winning the love of the son of the woman who sent her up. Here the love interest complicates things and changes her purposes. There is considerable opportunity for favorable exploitation on the angle of a madonna being stranded among crooks. Despite this being sentimental and trite, it is still popular enough to attract business, if sufficiently featured. In the supporting cast Scott McKay is an outstanding figure, both from the standpoint of type and acting.

The Cast

Jennie Marsh.....Alice Calhoun
Schuyler Sanford.....Ralph McCullough
"Silent" McKay.....Scott McKee
"Kid Glove" Thurston.....Rex Hammel
"Cap" Berry.....William McCall
"Mother" De Vere.....Nellie Anderson
Mrs. Phineas Sanford.....Martha Mattox
Mrs. Marsh.....Mary H. Young
Stoneham.....George Stanley
Dan Bolton.....Walter Cooper

Story by Harry Dittmar.
Scenario by C. Graham Baker.
Directed by David Smith.
Length, 5,270 Feet.

The Story

The picture outlines the life of a young girl who, hired out as a maid in a small town to support her widowed mother. She was unjustly accused of a theft and sent to a reformatory. While there her mother died and this embittered the girl against the world, and especially against the narrow-minded people of the small town who were responsible for her position. Upon her release she went to a large city where she mingled with crooks, but endeavored to reform them. Fate throws her in the company of the son of the woman who wronged her and she plans her revenge. At this point the story moves rapidly until the close when the girl and the woman come together and each forgets the difficulties that have separated them.

Program and Exploitation Catchlines:

A Madonna Among Thieves—She Had Never Done a Crooked Act—But She Had to Pay the Price of a Criminal—She Has Only One Motive Left, Revenge—But at the Unexpected Moment She Falls in Love.

Exploitation Angles: Sell Miss Calhoun and stop there.

"Blind Circumstances"

Clark-Cornelius Production With George Chesebro Has Strong Sentimental Appeal.

Reviewed by Mary Kelly.

The sentimental strain in "Blind Circumstances" is strong enough to insure the picture's success with a considerable class of patrons. There are many among those who are sympathetically inclined, who cannot resist the appeal of a strong man, handicapped by blindness. The familiarity of such a character, it seems, has not weakened public interest. So, if there is a tendency in this case to over-emphasize the tragic values, it must be conceded that this has not been done without an understanding of the favorable records made by pictures of this type. This and a number of other emotional situations that have stood the test have been used with compelling effect. The girl who sits up all night with a sick child and by so doing, redeems herself in the eyes of an enemy; similarly the victim of amnesia who recovers his memory at the critical moment both have important parts. The religious appeal has not been forgotten, either. The woman who believes in the power of prayer in righting the affairs of her sweetheart and herself proves that her faith has not been in vain. Playing up this angle of the story will undoubtedly get results in some communities.

George Cheseboro gives an unusually vivid portrayal of the blinded man. Vivian Rich is a heroine of the vigorous type and the performance of the others, while possibly exaggerated in emotional tensity, is in keeping with the character of the story.

The Cast

Silent Morse.....George Chesboro
Captain Skag.....Alfred Hewston
Kelly.....Harry Arras
The Girl.....Vivian Rich
Pierre.....Frank Caffray

Story by J. Inman Kane.
Scenario by Victor Gibson.
Directed by Milburn Morante.
Length, 4,800 Feet.

The Story

Amos Clark is shanghaied onto Capt. Skag's ship, and is unable to recall his own name when he comes to. The Captain puts him into service under the name of Jones, and his mission is to find and arrest a man whom the Captain hates. This proves to be Silent Morse who is innocent of crime, but who is a fugitive because of circumstantial evidence. Morse goes blind in an explosion and is separated from the girl he loves. Pierre, an accomplice of the Captain's, runs down Morse but saves him later because the girl has nursed back to life Pierre's little girl. The girl's timely appearance recalls to Jones, who has been sent to arrest Morse, his entire past, and Morse is freed from suspicion. Through the girl's faith in her religion, Morse recovers his sight.

Program and Exploitation Catchlines:

A Man Who Was Shanghied and Forgot His Name—An Innocent Man Who Fled from Injustice—An Explosion That Destroyed His Eyesight—and a Girl Who Believed in Her Prayers for His Safety—These Are the Emotional Elements in a Vivid Story.

Exploitation Angles: Pick out the appeals of the story and offer these in your advertising approach, trying to sell on the story through the interest you arouse.

Newest Reviews and Comments

"The Broken Silence"

The Production Beautiful Is What Arrow Offers In This Entertaining Curwood Special.

Reviewed by Roger Ferri.

Some productions attract patronage because they are cleverly exploited. Others draw strictly on their merit. And in the latter class will belong the latest Northwest special produced by Pine Tree Pictures, Inc., "The Broken Silence." Director Dell Henderson has turned out a product of which he can rightfully be chesty for the very good reason that it is not only artistically magnificent and directorially excellent, but chiefly because it really constitutes a production that is beautiful. Its backgrounds are picturesque to the point where you are tempted to hop on the next Northward-bound flyer. It possesses an atmosphere that is delightfully charming in that that it goes further than merely entertain. It offers a scenic study that grips you from the very outset.

Dell Henderson didn't spend thousands in scenic construction. He borrowed from nature and, like an artist, painted a picture that those who see it will not soon forget. To enumerate the many wonderful pictures that attractively confront the eye would utilize more space than is possible. The terrible Northwest storms are real—there is no doubt about that, for the blizzards of Maine, where the picture was taken, are as furious as the most hazardous in that far land of romance and adventure. The lighting contributes no small share to the beauty of the production and in this connection one must not overlook the photographic contribution. But to Dell Henderson must go the bulk of credit for the splendor of the picture, its realism, its rapid-fire action and well-told story.

The cast is a capable one and in keeping with the artistry of the production. Zena Keefe never did better work, for as Jeanne she is not only her beautiful self, but convincing to the point where she seems to step out of the picture into real life itself. In an emotional role that commands the best in any actress, Miss Keefe is without a single flaw. Jack Hopkins as Pierre is characteristic of that manly type found in the more dangerous parts of the Northwest. Bob Elliott as Bruce Cameron is a hit, while Inspector Brandt is well taken care of in the person of J. Barney Sherry, one of the best "heavies" in the business. In this role he repeats the splendid characterizations he has given in the past. Gypsy O'Brien hasn't much to do, but what she does is good. Little Joe DePew runs away with every scene in which he appears. The rest of the cast does consistently well.

The Cast

Jeanne ..... Zena Keefe
Bruce Cameron.....Robert Elliott
Inspector Brandt.....J. Barney Sherry
Pierre M.....Jack Hopkins
Indian Joe.....Jack Drumier
The Padre.....James Milady
Jacques Beauvais.....Roy Gordon
Marie Beauvais.....Gypsy O'Brien
Loque ..... Dorothy Allen
Pierre Beauvais.....Master Joseph DePew

Story by James Oliver Curwood.
Scenario by Thomas F. Fallon.
Directed by Dell Henderson.
Photography by Charles Downs.
Length, 5,927 Feet.

The Story

Jacques Beauvais is tricked by the Factor and his wife is forced to commit suicide, leaving two children, Jeanne and Pierre. The latter swears vengeance and for years seeks the whereabouts of the man who has so wronged his parents. They finally locate him at a post of the Mounted Royal Police, the Factor now being known as Inspector Brandt. Jeanne falls in love with Mounted Policeman Cameron, who returns the affections. Pierre sets out to kill the Inspector, followed by Jeanne. The Inspector is shot and Jeanne accused. Cameron is ordered to get her. He overtakes them and they are arrested. Each thinks the other fired the fatal shot. Their conflicting stories interest the post sergeant, but he decided to hold both. At the psychological moment, Indian Joe steps in and confesses that he committed the murder in revenge for the treatment by Brandt of the Beauvais couple. All is cleared and Jeanne and Cameron enabled to marry.

Exploitation Angles: Feature the Curwood name and collect on his past successes and fiction popularity, then work with the names of the players who are favorites with your patrons and stress the beauty of the scenes in which the picture is laid, using snow lobbies and window decorations.

"Sherlock Brown"

The Thrills of Being An Amateur Detective Amusingly Depicted by Bert Lytell in Metro Feature.

Reviewed by Mary Kelly.

Bert Lytell as an amateur detective has one of the most interesting roles which he has handled for some time, in "Sherlock Brown." The balance of comedy and thrills is about even. The star's characterization gives body and punch to the drama and marks it as something different from the average detective story. Without a lot of obvious humor inserted for the well-known effect of brightening the melodrama, the fun lies more in character-description and boob maneuvers, cleverly put over by Lytell.

The fact that the heart of the suspense lies in the safety of a certain formula for explosives with untold powers for making and ending wars does not weaken the interest because it sounds like a fairytale. The action is so continuous, the dramatic situations so well managed that one is too absorbed in watching things happen to worry about the implausibility.

The players, among which Ora Carew and Sylvia Breamer are prominent, get into the spirit of the drama and are a strong factor in making it convincing. Satisfying those who like a panoramic variety, the locale changes often and entertainingly, the scene of the dock being perhaps the most effective.

The Cast

William Brown.....Bert Lytell
Barbara Musgrave.....Ora Carew
Hilda ..... Sylvia Breamer
J. J. Wallace.....Dewitt Jennings
Frank Morton.....Theodore Von Eltz
Chief Bard.....Wilton Taylor
General Bostwick.....Hardee Kirkland
Henry Stark.....George Barnum
Sato ..... George Kuwa

Story by Bayard Veiller.
Scenario by Leonore Coffee.
Direction by Bayard Veiller.
Length, 4,800 Feet.

The Story

William Brown, desirous of becoming a detective, writes to an agency and for five dollars receives a tin badge which he wears with great pride. About the same time a valuable formula has been stolen from a young lieutenant and his sister is trying to trace the guilty man, as her brother is delirious. She hears him say the name of Wallace and goes to Wallace's apartment, secures the papers, but Wallace refuses to let her go. She breaks a window, attracts Brown's attention, and he rescues her. From then on, the paper is rapidly transferred from one hand to another and Brown is disgraced, but redeems himself again. The formula is saved and Brown gets a real detective star.

Program and Exploitation Catchlines:

He Was a Self-Appointed Detective With a Tin Badge—He Got Hold of the Valuable Paper But Gave Them to the First Woman He Met—They Called Him a Boob and That Gave Him a New Thought—He Decided to Show 'Em.

"The Trail of Hate"

Conventional Western Starring "Big Boy" Williams Has Plenty of Thrills and Action.

Reviewed by C. S. Sewell.

For audiences that like Western pictures, the Frederick Herbst production, "The Trail of Hate," starring "Big Boy" Williams, and distributed by Di Lorenzo, Inc., should prove satisfactory.

This picture starts off at an easy-going pace, but after it gets into its stride the action continues to quicken and the introduction of sufficient thrills has the effect of making this picture one that will hold its own from a standpoint of entertainment with the majority of productions of this type.

There is no striking originality shown either in the story or the situations which follow along the usual lines of "Westerns" with the hero ranch owner, a crooked rival for the girl's hand, cattle rustling, etc. But then, these situations are the standbys which the spectators expect in productions of this type, and bearing this in mind and overlooking the made-to-order developments leading up to the thrills, the director has produced an entertaining screen play.

"Big Boy" Williams as in his previous productions, proves to be entirely satisfactory in the leading role. A strong point in his favor is his naturalness and realism and the absence of heroics of overacting. He is just a wholesouled "big boy." Molly Malone is attractive and capable in the opposite role, while Andree Tourneur is capably cast as the hero's sister. Gordon Russell is a sufficiently villianous heavy and the remainder of the cast is satisfactory, although Maurine Chadwick as the vamp is inclined to overact.

The Cast

Silent Kerry.....'Big Boy" Guinn Williams
Mary Stockdale.....Molly Malone
Jack Beecker.....Gordon Russell
"Sunny" Kerry.....Andree Tourneur
Stockdale ..... Sydney Harris
Carmencita ..... Maurine Chadwick
Sheriff.....William A. Hackett

Story and Scenario by John Anthony Miles.
Directed by W. Hughes Curran.
Photographed by Charles Stumar.
Length, 5 Reels.

The Story

"Silent" Kerry," while in the East, is almost run over by an auto and immediately falls in love with one of the girls in the auto. Returning to his ranch he overhears a conversation between two drunken toughs that they are to meet a girl who is to arrive on the stage. Going to her aid he finds her to be "the girl" and after a fierce fight he rescues her.

It develops that her father is the tool of the leader of a gang of rustlers and the situation is further complicated by a dance hall girl who makes the heroine believe that Kerry is secretly married to her. Kerry and the townsmen decide to rid the country of the rustlers and start on a clean-up. In the meantime the leader of the gang who also loves the heroine, kidnaps her and Kerry's sister. After a series of thrilling episodes, Kerry rescues the two girls, everything is straightened out, and the villain in a fight with Kerry falls over a cliff.

Program and Exploitation Catchlines:

Thrilling Story of the West, With Plenty of Dash, Action, Pep and Thrills, and a Charming Little Love Story.

Big-Hearted "Big Boy" Williams in a Big Story of the Big West, Big in Thrills, Action, Pep, Punch and Entertainment Value.

Exploitation Angles: Appeal to the lovers of Western melodrama and sell to them.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews & to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for April, June, August, October, December and February

AMERICAN RELEASING

Cardigan (R-85. March 5) (C-170. March 11) (Kendall Prod.).
Jungle Adventures (Martin Johnson).
Jan of the Big Snows (Curwood).
The Cradle Buster (Tuttle-Waller). 6 Reels
The Lying Truth (Marion Fairfax. 6 Reels (R-968, April 29), (C-414, May 27).
Sisters (International). (R-763. April 15) (C-86. May 6).
The Hidden Woman (Nanuet Prod).
My Old Kentucky Home (Pyramid Prod.) Seven Reels. (R-91, May 6), (C-334, May 20).
Man's Law and God's (Finis Fox Prod.) Six Reels.
The Three Buckaroos (Balshofer Prod.).
The Pillagers (Chaudet Prod.)
Destiny's Isle (Earle Prod.).
False Fronts (Herold Prod.).
The Mohican's Daughter (S. E. V. Taylor).
His Wife's Husband (Betty Blythe). (R-341, May 20).
The Great Alone (Monroe Salisbury).

ARROW

Features

Ten Nights In a Barroom. R-312. Jan. 21.
The Splendid Lie (Grace Davison). R-863. Feb. 23.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).
Cupid's Brand (Jack Hoxie) (R-969. April 29).
Watching Eyes (R-343, May 20).

Serials

Nan of the North (Anna Little). R-82. Mar. 4.

Comedies

Fifty-two Two-Reel Comedies.

ASSO. EXHIBITORS

FEATURES

Woman Wake Up (Florence Vidor). (R-401. Mar. 25), (C-195, May 13.)
Don't Doubt Your Wife (Leah Baird). (R-405, Mar. 25), (C-334, May 20).
Lady Godiva (R-87. May 6).
Marry the Poor Girl (C-334, May 20).

HAROLD LLOYD COMEDIES

A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

Reckless Chances (R-429, Jan. 28: C-170, March 11).
Tropical Love.
Father Tom (R-403. March 25).
Hills of Missing Men (R-664, April 8), (C-414, May 27).
Silas Marner (R-418, May 27).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Christie Comedies
(Two Reels)

Cold Feet (R-762. April 15).
Any Old Port (R-876. April 22).
A Hickory Hick (R-344, May 20).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).
Torchy and Orange Blossoms. (R-405. Mar. 25).
Torchy's Ghost (R-760. April 15).

Mermaid Comedies

Step This Way (R-552. Feb. 4).
The Rainmaker.

Miscellaneous

How to Get Thin. (R-403. Mar. 25).

Campbell Comedies

Monkey Shines (R-662. Feb. 11).
A Rag Doll Romance. (R-550. April 1.)
A Penny Reward (R-197. May 13).

Toonerville Comedies

The Skipper's Policy (R-970. April 29).

Wilderness Tales

Missing Men.
Night of Many Shadows (R-761. April 15).
My Country (R-969. April 29).

World Wanderings

People of Old Bruges. (R-402. Mar. 25).

FAMOUS PLAYERS-LASKY

January

The Bride's Play (Cosmopolitan, Marion Davies). 6,476 Ft. R-321. Jan. 21.
The Last Payment (Pola Negri). R-431. Jan. 28. (C-656. Feb. 11.)
The Loves of Pharaoh. 7,352 Ft. (R-79. Mar. 4) (C-554. April 1.)

February

One Glorious Day (Will Rogers), 5,100 Feet. R-665, Feb. 11; C-748, Feb. 18.
Saturday Night (Cecil DeMille), 8,433 Feet. R-550, Feb. 4; C-656, Feb. 11.
The Law and the Woman (Betty Compson), 6,461 Feet. R-426, Jan. 28; C-546, Feb. 4.
Moran of the Lady Letty (Dorothy Dalton), 6,360 Feet. R-755, Feb. 18.
Boomerang Bill (Lionel Barrymore), 5,489 Feet. R-754, Feb. 18.
A Homespun Vamp (May McAvoy—Realart), 4,777 Feet. R-84, May 4; C-775, April 15.
Love's Boomerang (John S. Robertson Prod.), 5,618 Feet. R-201, March 11. (C-292. March 18.)
Her Own Money (Ethel Clayton), 4,981 Feet. R-82, March 4; C-170, March 11.
Midnight (Constance Binney—Realart), 4,651 Feet. R-201, March 11.
The Red Peacock (Pola Negri), 6,735 Feet. R-200, March 11.
A Game Chicken (Bebe Daniels—Realart), 4,748 Feet. (R-299. March 18.)

March

Travelin' On (William S. Hart), 6,267 Feet. (R-405. Mar. 25.) (C-544. April 1.)
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet. (R-298. Mar. 18.) (C-399. Mar. 25).
The World's Champion (Wallace Reid), 5,030 Feet. R-201, March 11. (C-292. Mar 18.)
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart) (R-550. April 15). 4,395 Feet. (C-86. May 6.)
Fool's Paradise (Cecil DeMille). R-982, Dec 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2), 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart). (R-554. April 1.) (C-755. April 15.) (4,768 Feet.)
The Mistress of the World (Chapter 4). 8,825 Feet.
Bought and Paid For (Agnes Ayres). R-400 Mar. 25. (C-544. April 1.)
Beauty's Worth (Marion Davis—Cosmopolitan Prod.). (R-662. April 8.) (6,751 Feet.)

April

The Green Temptation (Betty Compson). (R-548, Apr. 1), (C-656, Apr. 8), 6,165 Feet.
Through a Glass Window (May McAvoy-Realart). 4,490 Feet. (R-971. April 29.)
Find the Woman (Cosmopolitan), 5,144 Feet (R-761, Apr. 15).
The Cradle (Ethel Clayton), 4,698 Feet (R-404, Mar. 25), (C-656, Apr. 8).
The Sleep Walker (Constance Binney-Realart). 4,530 Feet. (R-876. April 22). (C-195. May 13).
Bought and Paid for (DeMille Prod.), 5,601 Feet (R-400, Mar. 25). (C-544, Apr. 1).
The Devil's Pawn (Pola Negri), 4,712 Feet.
The Crimson Challenge (Dorothy Dalton). 4,942 Feet. R-877. April 22). (C-195. May 13).
The Truthful Liar (Wanda Hawley-Realart). 5,243 Feet. (R-972. April 29). (C-195. May 13).
The Spanish Jade (J. S. Robertson Prod.). (R-416, May 27).
Is Matrimony a Failure (Cruze All Star) 5,612 Feet (R-972, April 29), (C-334, May 20).
The Good Provider (Cosmopolitan Prod.) (C-964. May 29). R-879. April 22.
Across the Continent (Wallace Reid) (R-92. May 6).
For the Defense (Ethel Clayton) (R-92. May 6).
Through a Glass Window (May McAvoy) (R-171, April 29), (C-334, May 20).

May

Beyond the Rocks (Gloria Swanson), 6,740 Ft. (R-342, May 20).
The Wife Trap (UFA production), 5,207 Ft. (R-200, May 13).
The Beauty Shop (Cosmopolitan), 6,536 Ft. (R-344, May 20).
North of the Rio Grande (Jack Holt-Bebe Daniels), 4,770 Ft. (R-416, May 27).
The Man from Home (Fitzmaurice Prod.), 6,895 Ft. (R-198, May 13).
The Ordeal (Agnes Ayres).
The Bachelor Daddy (Thomas Meighan), 6,229 Ft. (R-89, May 6).

BURTON HOLMES
(One Reel Each)

Stamboul (R-427. Jan. 28.
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

FIRST NATIONAL

Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.) (C-292. Mar. 18.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald). (R-761. April 15). (C-195. May 13).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.) (C-399. Mar. 25).
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11). (C-86. May 6).
The Rosary (Selig-Rork). (R-82. Mar. 4.) (C-656. April 8.)
The Barnstormer (Charles Ray). (R-551. April 1), (C-334, May 20).
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25; C-170. Mar. 11). (C-399. Mar. 25).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199. March 11) (C-875. April 22).
Cops (Two Reels—Buster Keaton). R-198. March 11.
Smilin' Through (Norma Talmadge). (R-296 Mar. 18). (C-399. Mar. 25).
A Question of Honor (Anita Stewart). (R-401. Mar. 25). (C-544. April 1.)
The Seventh Day (Richard Barthelmess). (R-400. March 25) (C-875. April 22).
Not Guilty. (R-552. April 1.)
Fair Lady. (Rex Beach Prod.) R-554. April 1.)
Gas, Oil, Water (Charles Ray) (C-964. April 29) (R-878. April 22).
The Infidel (Katherine MacDonald) (R-971. April 29). (C-195, May 13).
The Woman He Married (Anita Stewart) R-877. April 22). (C-195. May 13).
The Deuce of Spades (Charles Ray) (R-341, May 20).
The Girl in the Taxi (De Haven) (R-344. May 20), (C-414, May 27).
The Primitive Lover (R-418, May 27).

COMEDIES

The Duck Hunter (Sennett—Two Reels).
On Patrol (Sennett—Two Reels).
Pay Day (Chaplin—Two Reels). (R-759. April 15) (C-86. May 6).
Step Forward (Turpin).
His Wife's Relations (Two Reels) (Buster Keaton) (R-89. May 6).

FOX FILM CORP.

SPECIAL

Monte Cristo (Eight Reels.) (R-548. April 1.)
Arabian Love (R-761. Apr. 15). (C-195 May 13).

WILLIAM FARNUM

A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)
Shackles of Gold (R-343, May 20).

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

PEARL WHITE
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25.)
Without Fear (R-970. April 29).

TOM MIX
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)
Up an Going (R-662. April 8.) (C-755. April 15.)
The Fighting Streak (R-89. May 6).

DUSTIN FARNUM
Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)

BUCK JONES
Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)
Western Speed (C-199. May 13).

WILLIAM RUSSELL.
Desert Blossoms. (R-116. Jan. 7. C-202. Jan. 14.)
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).
Money to Burn (R-877. April 22). (C-195. May 13).

SHIRLEY MASON
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
The Ragged Heiress. (R-402. Mar. 25.) C-544. April 1.)
Very Truly Yours (R-199. May 13).

TWENTIETH CENTURY BRAND
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)
Elope If You Must.(Eileen Percy.) (R-550. April 1.) (C-775. April 15.)
The Yellow Stain (R-415, May 27).

CLYDE COOK
(Two Reels Each)
The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)
The Studio Rube (R-199, March 11).
Special Delivery (R-91. May 6).

MUTT AND JEFF CARTOONS
(One Reel Each)
The Crystal Gazer.
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)
West Is West(. (R-402. Mar. 25).
Laughing Gas. (R-405. Mar. 25).
The Barnstormers. (R-550. April 1.)
His Wife's Son (R-88. May 6).
Excuse Me, Sheriff (R-340, May 20).

LUPINO LANE
The Broker (Two Reels).

GOLDWYN

Poverty of Riches (Leroy Scott). 5,641 Ft (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine N Burt). 5,693 Ft. R-429. Jan. 28. (C-656 Feb. 11.)
A Poor Relation (Will Rogers). 4,669 Ft. (R-762. April 15) (C-875. April 22).
From the Ground Up (Tom Moore). 4,495 Ft
The Night Rose (Leroy Scott). 5,630 Ft.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4. (C-292 Mar. 18).
The Glorious Fool (5,392 Feet). R-198 March 11. (C-656. April 8.)
Man with Two Mothers (R-549, April 1), (C-334, May 20).
His Back Against the Wall. 4,680 Ft.
Watch Your Step (R-972. April 29).
The Wallflower. 5,228 Feet. (R-196. May 13).
The Night Rose. R-660. Feb. 11.
Come On Over (Rupert Hughes Prod.). (R-401. Mar. 25.) C-544. April 1.)
All's Fair in Love. (R-764. April 15.)
Head Over Heels (R-89. May 6).
When Romance Rides (R-878, April 22) (C-344, May 20).
Mr. Barnes of New York (Tom Moore) (R-342, May 20).

SPORT REVIEW
Drawing Cards.
Self Defense.
Centaurs of the Field.

W.W.HODKINSON

WINNIPEG PRODUCTIONS
Cameron of the Royal Mounted. R-321. Jan 21. C-546. Feb. 4.

HUGO BALLIN
Other Women's Clothes. (R-405. Mar. 25).

RENCO FILM CORPORATION
At the Sign of the Jack O'Lantern (R-426 Jan. 28) (C-656. Feb. 11).

TRIART PRODUCTIONS
The Young Painter (R-198, March 11).
Hope (Mary Astor).

HOL-TRE PRODUCTIONS
French Heels (Iren Castle), (R-554, Feb. 4) (C-656, Feb. 11).
No Trespassing (Irene Castle) (R-971. April 29), (C-414, May 27).

M. M. STEARNS PRODUCTIONS
Free Air (All Star) (R-663. April 8) (C-86. May 6).

B. B. HAMPTON PRODUCTIONS
Heart's Haven (Adams-McKim).
The Grey Dawn (Adams-McKim) (R-88. May 6).

KINETO COMPANY
The Four Seasons (Four Reels).
Great American Authors' Series (One Reel Each).
Official Urban Movie Chats (One Reel Each).

METRO

(Six Reels Each)
The Fourteenth Lover (Viola Dana). C-705 Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25 (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-854 Dec. 17. C-976. Dec. 24.
Kisses (Alice Lake). (R-402. Mar. 25)
Seeing's Believing (R-554, April 1), (C-334, May 20).
Hate (Alice Lake). (R-197. May 13).
Missing Husbands (R-416, May 27).
They Like 'Em Rough (Viola Dana).
Sherlock Brown (Bert Lytell).

S-L PRODUCTIONS
I Can Explain. (C-544. April 1.)
Don't Write Letters (Gareth Hughes). (R-198. May 13).

REX INGRAM PRODUCTIONS
Turn to the Right (R-322, Jan. 21; C-748, Feb. 18).
The Prisoner of Zenda (C-87. May 6).

TIFFANY PRODUCTIONS
Fascination (May Murray) (R-968, April 29), (C-334, May 20).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Go Get 'Em Hutch" Serial.

The Isle of Zorda (C-86. May 6).

Releases for Week of April 23
No. 3 of Go Get 'Em Hutch (The Runaway Car).
Full o' Pep (Pollard—One-Reel Comedy) (R-969. April 29).
The Wicked Cat (2/3 Reel Cartoon Fable) R-878. April 22).
Bride and Gloom (Lloyd Reissue—1 Reel).
The Mysterious Client (Three-Reel Reissued Playlet) (R-879. April 22).

Releases for Week of April 30
No. 4 of Go Get 'Em Hutch (The Tunnel Menace).
Kill the Nerve (One-Reel Pollard Comedy).
The Boy and the Dog (2/3 Reel Cartoon Fable).
Pipe the Whiskers (Lloyd Reissue).
Told at Twilight (Three-Reel Playlet Reissue —Baby Marie Osborne).

Releases for Week of May 7
No. 5 of Go Get 'Em Hutch (Shot Into Space).
Days of Old (One-Reel Pollard Comedy). (R-199. May 13).
The Eternal Triangle (2/3 Reel Cartoon Fable). (R-200. May 13).
Follow the Crowd (Lloyd Reissue—One Reel):
Vengeance Is Mine (Three-Reel Reissue—Irene Castle). (R-200. May 13).

Releases for Week of May 14
No. 6 of Go Get 'Em Hutch (Under the Avalanche).
Light Showers (Pollard Comedy—One Reel).
The Model Dairy (2-3 Reel Cartoon Comedy).
Swing Your Partners (Lloyd Reissue).
Ruler of the Road (Three-Reel Playlet).

Releases for Week of May 21
Do Me a Favor (1-reel Pollard Comedy).
Love at First Sight (2.3-reel Cartoon Fable).
Why Pick on Me (1-reel Lloyd Reissue)
Cry of the Weak (2-reel Playlet Reissue).

Releases for Week of May 28
The Movies (1 Reel Pollard Comedy).
Ask Father (1 Reel Lloyd Reissue).
A Daughter of the West (3-Reel Playlet Reissue).
The Hunter and His Dog (2/3-Reel Cartoon Fable).
Cry of the Weak (3-reel Playlet Reissue).

R-C-PICTURES

Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18). (C-544. April 1.)
The Bigamist. (R-661. April 8.) (C-775. April 15.)
Queen o' the Turf (R-969. April 29).
Hy Meyer Travelaughs (One-Reel Each) (R-968. April 29).
The Sheik of Araby (H. B. Warner). (R-196. May 13).
The First Woman (C-344, May 20).
Gay and Devilish (Doris May), (R-417, May 27).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).
Reckless Youth (R-760, April 15), (C-195, May 13).
Reported Missing (C-964. April 29) (R-876. April 22).
Evidence.

EUGENE O'BRIEN STAR SERIES
Clay Dollars (R-555, Feb. 4; C-656, Feb. 11).
The Prophet's Paradise (R-297. March 18) (C-86. May 6).
Channing of the Northwest.
John Smith.

CONWAY TEARLE STAR SERIES
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town. (R-297. Mar. 18). (C-399. Mar. 25).
The Referee (R-415, May 27).

SHORT SUBJECTS
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

UNITED ARTISTS

The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-163.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.
Fair Lady (Rex Beach Prod.) (C-875. April 22).

UNIVERSAL

JEWELS
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200, March 11. (C-292. Mar 18).
The Trap (Lon Chaney). (R-196. May 13).

SPECIAL ATTRACTIONS
Tracked to Earth (Frank Mayo). R-863, Feb. 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.
Dangerous Little Demon (Marie Prevost). 4,751 Feet. (R-300. Mar. 18). (C-399. Mar. 25).

Note—Refer to page 502 for explanation of reference marks

CURRENT FILM RELEASE DATES

The Bear Cat (Hoot Gibson). (R-664. April 8) (C-874. April 22).
The Man Under Cover (Herbert Rawlinson). (R-760. Apr. 15). (C-195. May 13).
A Wonderful Wife (Miss DuPont) (R-879. April 22), (C-334, May 20).
The Man Who Married His Own Wife (Frank Mayo) (R-91. May 6).
Second Hand Rose (Gladys Walton). (R-199. May 13).
Step on It (Hoot Gibson) (R-340, May 20).
Kissed (Marie Prevost), (R-417, May 27).

SERIALS

With Stanley In Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.
The Adventures of Robinson Crusoe (Harry Myers). (R-552. April 1.) (C-656. April 8.)

WESTERN DRAMAS
(Two Reels Each)

The Verdict.
The Big Ranger (Elmo Lincoln).
A Guilty Cause (Tom Santschi).
The Raid (Neal Hart).
Never Let Go (Reginald Demy).

CENTURY COMEDIES
(Two Reels Each)

Cheerful Credit (Brownie).
Red Hot Rivals (Lee Moran).
Sic 'Em Brownie.
Off His Beat.
The Little Rascal (Baby Peggy).

STAR COMEDIES
(One Reel Each)

The Minute Man.
Loose Nuts.
The Gay Deceiver.
A Royal Flush.
His Prehistoric Blunder.

VITAGRAPH

SPECIAL PRODUCTIONS

The Flower of the North (R-427, Jan. 28. C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202, Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-75. March 4).
The Sheik's Wife. (R-296. Mar. 18). (C-399. Mar. 25).
Too Much Business (C-660, April 8), (C-334, May 20).
Gypsy Passion (French Prod.). (R-663. April 8) (C-86. May 6).
My Wild Irish Rose.

CORRINE GRIFFITH

Single Track.
Island Wives (R-551. April 1) (C-875. April 22).
A Virgin's Sacrifice.

EARLE WILLIAMS

Lucky Carson (R-318, Jan. 21; C-748, Feb. 18)
The Man from Downing Street (R-661. April 1) (C-964. April 29).
Restless Souls.

ANTONIO MORENO PRODUCTIONS

The Secret of the Hills (R-85. Mar. 4.) (R-544. April 1.)
A Guilty Conscience.

ALICE CALHOUN'S PRODUCTIONS

The Rainbow (R-555. Feb. 4). (C-195. May 13).
The Matrimonial Web (R-2220; C-289).
The Angel of Crooked Street.

WILLIAM DUNCAN

No Defense (R-425, Jan. 28; C-546. Feb. 4)
The Silent Vow (R-760. April 15) (C-964. April 29).

LARRY SEMON COMEDIES

The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663. Feb. 11).

JIMMY AUBREY COMEDIES

The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

WID GUNNING, INC.

White Hands (Hobart Bosworth). 5,654 Ft. R-663. Feb. 11. C-748. Feb. 18.
Bear, Boy and Dog (2,053 Ft.).
Puppy Days (959 Ft.).
Robinson Crusoe Hours (966 Ft.).

Entertainment Series

Phil Kennedy.
The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers (R-764, April 15).
The Love Nest.
Don't Blame Your Children (R-343, May 20).
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Rime 'Em Cowboy.

STATE RIGHT RELEASES

AFFILIATED DISTRIBUTORS

I Am the Law (R-415, May 27).

ALEXANDER FILM CORP.

Sherlock Holmes (Two-Reelers). R-303. Jan. 14.

ARTCLASS PICTURES

After Six Days. (R-553. April 1.)

AYWON FILM CORP.

Across the Border (Big Boy Williams). (R-550. April 1.) (C-656. April 8.)
Rounding Up of the Law (Big Boy Williams).
Silent Shelby (Frank Borzage) (R-344, May 20).
They're Off (R-417, May 27).

CHARLES E. BARTLETT

White Hell (R-418, May 27).

CLARION PHOTOPLAYS, INC.

Expose of Sawing a Lady in Half. 1,475 Feet.

C. C. BURR

Burn 'Em Up Barnes (Johnny Hines). R-211. (C-399. Mar. 25).

CLARK CORNELIUS

The Hate Trail (R-198. May 13).

EQUITY PICTURES

Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.
The Worldly Madonna (Clara K. Young). (R-763, April 15.)

EAST COAST PRODUCTIONS

Ashes. (R-551. April 1.)
Any Night.
The Greater Duty.

EXPORT AND IMPORT

The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.

Star Ranch Westerns (Two reels, bi-monthly).
Life's Greatest Question.
Sunset Comedies (Series of 26 featuring Billy West, Two Reels Each.)
Sunrise Comedies.
Cap'n Kidd (Serial). (R-553. April 1.)

DI LORENZO, INC.

Blaze Away (Big Boy William). (R-406. March 25) (C-964. April 29).

GEOGRAPHIC FILM CO.

The Garden of Gethsemane (One Reel). (R-196. May 13).

PHIL GOLDSTONE

Taking Chances (Dick Talmadge). R-756. Feb. 18.
Watch Him Step (R-200. May 13).

G. H. HAMILTON

Give Me My Son (R-83, March 4; C-170, March 11).
In Self-Defense (R-92. May 6).
When Knights Were Bold.

HOUDINI

The Man from Beyond (Houdini). (R-759, April 15), (C-334, May 20).

LEE-BRADFORD

Determination (R-319. Jan. 21) (C-656. April 8).
Flesh and Spirit. (R-762, April 15.)
Squirrel Comedies.

BERT LUBIN

Partners of the Sunset (Allene Roy) (R-970. April 29).

McGOVERN AND EGLER

(Shorty Hamilton—Two-Reelers)
Pony Boy.
Grit.

PACIFIC FILM COMPANY

Folly Comedies (George Ovey—Single Reels).
Folly Comedies (Vernon Dent—Single Reels).
The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).
The Forest King. (R-406. Mar. 25).

PRODUCERS' SECURITY

The Man Who Paid. (R-404, Mar. 25; C-755, April 15.)
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.
Squire Phin (Maclyn Arbuckle). (R-197. May 13).

RIALTO PRODUCTIONS

False Brands. (R-297. Mar. 18).
Arrest Norma McGregor.
Wolf Pack. (R-763, April 15.)
Judgment.

RUSSELL CLARK

The Man Worth While (Romaine Fielding), 5,164 Ft.
The Love Slave (Lucy Dorraine), 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

SECOND NATIONAL

David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.
The Night Riders (R-878. April 22).

W. M. SMITH

So This Is Arizona (R-878. April 22).

TRUART FILM CORP.

Perilous Ascent of the Zinal-Rothern.
Pelican Island.

WESTERN PICTURES' EXPLOITATION

Blue Blazes (Lester Cuneo). R-320. Jan. 21.
Hell Hounds of the West (Dick Hatton). R-549. April 1.)
The Masked Avenger (Lester Cuneo). (R-664. April 8.)
The Man from Hell's River (R-970. April 29).
Ridin' Wild (Roy Stewart) (R-90. May 6).
Four Hearts (Dick Hatton). (R-197. May 13).

SACRED FILMS, INC.

Abraham and Sarah (R-198, March 11).
Stay Home (Gareth Hughes).
I Can Explain (Gareth Hughes). R-865, Feb.

WARNER BROS.

A Dangerous Adventure (Serial). R-300 Mar. 18.)
Your Best Friend (Vera Gordon.) (R-552. April 1.)
F. O. B. Africa. (R-553. April 1.)

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure (Lady Diana Manners). 7,730 Feet (R-91, May 6), (C-334, May 20).

M. J. BURNSIDE

Yankee Doodle, Jr. (R-299. March 18) (C-875. April 22).

FEDERATED EXCHANGES

Screen Snapshots.

JOE ROCK COMEDIES

The Whirlwind.
Help Yourself.

HALLROOM COMEDIES
(Two Reels)

From Soup to Nuts.
Beware of Blondes.

CHESTER COMEDIES

Birthday Guests and Jungle Pests
Snooky's Home Run.

F. J. GODSOL

Sherlock Holmes (John Barrymore) (R-340, May 20).

D. W. GRIFFITH

Orphans of the Storm. R-1125. Dec. 31 C-312. Jan. 21.

HARRY LEVEY

Around the World with Burton Holmes (R-90. May 6).

WARREN A. NEWCOMBE

The Enchanted City (One Reel). R-752. Feb. 18.

PRIMEX PICTURES CORP.

Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA

Away Dull Care.
Seeing the Unseen.
Nippon.

PIONEER FILM CORP.

The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
The Leech (Claire Whitney—Six Reels). (R-663. April 8.)
Beyond the Crossroads (Ora Carew). (R-662. April 8.)
The Crimson Cross (R-90. May 6).

Note—Refer to page 502 for explanation of reference marks

PROJECTION

By F. H. RICHARDSON

In Massachusetts

While in Boston attending the Society of Motion Picture Engineers' meeting I used the little spare time at my disposal visiting a few of the Washington street houses.

The Boston projection rooms are called "booths"—and that's about what they are so far as size is concerned. I found them to be miserably located and well calculated to start a panic in case of a fire, as they are equipped with vent pipes, which I do not consider adequate and their port shutters are badly fused.

Compared with projection rooms built with brick, tile or concrete walls, they did not strike me as being particularly fireproof.

In case of a bit of film taking fire, I believe that the audience would catch a glimpse of the blaze and, if the projectionist failed to drop the shutter ports manually, I believe smoke would escape into the auditorium.

Incidentally the wording of Massachusetts law is a bit queer in some places. For instance, it says, page 12, Department of Public Safety, Laws, Rules and Regulations:

Section 3. Booths shall be of two sizes (note the "shall," which prohibits anything larger—F. H. R.), No. 1 for one machine and No. 2 for two machines. * * * A No. 1 booth shall be not less than eight feet in height, nine feet in width and eight feet in depth.

For Instance

Umph! Eight feet in height and eight feet in depth. Eight feet from floor to ceiling and eight feet from ceiling to floor? Also since Section 3 provides, and positively says "booths" SHALL be two sizes, what is to be done if there be a three projector installation, or if one machine therein be a motor generator and one a projector and it is desired to install a second projector.

Really it would seem that the law might at least use something within a mile of correct names and terms and common sense language. For instance: Eight feet in height, nine feet wide and eight feet front to back would be understandable and common sense. There are several kinds of "machines" used in projection rooms. If you mean motion picture projectors, why not say projectors or motion picture projectors? A motor generator is a machine, as is also a motor or a mercury arc rectifier.

The foregoing is by not carping criticism. It is a protest against the method of treating projection and projection affairs in such slipshod fashion.

In one place the law (Section 6, page 13) says: "There shall be two apertures for each picture machine in the booth." Can you beat that? What in thunder IS a "picture machine" anyhow? Evidently the Society of Motion Picture Engineers nomenclature committee has overlooked something. Then, too, there are to be two apertures for each "picture machine." Well, well! I was under the impression that projectors (which is what the Massachusetts law Solons presumably mean by "picture machine") each had one aperture only.

What really is meant by "two apertures," however, is the lens port and observation port. Well, gentlemen, why not say one lens and one observation port to each projector? Why talk unintelligently, not to say foolishly?

Just One More

And so I could go on, but just one more bon mot and I'll change the roast to the other side. Section 3, page 13, says:

The floor of the booth shall be constructed of seven-eighths flooring and covered with asbestos lumber not less than three-eighths inch in thickness, all securely fastened with screws.

Holy mackerel! Imagine setting a projector on that, with say a 150 foot distance of projection! Comment is unnecessary.

Now you chaps in the Massachusetts state house who are responsible for these things may get just as angry as you care to. I would regret to lose the friendship of such men as John Plunkett, but I would rather do that than remain silent after looking over the Massachusetts hash they call law.

In some things it is good, but in many it is as absurd as it is harmful and ridiculous. I would respectfully suggest to the Boston local that it demand a re-drafting of Massachusetts law along the lines of common sense, with things called by their right names and made to read at least intelligently.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

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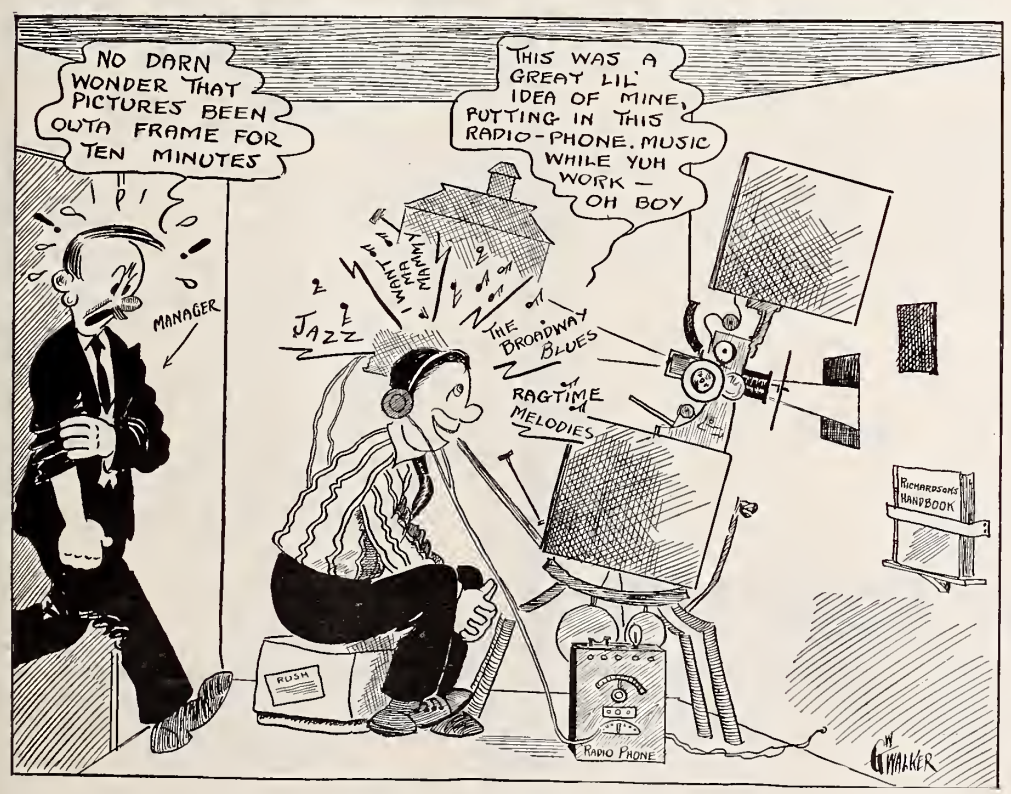
NO DARN WONDER THAT PICTURES BEEN OUTA FRAME FOR TEN MINUTES
MANAGER
THIS WAS A GREAT LIL IDEA OF MINE, PUTTING IN THIS RADIO-PHONE. MUSIC WHILE YUH WORK — OH BOY
I WANT MY MAMMY
JAZZ
THE BROADWAY BLUES
RAGTIME MELODIES
RICHARDSON'S HANDBOOK
RUSH
RADIO PHONE
W. WALKER

SELL IT TO THE BOSS
Have you a little radio 'phone in your projection room?

Graphite

The following letter from the Precision Machine Company, Inc., is given space, in its entirety, very willingly. I also am having "Gredag" tested. Its manufacturers sent samples, asking for my approval of it for intermittent oil well use. This I declined to give until a test had been made by technical engineers, which is now being done. I have until now believed that ordinary graphite was excellent for gears and ordinary projector bearings. I am indeed glad that the Precision Machine Company has made exhaustive tests and have determined that this is incorrect. The letter reads:

New York, May 15, 1922.

Dear Mr. Richardson:

A letter appearing in the Projection Department of the Moving Picture World in the May 20 issue and your reply to same, has prompted the writing of this communication, which we respectfully request you to publish in your Projection Department in order to offset the harmful effects which are sure to follow the reading of the May 20 matter referred to in the foregoing.

The subject which we refer to is centered around the question of the use of graphite as a lubricant for the Simplex mechanism. Long and constant experience with mechanisms of all ages and conditions, lubricated with every conceivable form of lubricant has

taught our repair staff that the use of ordinary graphite on the gears and shafts of the motion picture mechanism IS NOT ONLY HARMFUL, BUT IS CAPABLE WITHIN A VERY SHORT PERIOD OF DESTROYING THE ENTIRE MECHANISM. So strongly do we urge against the ordinary graphite on the gears and shafts of our Simplex that we have issued a special warning in our late instruction book against its use, and if the writer is not mistaken, he pointed out this fact to you on one of the occasions when we discussed the contents of the instruction book in question.

A Good Grinding Compound

A careful examination of ordinary graphite will prove at once that it is thoroughly impregnated with grit, and for this reason graphite makes a very good grinding compound, as is proven by the fact that on numerous occasions mechanisms have gone out of our factory in perfect condition and have been returned to us within several weeks with gears, shafts, bearings, and spindles so badly worn, due to the fact that graphite had been permitted to eat its way into the very vitals of the machine and render it absolutely useless.

The very fact that graphite works in the same manner as does an insidious poison in that it does its vicious work quietly and noiselessly and the machine user is never aware of the agency that is destroying his mechanism until it is too late, should warrant the prompt eviction of the graphite can from every projection room in the country.

Laboratory tests have shown the astonishing results which graphite will impose upon bearings, gears and shafts and the destruction is almost unbelievable. It is through the keen realization of what all of this means to the thousands of motion picture projectors in use that prompts our request for the publication of this letter in your column.

The Remedy

All of this is liable to lead to the question, "Well, if we can't use graphite for lubrication, what CAN we use?" and in reply to this question we have the following remedy: after very extensive practical and laboratory tests, we have found that the lubrication called "Gredag," manufactured by the Acheson Graphite Company, is an ideal lubricant for the Simplex mechanism, inasmuch as this is a preparation which is composed mainly of graphite from which every particle of grit has been removed and which therefore is absolutely harmless as far as the creating of machine damage is concerned and in our tests we have found it to be everything that a lubricant should be for gears and bearings.

This Gredag is put up in various consistencies, such as: soft, medium, fluid, semi-fluid, etc., in order that it can be readily used for cups, transmissions, gears, and in fact a special consistency is made up for all types of mechanical units which require lubrication. The fact that this substance will cling to the mechanism gears in all speeds makes it particularly desirable for use on motion picture projectors.

Not Convinced

We have not yet been convinced, however, that it is particularly desirable for use in our intermittent casing, but we are now conducting some very rigid tests in this direction and will make known the results of same within a very short time and for this reason we would request all users of Simplex mechanisms to refrain from using anything but Simplex oil in their intermittent casings until we have something better to recommend for this purpose.

The foregoing, regarding Gredag, might look as though we were writing a special testimonial for a commercial product, but such is not the case, as our position is merely one wherein we found a lubrication that is just the thing for our mechanism and we feel fully justified in recommending its use in order to prevent a wide spread damage that is sure to follow the ill-advised and general use of dangerous and improper projector lubricants.

Trusting that we have made ourselves clear and again asking you to assist us in bringing this matter before your readers, we are,

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W. C. Francke,
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Better Equipment

Conducted by E. T. KEYSER

Buffalo's Lafayette Square Theatre Is One of New York State's Finest Houses

THE Lafayette Square, Buffalo, seats 3,182 persons and cost, with the business structure adjoining, a grand total of $2,500,000. The building occupies the site of the old Lyric and Family Theatres on Washington street. The entrance is from Lafayette Square, the center point of the downtown section. The house extends from Washington street east along Broadway.

Leon H. Lempert & Son, Rochester architects, designed the theatre. This firm is also responsible for Shea's Hippodrome, Strand, Majestic, Allendale and the Shea vaudeville house on Court street. The house is laid out with one floor and balcony.

The outer lobby is finished in marble paneling, with beamed ceiling. Here the Adam style begins and it is followed throughout the house in all the decorative work. There are two box office windows built into the wall of the lobby facing the auditorium, with a large and spacious room behind them for the use of the cashiers. Automatic ticket registers are used in dispensing tickets.

The outer and inner lobbies are separated by large glass doors. The walls of the inner lobby rise just inside the doors to a height of twenty-five feet. The marble finish of these walls extends up to a line of mural paintings. The outer lobby is illuminated with attractive crystal chandeliers.

A beautiful marble stairway leads up to the mezzanine floor. The ceiling over the stairs is finished in dome effect. Five crystal chandeliers are suspended from this dome, which is finished with ornamental work. Under this stairway are the steps leading down to the main smoking room. This room occupies the entire space under the lobby and outer vestibule. The mezzanine is also reached by a broad stairway leading from the inner vestibule, and both these stairs are equipped with massive lighting standards placed at each landing in the center of the stairway.

The auditorium proper is one of the largest in the country, being 110 feet wide and 120 feet long. The walls of the foyer are finished in marble wainscot and pilasters, with tapestry panels and at intervals there are artistic recesses in which are set bronze lighting standards, all the lights being covered with silk shades. Indirect lights in the wall coves and in the leaded glass ceiling domes lend to the subdued effect.

At the rear of the foyer are the main floor rest rooms for women and the inner vestibule or lounging room, separated from the foyer by a curved partition and finished in keeping with the balance of the theatre.

At the sides of the auditorium are two commodious tiers of private boxes and above the upper tiers is the delicate tracery of the grill work that opens from the organ chambers at these points. Extraordinary care has been taken to allow all the necessary openings for the organ chambers so that the best possible results may be obtained.

On the arched sounding board and side wall panels are beautiful mural paintings from the brush of Gustave A. Brand. The general color scheme throughout is in soft grays, buffs and rose with polychrome effects at various points for relief.

The first mezzanine is reached either from the lobby or the inner vestibule; and contains, in addition to a vast lounging space, the manager's office, second floor smoking room and women's room, telephone rooms and check room. This mezzanine is also lighted by indirect moulding lights and domes and over the elaborately marble finished center well hangs a crystal lighting fixture.

Between the first mezzanine and the rear balcony lies the second mezzanine. Here is an additional lounging room for the use of patrons and also the directors' room of the Monument Theatre Corporation, a room beautifully paneled in mahogany and furnished elaborately. Here also is the screening room, which is Simplex equipped.

A Ramp to the Balcony

The balcony is reached by easy inclines at the sides, from the first mezzanine, and above the balcony is the great dome with beautiful decorations and indirect lighting effects; these lights as well as all the other direct lights on walls and ceilings, and those concealed behind the leaded glass domes and panels in the ceilings, are in four colors and equipped with dimmers, so that the lights can be changed in colors during the performance and graduated in intensity to give the most pleasing results.

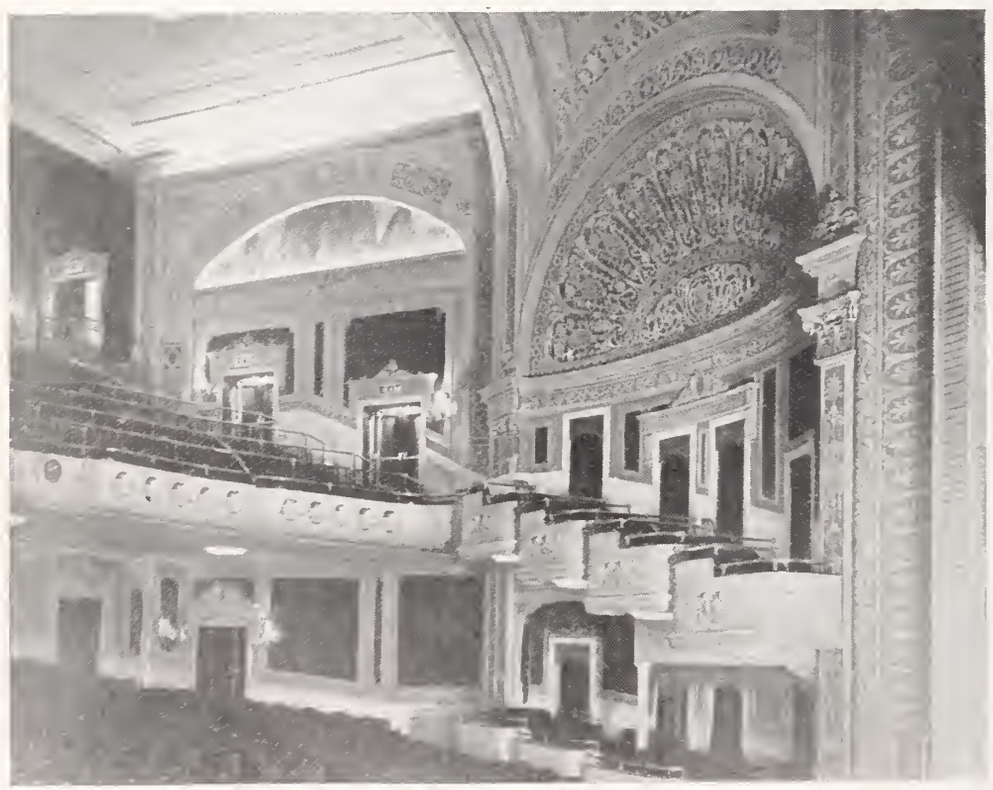
The lighting arrangement for the proscenium arch, sounding board and private box fronts consists of reflectors set in ornate shells in the balcony front, from which point the entire front of the theatre can be flooded with various colors in lighting and with varying degrees of intensity, without the light sources being visible to the audience.

Ample provisions for the comfort of the patron have been provided, both as to spacing and the comfort of the chairs. In addition to the chairs in the private boxes, the entire front of the balcony is given over to loges, where those who prefer movable chairs to opera seats can find their desires fulfilled.

Heating and Ventilating System

The heating and ventilating system is of the hot air blast type, fresh air being drawn through an enormous duct from the outside and thoroughly washed, heated and distributed at a low velocity throughout the theatre. The temperature of the distributed air is thermostatically controlled at all times so that there is no variation in temperature at any time. During the warm periods of the year the fresh air will be automatically cooled to the desired temperature. The heating equipment consists of two 259 horsepower down draft Harrisburg Star watertube boilers.

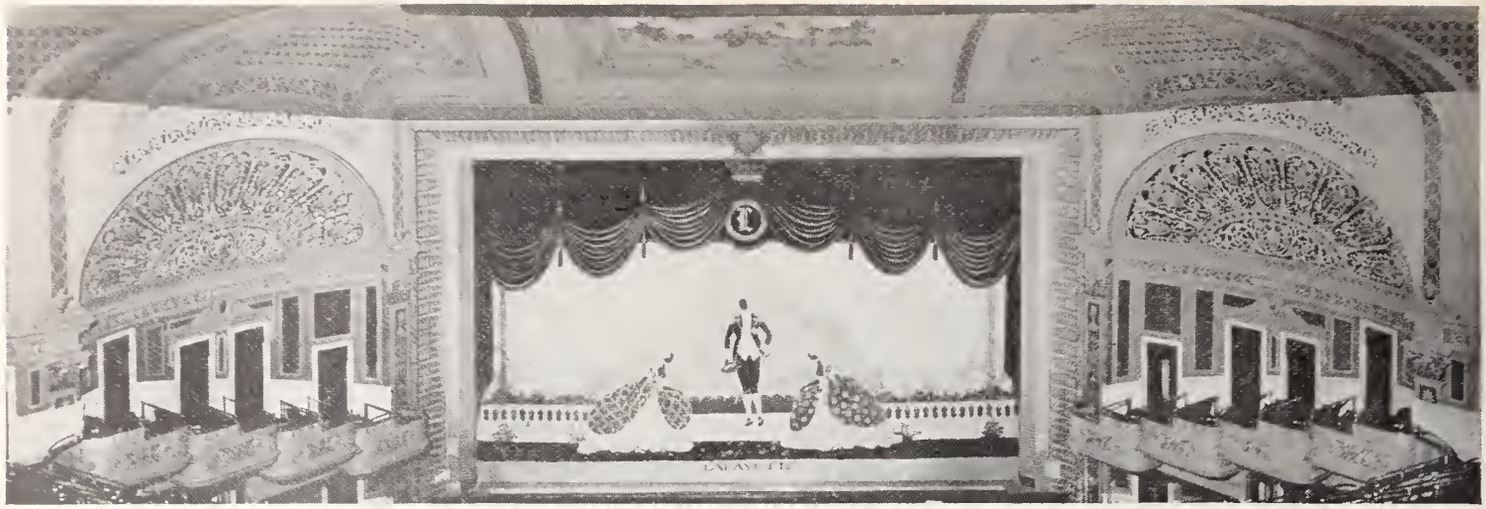
The ventilating and air washer apparatus used consists of a double width fan-vento-



SIDE VIEW OF LAFAYETTE SQUARE INTERIOR
Showing box arrangement, the exists and the organ gratings.

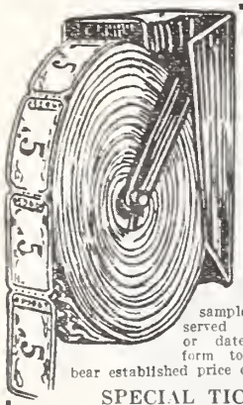
INTERIOR FEATURES OF THE LAFAYETTE SQUARE THEATRE, BUFFALO

Above, at left, the outer lobby, at right, the grand stairway of marble, leading to the mezzanine. Below, at left, mezzanine landing at head of grand stairway. At right, the mezzanine, lounge and promenade.



ANOTHER INTERIOR VIEW

Of Buffalo's Lafayette Square Theatre, showing front of the ho use, with boxes, stage and the curtain.



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heating coil and air washer equipped with automatic humidity control. This unit has a capacity of 74,000 cubic feet of fresh air per minute, allowing 25 cubic feet of fresh air per minute per person when the theatre is entirely filled.

The entire building is equipped with an automatic sprinkler system, standpipes and alarms, and while the structure is absolutely fireproof, with nothing inflammable in the building, this extra precaution has been provided to make doubly sure of safety at all times.

Precautions Against Fire

The theatre is of brick, steel, tile and concrete throughout, the entire auditorium floor where marble is not used, being of fireproof composition. The exits are many and spacious and are to be found at every conceivable point at which an exit could be introduced.

The projection is equipped with two Simplex projectors, equipped with Sunlight arc high intensity lamps and Simplex mechanical arc controls, one spotlight, and a dissolving stereopticon. There is also a safety film cabinet. The throw is 142 feet. Al Becker, of the Becker Theatre Supply Company of Buffalo, installed the projection room equipment.

The floors are of composition, beautifully inlaid. Approximately 3,000 square feet of this flooring was used in the theatre.

A feature of the Lafayette Square is its $50,000 organ, which in addition to the tones associated with the pipe organ, contains the following effects: harp, chimes, xylophone, glockenspiel, vibrating bells, sleighbells and drums. Two hundred miles of wire have been used to give the organist control of the various parts, and an electric motor of ten horsepower is required to drive the blower. C. Sharpe-Minor presides at the Lafayette Square instrument. The console is on an elevator. The soloist when playing is raised to the level of the stage.

Shafer Is Managing Director

Fred M. Shafer is managing director of the Lafayette Square. When 19 years old he was appointed treasurer of the Empire in Indianapolis. Later he was named general manager of the Lenwood Amusement Company of that city, the company operating the Gayety, Rialto and Broadway Theatres; then he went to Detroit to manage the Washington and Adams Theatres for John H. Kunsky. From Detroit he went to New York where he managed the Academy of Music and the Croton and Terminal Theatres. William Dyne, formerly at the Capitol in South Park, Buffalo, is assistant to Mr. Shafer.

The policy of the theatre is first run motion pictures and vaudeville. The price scale is as follows: Week day matinees, orchestra, 25; balcony, 20; boxes, 40; loges, 40; night and all day Saturday, Sunday and holidays, orchestra, 50; balcony, 30; boxes, 60; loges, 60.

Simplexes in the Park and Hempstead Theatres

Among the recent Simplex installations made by B. F. Porter, 729 Seventh avenue, New York City, are those of Calderones Hempstead Theatre, Hempstead, Long Island, and the Park Theatre, Stapleton, Staten Island.

The former house, which cost approximately $250,000 and seats two thousand patrons, opened April 29.

The projection room equipment includes two of the latest model Simplex projectors, with Simplex Sunlight high intensity arc lamps, a generating set and a Bell & Howell compensator. A feature of the house is a parking space, accommodating one thousand automobiles, provided by the management.

S. Calderon is director and G. J. Piccione, manager.

The Park Theatre, which had been closed for more than two years, opened on the night of May 2, having been thoroughly renovated from top to bottom.

The projection room equipment included two Simplex projectors. The house is managed by J. J. McNevins.

New Theatres for Albany and Cohoes

Two new motion picture houses are practically assured for Albany and Cohoes. The one in Cohoes will be built by Louis A. Buettner, one of the officials of the Motion Picture Theatre Owners of New York State. Mr. Buettner and Louis A. Shearer are the principal members of the Cohoes Amusement Company, which will erect the new house.

It will have a seating capacity of 1,500, and will be modeled along the lines of the Capitol Theatre of Pittsfield, Mass.

Fred Elliott, owner of the Clinton Square Theatre in Albany, N. Y., has had plans drawn recently for a 1,200 seat house which will be erected in Albany upon the site of the present Clinton Square. The plans are now in the hands of the city department of buildings for approval.

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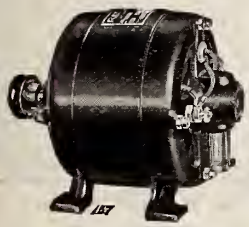

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AT THE NICHOLAS POWER PLANT

E. R. Murphy, H. D. Shepard and J. E. Thomas making mental notes of how Power's projectors are put together.

Murphy Will Use Power's Projectors on the Henderson's 25,000 Mile Trip

MANY projectionists will envy Chief Electrician's Mate E. R. Murphy who has been selected to take charge of motion pictures on the transport Henderson, which will take Secretary of the Navy Denby, the Class of 1881 of the United States Naval Academy and others to Tokio, by invitation of the Japanese Government. Murphy will be gone about three months, and his fellow projectionists, toiling away during the summer months, will conclude that he is in pretty soft.

Admiral Uriu, of the Japanese Navy, who is a graduate of the '81 class at Annapolis, extended the invitation, and President Harding was strongly in favor of the trip. Apart from all this, Murphy had rather taken a fancy to the idea of trying out Power's on a 25,000 mile trip. So the Henderson sailed from the Norfolk Navy Yard Saturday, May 20.

Murphy is shown on the left in the accompanying picture, which was taken recently when he and Privates H. D. Shepard and J. E. Thomas, of the Marines, spent a week in the factory of the Nicholas Power Company. The Navy at that time requested that these men be permitted to see how Power's projectors are made and assembled, and asked that they be given instructions for two or three days. The Nicholas Power Company responded that it would be glad to do everything possible to help them, but that a week would be better than two or three days. The Navy considered this an excellent amendment to its own splendid idea, and the three men are shown on the last day of the week they spent in the Power's plant.

A Post Graduate Course

Sometime ago, a class from the Motion Picture School, conducted by the Navy at the Brooklyn Navy Yard, visited the Power's plant, and at that time this publication carried an account describing the visit and a photograph showing its members. Murphy, Thomas and Shepard were members of one of these

LUDWIG G.B. ERB,
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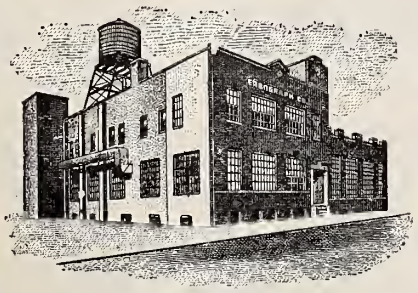

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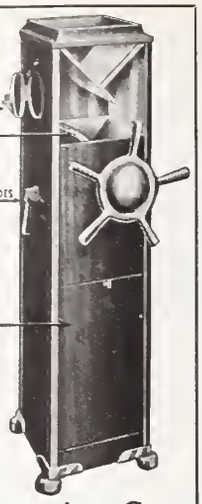

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classes. Shepard and Thomas, of the Marines, will be sent to take charge of the upkeep of motion picture projection for the Navy in the Tropics and will be assigned to stations in Cuba, Santa Domingo or Hayti. When Murphy returns, he will be located in San Francisco, and will have charge of the upkeep of projectors for the Pacific Coast and on ships which use Pacific ports as a base.

Interested in Motion Pictures

Everyone in the navy, from the admiral down, is much interested in motion pictures and the navy has taken up the selection and care of films in a thorough manner. The Brooklyn Navy Yard has one of the largest film exchanges in the world and daily shipments are made to naval stations and ships in all parts of the globe. The navy secures the best pictures as soon as produced, ships them in special containers, sees that they are properly cared for and, by conducting a motion picture school, secures good men to project them. The navy has hit upon a first-rate idea in sending men to spend a few days in the factories of manufacturers of motion picture projectors and it would appear that it might be a good plan for some of the circuits to pay the expenses of selected men to put in some of their time in the same manner. In this way, they would secure valuable information which they could impart to other projectionists in the circuit.

Rothacker Will Build East Coast Laboratory

Watterson R. Rothacker has made definite arrangements to start construction soon on an East Coast research laboratory devoted primarily to negative developing and art prints suitable for trade showings.

While in New York recently Mr. Rothacker arranged to transfer the New York Rothacker offices from 220 West Forty-second street to a location on Fifth avenue near Forty-fifth street.

The head of the Rothacker Enterprises addressed the National Association of Manufacturers at the Waldorf-Astoria May 10, which incidentally was the twelfth anniversary of the incorporation of the original Rothacker Company. The manufacturers had met to hear and see how motion pictures could be used to create foreign markets for American products. Eighty per cent. of the "sample" films screened were productions of the Rothacker Practical Picture Division. One of these shown was "Farming with Dynamite," which was one of the first pictures made by the Rothacker organization.

"The print was eight years old," relates Mr. Rothacker. "It reflected a screen brilliancy that compared very favorably with prints made eight days ago."

Increase in New York State Incorporations

In contrast to the past few months, a slight increase is noted in the number of companies incorporating in the motion picture business in New York State during the week ending May 20. These companies, numbering twelve, show an aggregate capitalization of $822,000.

With the exception of the Animated Outdoor Advertising, Inc., located in Rochester, all the new concerns will maintain their principal offices in Greater New York. The Rochester Company, capitalized at $10,000, has for its directors M. C. Hair, William H. Holmes, S. M. Dunn, all of Rochester. Other companies incorporating during the last few days include the following:

Who They Are

Al Lichtman Distributing Corporation, $500, Henry Herzbrun, Gracè I. Wiley, May Spero, New York City; Wassartz Amusement Corporation, $10,000, Henry and Lillie Wasserman, Louis Schwartz, New York; B. B. Productions, Inc., $1,000, Allan Deutsch, Teresa Albert, Henry Margoshes, Brooklyn; Sea Coast Operating and Holding Corporation, $250,000, F. J. Lancaster, George H. Parsons, New York; F. A. Rogers, Jamaica; All Nations Features, Inc., $250,000, D. O. Decker, Reuben Miller, Oliver Lippincott, New York City; Shubert Albany Theatre Corporation, $50,000, Zelda Seidel, H. A. Rosenfeld, Samuel Weinberger, New York; New Brighton Tennis Courts and Amusement Company, $500, Samuel D. Hyams, New York; William G. Morrissey, Jr., Louis Hamburg, Brooklyn; Unit Producing Corporation, $250,000, Louis, Barney and Jacob Gerard, New York; Aldon Corporation, $5,000, Samuel V. and George P. Heimberger, J. J. Mulligan, New York; Mingold Productions, $20,000, Michael Goldreyer, Brooklyn; Michael Mindlin, Lawrence Weinberger, New York; Lloyd Hamilton Corporation, $200,000, E. Kraychie, Arthur Skillman, H. G. Liese, New York.

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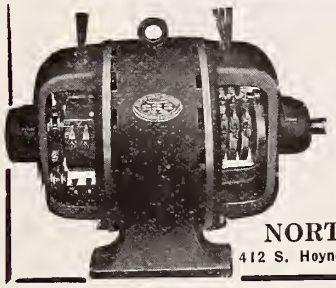

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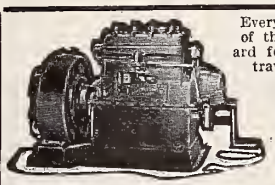

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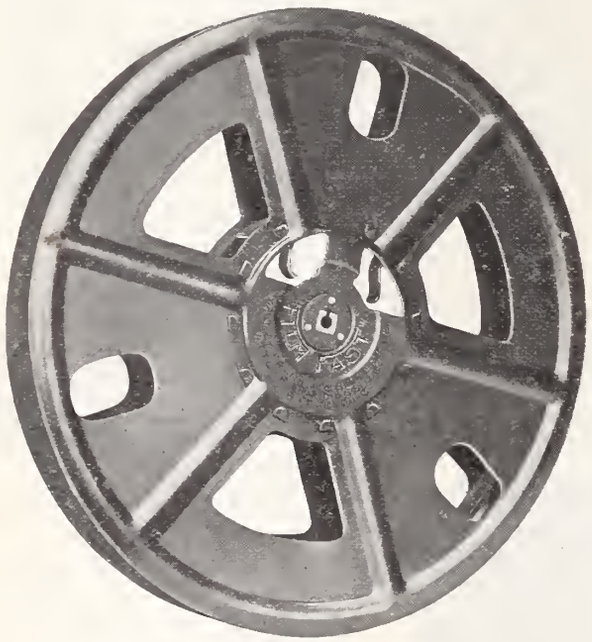

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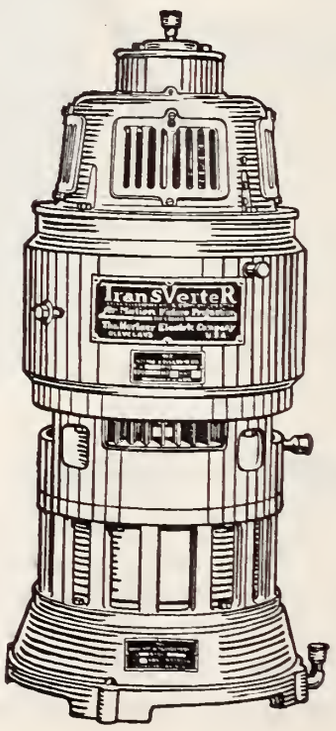

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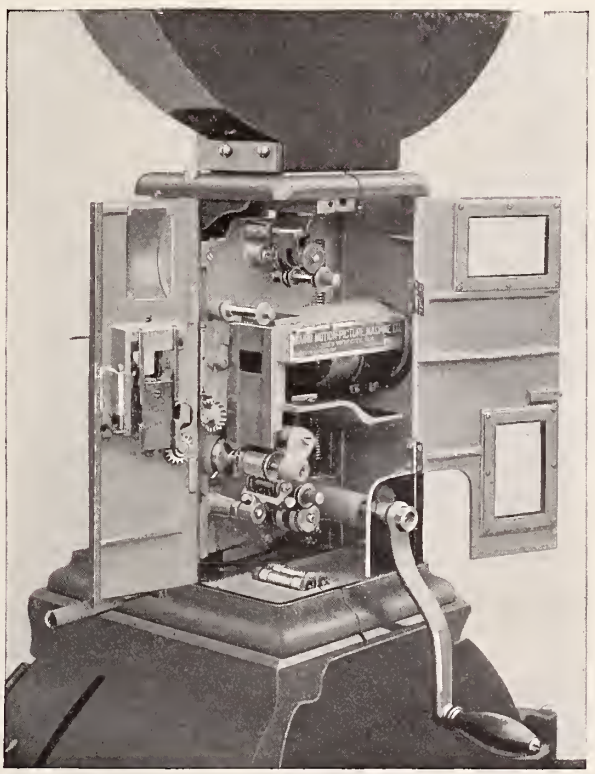

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POWER'S PROJECTORS

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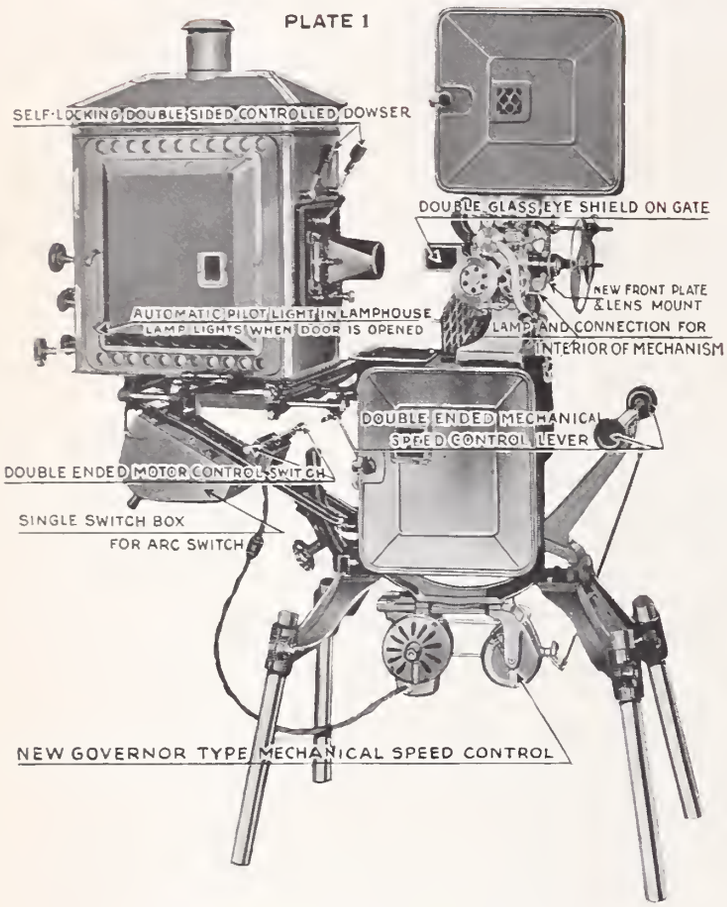
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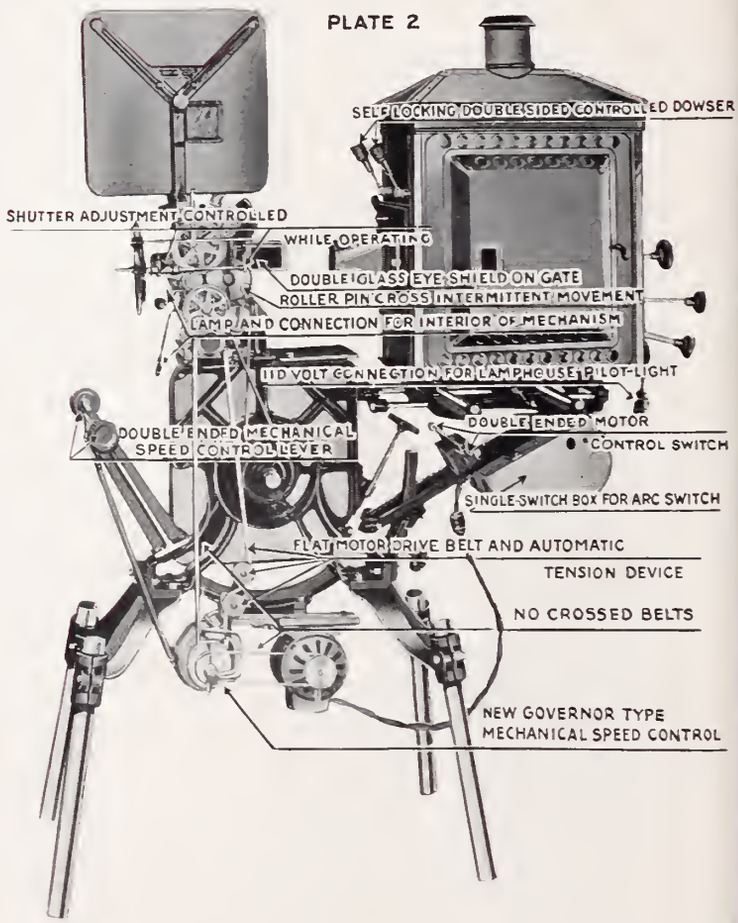
PLATE 2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More FREE Newspaper Advertising
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FAMOUS PLAYERS-LASKY CORPORATION

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly. $3 a year.

Read This! It Means Real Money To YOU!

Received as big as the biggest 6 or 7 reel Feature

Gives exhibitor real program wallop

Wants 52 instead of 15

R-C PICTURES REG. U.S. PAT. OFF.

GOTHAM AMUSEMENT CO., INC.
OPERATING
THE GOTHAM
3450 BROADWAY
NEW YORK CITY

May 20th, 1922

Mr. Charles Rogers
Robertson-Cole Exchange
723 Seventh Avenue
City

Dear Mr. Rogers:

I have just finished showing the second Hy Mayers Travelaugh, and I cannot refrain from advising you of the success of these one-reel features at the Gotham Theatre.

My reason for calling them one-reel features is due to the fact that on each occasion these subjects have received as hearty an applause as my six or seven-reel features at the finish. As for the novelty, photography and entertainment, you are giving the exhibitor a fifteen minute wallop for his program.

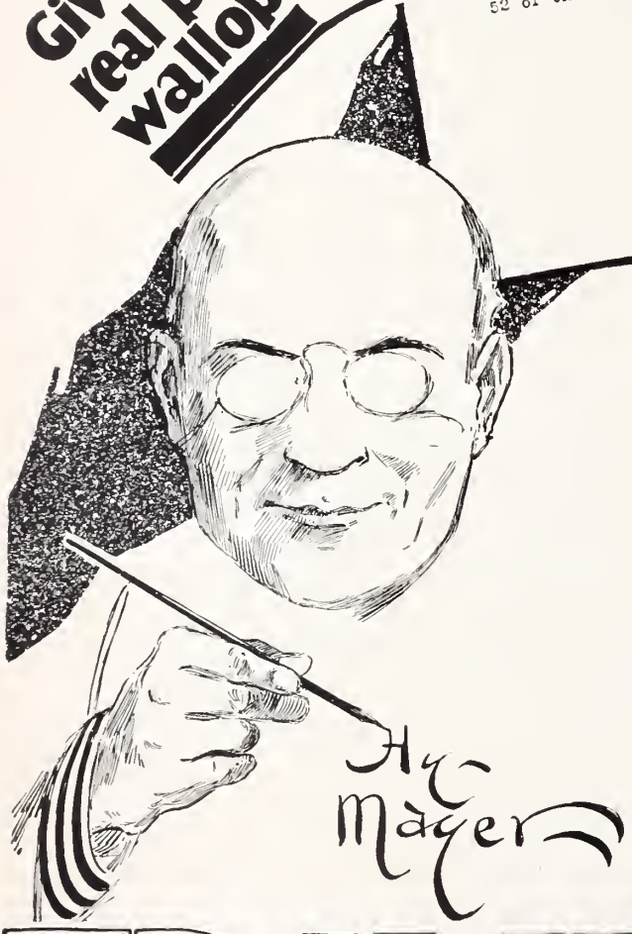
I would be more contented if I were contracted for 52 of these subjects instead of 15.

With kindest personal regards, I am

Very truly yours,

GOTHAM THEATRE

Director



Get This!

READ it all and let it sink in! Read what one wise showman thinks of Hy Mayer's sensational Travelaughs—Read especially the underlined passages—

Mr. Schlesinger's patrons applauded because they were thrilled by the drama, the romance, the action and cracker-jack novelty with which Hy Mayer's Travelaughs teem—

Mr. Schlesinger, like "Roxy" Rothafel of New York's famous Capitol, BOOKED the Travelaughs and found them a RIOT! They BOOKED THEM SOLID because they BUILD PATRONAGE! They're the ABSOLUTE CLASS of short reels. A whale of an attraction NOW—when millions are thinking of voyages to foreign climes.

Book the entire series thru your nearest R-C Exchange

TRAVELAUGHS

Even the Author Likes It!

This is George Ade's first original screen story.

And you know that the author is always the picture's severest critic.

So when the author writes a letter like this one, the picture *must* be good.

Scenario by George Ade and Waldemar Young.
Directed by Alfred E. Green.

FAMOUS PLAYERS-LASKY CORPORATION

HAZELDEN FARM
BROOK INDIANA

Jesse L. Lasky,
Famous Players-Lasky Corporation,
485, Fifth Avenue, New York.

Dear Mr. Lasky:

Tom Meighan and Al Green have just brought to me the completed picture called "Our Leading Citizen." Believe me, I am very happy over the manner in which you have treated my material. Here is one author who will not dare to complain that they changed his "stuff" on him.

In this play, written for Tom Meighan, we tried to get in some comedy and some drama and some real American characters without resorting to any sex complications or deep villainy or gun play. In other words, we tried to do something different - something on the order of "The College Widow" and "The County Chairman," which the public liked several years ago. I wrote the play in the hope that the patrons of picture houses were ready for a change from the highly seasoned photo-dramas which they seemed to like two or three years ago.

You have given the play a fine cast and a first-class production and for these, as I have already suggested, I am very grateful.

Sincerely,
George Ade

15th May, 1922.

ADOLPH ZUKOR PRESENTS

THOMAS MEIGHAN

IN A GEORGE ADE STORY

"Our Leading Citizen"

A Paramount Picture

Great Directors!

Marshall Neilan

Maurice Tourneur

R. A. Walsh

Keep Your Dates Open

Until you have read the complete Goldwyn plans for 1922-23

GOLDWYN pledges for the new season to supply exhibitors with the greatest group of box-office pictures ever made.

A number of these are completed and soon will be ready for your inspection. Production is under way on others. Goldwyn announcements to date give only a small part of sensational plans to be published shortly.

There will be no machine-made pictures in Goldwyn's lineup. Each production will bear the stamp of a great directorial personality. Each production will receive painstaking individual attention.

Goldwyn's smashing production program for the coming year—Big Names and Big Stories—gives absolute promise of Big Business for your theatre.

They are now producing

Smashing Stories!

Allen Holubar

Rupert Hughes

E. Mason Hopper

Marshall Neilan will make all his pictures for Goldwyn, with powerful stories and on a scale surpassing his best previous effort.

Maurice Tourneur has already started work on Hall Caine's world-famous novel and play, "The Christian," his first production for Goldwyn.

Allen Holubar is now filming the $10,000 prize-winning story, "Broken Chains," his first work for Goldwyn.

R. A. Walsh has begun production on "Captain Blackbird," his first big picture at the Culver City Studios.

Rupert Hughes will personally direct his fiction masterpieces, all of which have now been made available for Goldwyn.

E. Mason Hopper, who has completed a wonderful picturization of Anzia Yezierska's "Hungry Hearts," soon will start on another heart interest story, rich in human sympathy and appeal.

This is only the beginning

Wait for the full announcement of Goldwyn plans!

WATCH US STEP!

GOLDWYN PICTURES

COMING!

R-C's Biggest Box Office Attraction to Date

"In the Name of the Law"

A Towering Production Destined to Sweep the Entire Nation Like an Avalanche

R-C PICTURES

Watch and Wait and Keep Your Eye on R-C

R-C PICTURES

Let Eleven Bags of Gold Tell You Something –

$1,000 in every bag!

At the Strand Theatre, New York, with a hot May in contrast to a cool September, "Orphans of the Storm" went over the first week's record of "Way Down East" by $11,226.

The second week, still hotter, and also rainy, "Orphans of the Storm" outdrew "Way Down East" by $5,074.92.

Remember those months! May against September!!

Now read what Joseph Plunkett writes:

MARK STRAND
A NATIONAL INSTITUTION
BROADWAY at 47th ST.
NEW YORK CITY

MOE MARK — PRESIDENT & GEN'L M'G'R.

OFFICE OF THE MANAGING DIRECTOR

May 15th, 1922.

United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Sirs:-

I feel I should write you regarding the remarkable business done at the Strand by D.W.Griffith's "Orphans of the Storm"

It was necessary to have the police reserves on hand at all times to handle the great crowds.

Our audiences certainly enjoyed the picture and showed it by heartily applauding it at the end of every performance.

It is a hundred percent picture from every angle.

Yours very truly,

Joseph Plunkett
MANAGING DIRECTOR.

JLP:F

UNITED ARTISTS CORPORATION

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CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
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"ANNE OF LITTLE SMOKY"

With Winifred Westover

Dolores Cassinelli - Frank Sheridan - Joe King and a notable cast

Presented and Distributed by
PLAYGOERS PICTURES

Foreign Representative
Sidney Garrett

"A good, snappy melodrama"–N. Y. Morning Telegraph.

"Unusual and off the beaten track"—Film Daily.

"Physical atmosphere is compelling, romance is well emphasized. With such a title and cast, no reason why any exhibitor should not make money"–Motion Picture News.

A Wistaria Production

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

HANDLE WITH CARE

A KEEN SATIRE ON PROBLEM PLAYS

PLAYED BY

GRACE DARMOND

HARRY MYERS..... JAMES MORRISON..... PATSY RUTH MILLER.
LANDERS STEVENS.... WILLIAM COURTLEIGH WILLIAM AUSTIN.....

"There are far too few pictures like this one on our screens." says the Louisville Herald. "It takes the serious question of how to handle women and laughs at it—and you laugh at it and go home feeling that you've had a real treat."

It Will Bring Them Out and Bring Them In!

AN AL AND RAY ROCKETT PRODUCTION

PRESENTED BY
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A BRILLIANT SNOW PICTURE FOR HOT SUMMER BUSINESS!

JACK LONDON'S

THRILLING MELODRAMA OF THE FROZEN NORTH

R-C PICTURES

Nothing Finer For Hot Summer Days

Play this film frappe now—Play it strong against the summer heat—Cool your patrons off—thrill them—chill them with this admirable hot weather show—Jack London's slashing story of the vast snows—racing dog teams—lonely trails—night life in Yukon dance halls—thundering avalanche—tremendous drama—lively comedy—rugged men and women loving, hating, daring, crying, fighting, scheming—A GREAT BIG SHOW THAT CAN'T MISS FIRE!

"THE SON OF THE WOLF"

BOOK THROUGH YOUR NEAREST R-C Exchange

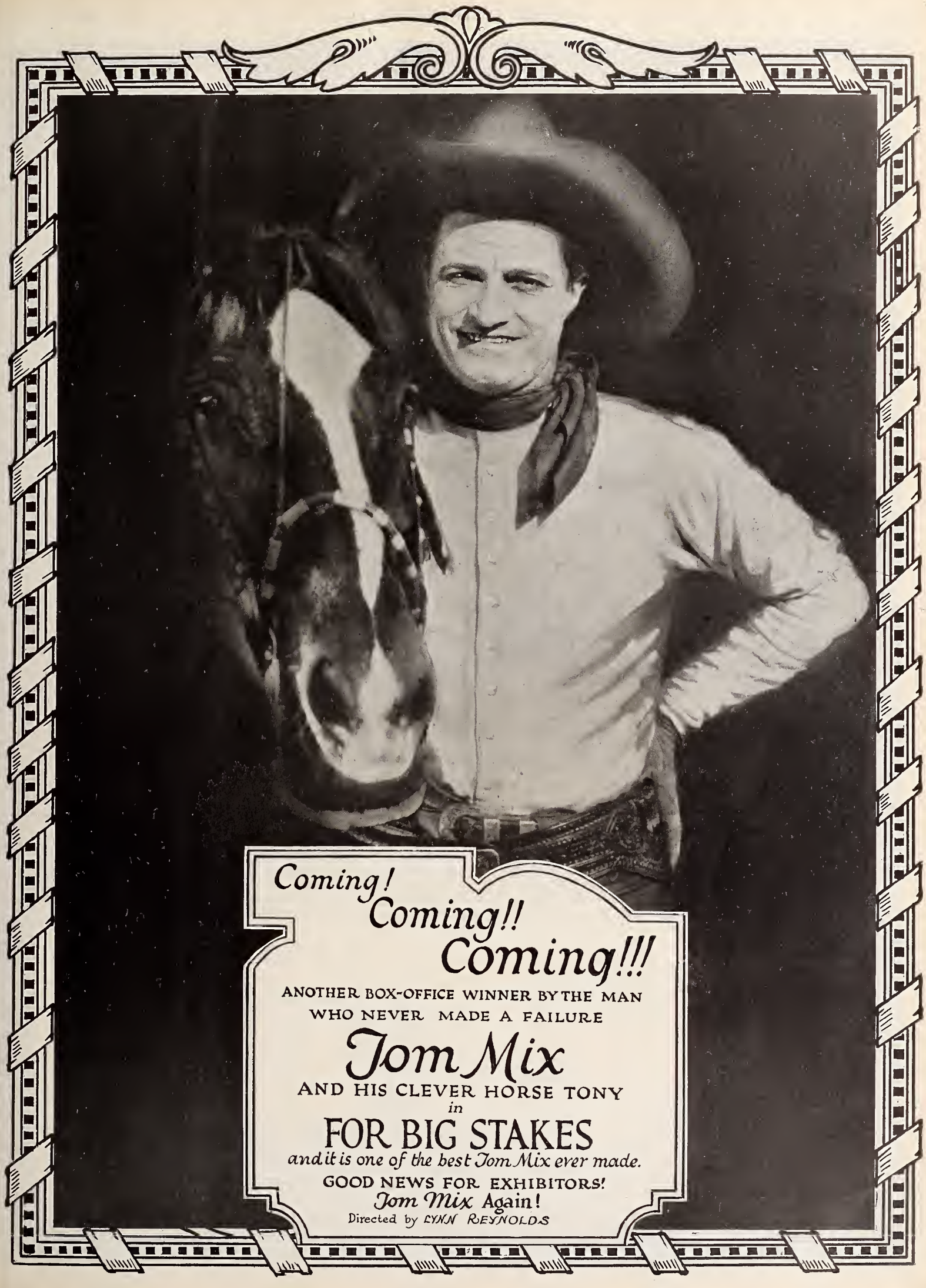
Special Exploitation To Help You Put It Across.

COMEDY
THRILLS
ROMANCE
SUSPENSE
"REPORTED MISSING"
PATHOS
TRAGEDY
LAUGHTER

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

IT HAS EVERYTHING IN IT BUT THE KITCHEN SINK

LEWIS J. SELZNICK'S
Wonder Production
"REPORTED MISSING"
STARRING
Owen Moore
Directed by Henry Lehrman
Distributed by SELECT


Coming!
Coming!!
Coming!!!
ANOTHER BOX-OFFICE WINNER BY THE MAN
WHO NEVER MADE A FAILURE
Tom Mix
AND HIS CLEVER HORSE TONY
in
FOR BIG STAKES
and it is one of the best Tom Mix ever made.
GOOD NEWS FOR EXHIBITORS!
Tom Mix Again!
Directed by LYNN REYNOLDS

The Only Picture in Three Months to Get a 100% Critic's Rating Goes Two Weeks at the Cameo Theatre, New York.

DAILY NEWS, FRIDAY, MAY 26, 1922

RECKLESSLY GOOD MOVIE SPREAD ON SCREEN OF CAMEO

By McELLIOTT.

Harsh words are not to be leveled at "The Cradle Buster," in which Glenn Hunter disports himself, Tarkingtonwise, in the Cameo Theatre. Harsh words and cruel are not for it. It deserves only dulcet and gentle ones, culled softly from some thesaurus, because is is a good picture and worth seeing.

Mister Tarkington himself might have written the story of the boy whose cross in life is being called "Sweetie," and being tied to mother's apron strings. And the mannerisms of young Glenn, lately of "Clarence" and "The Intimate Strangers," are all those of Harold Teen and his crowd.

Glenn Hunter

He is a funny youngster. When it is announced that his cousin, "from Paris, France," awaits him below his preparations for the presentation consist in bedewing his neatly parted hair with eau de cologne and stuffing a carefully matched handkerchief up his sleeve. Perhaps you have seen your slightly younger brother pose before the mirror, too, in exactly the fashion adopted by the cradle buster. It is done..

Osgood Perkins and Marguerite Courtot

The romance theme is charmingly worked out. "Sweetie," on the day of his declaration of independence, falls in love with a dancing girl of the town's Coney Island (Marguerite Courtot). The engaging pair elope to Boston, where the only slapstick action in the whole film takes place. "Sweetie" permits himself to be arrayed in a "dress suit" far too large for him, and becomes the laughing stock of the hotel dining room. This is not so good, but not so bad either. Osgood Perkins's impersonation of the daft clown is a rare bit, and Miss Courtot is an astoundingly convincing showgirl with domestic tastes.

"The Cradle Buster" is a recklessly good spread for a movie matinee.

TYPE: Comedy.
DIRECTION: Fine.
PHOTOGRAPHY: Awfully good.
PLOT: Credible.
VALUE: 100 per cent.
Produced by the Tuttle-Waller Company. Presented in the Cameo Theatre.

Glenn Hunter in The CRADLE BUSTER

A Tuttle-Waller Production

Directed by Frank Tuttle

More Praise from New York Critics

NEW YORK REVIEW: "'The Cradle Buster' and 'Fighting Mad' are the two best all-around comedies of the year, both mainly on account of inimitable stars. Glenn Hunter registers with a resounding bang. We haven't had such a good time in months."

NEW YORK HERALD (Second Notice): "Glenn Hunter has just made a big hit in his first picture starring vehicle, 'The Cradle Buster.'"

NEW YORK TIMES (Second Notice): "Glenn Hunter in 'The Cradle Buster' came happily to the Cameo. He has also completed 'The Second Fiddle'—not yet released—and will do 'Merton of the Movies.'"

EXHIBITORS TRADE REVIEW: "'The Cradle Buster' can easily be classed as one of the best comedies put on the screen recently. With laughs steadily piling up and first rate thrills and suspense constantly developing, there is little left to be desired at the end of this entertaining picture."

MOVING PICTURE WORLD: "'The Cradle Buster' has the popular mixture of humor, romance and tragedy. The picture is most successful."

FILM DAILY: "'The Cradle Buster' is first rate entertainment that just misses being a knockout. It gets away from the usual routine of pictures and contains true-to-life elements that make it unusually appealing. Glenn Hunter, its star, deserves all the boosting you can give him."

MOTION PICTURE NEWS: "Although 'The Cradle Buster' is almost six full reels in length, it is good entertainment every inch of the way. It is a picture that approaches 100%. We liked it immensely. So will you and your audience."

EXHIBITORS HERALD: "A new star in a comedy that should find a ready welcome in houses catering to a discriminating class of theatregoers. It will not disappoint even the most exacting. The story moves along briskly from one humorous situation to another. Hunter gives a carefully shaded portrayal. You will like him."

NEW YORK TELEGRAPH: "Not very often does one have an opportunity to view a photoplay as refreshing and as true to life as 'The Cradle Buster.' It makes a good many of the super-specials look like a nickel."

LIFE: "'The Cradle Buster' has a graceful, refreshing point of view all too rare in the mechanical movies ground out in the Hollywood hills. The story and its handling show intelligence and skill; a most encouraging production."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

This is the story of a mighty love and a strong man's bravery and final renunciation. The story of a man who fought like blue blazes to save a girl's life at the risk of his own; who whipped and ousted her father's enemy and then gave the girl to the other man.

MONROE SALISBURY at his strongest and best—an appealing player with a great following all over the country. WALTER LAW properly villainous and fear-inspiring. MARIA DRAGA AND LURA ANSON in two fine and convincing roles and JACCARD, the director, rushing his story forward to the climax of the greatest fight between men we have ever seen on the screen.

And the best production that has gone out to make the reputation of the Pacific Studios, at San Mateo.

A West Coast Films Corp. Production

Directed by
Jacgues Jaccard
and James Colwell

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

QUALITY IN PRODUCTION

is hardly more important to the exhibitor than QUALITY and ECONOMY in DISTRIBUTION

IN announcing our distributing plan we do so with the fixed determination to achieve, at all times, Quality in both our Production and Distributing activities.

WE are rapidly establishing Exchanges through the medium of "Territorial Partners," and a complete list is soon to be announced.

EACH Territorial Partner will be a man of the highest standing and integrity who has, through consistent past performance, earned the respect and confidence of the Exhibitors in his particular territory, and who will be fully qualified to serve them with PREFERRED PICTURES.

ONLY pictures which will measure up to a high standard will appear on our schedule and the function of distributing these productions will be handled in an equitable and dignified manner.

THERE are still a few territories available to men who can offer us the high type of representation required of our "Territorial Partners."

AL LICHTMAN CORPORATION

576 5th Avenue, New York City

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Vice-President

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OUR FIRST PRODUCTION

B. P. Schulberg

presents

"RICH MEN'S WIVES"

By

Agnes Christine Johnson and Frank Dazey

Directed by

GASNIER

With

A *truly* ALL-STAR Cast:

HOUSE PETERS
ROSEMARY THEBY
MYRTLE STEDMAN
LITTLE RICHARD HEADRICK
CAROL HALLOWAY
CLAIRE WINDSOR
GASTON GLASS
CHARLES CLARY
MARTHA MATTOX

All of which speaks for itself

Produced by

PREFERRED PICTURES, INC.

Distributed by

AL LICHTMAN CORPORATION

576 5th Avenue, New York City

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J. G. BACHMANN
Treasurer

Charlotte Greenwood and Master Gabriel stars of "Letty Pepper"

The Duval Sisters in the "Hotel Mouse" rehearsing some steps

Scenes from "The Green Goddess"

Bertram Peacock and Olga Cook, stars of "Blossom Time" sing to the animals

Frances White star of "The Hotel Mouse"

Eddie Cantor star of "Make It Snappy" at home

Arturo Bernardi internationally known Protean Artist Vaudeville Headliner

"Tangerine" Girls pose for Tornello, famous photographer

Going Like a House Afire!

Mopping up everywhere—Get aboard this slashing novelty—More concentrated box-office "pull" than an ordinary feature—Names galore, bits of drama and comedy—intimate "shots" of the greatest stars of the show world at work and play—

Book It! Boost It!

Imagine, Mr. Showman, what these names mean in box-office value—They command audiences of millions!—Here's your chance to play 'em all in one rousing single reel packed to the hilt with novelty—

If you don't book Starland Review you'll muff the grandest single reeler on the market!

Special one sheets to put it across.

R-C PICTURES

BOOK NOW

Through Your Nearest R-C Exchange

Now Playing All the Best Houses.

STARLAND REVUE

R-C PICTURES

Mebbe You Hate Your Mother-in-Law
But You'll Love

BUSTER KEATON

in his latest First
National Fun Maker

"My Wife's Relations"

It's not only a Fun Maker but a Money Maker, as is every one of the Keaton comedies—exhibitors everywhere are playing them up as the feature of their programs. Don't miss

"THE PLAYHOUSE" **"THE PALEFACE"**
"THE BOAT" **"THE COPS"**

Released on the Open Market

Presented by Joseph M. Schenck; Written and Directed by Buster Keaton and Eddie Cline.

First National Attractions

FIRST NATIONAL PICTURES

Every Show Is a Good Show When Keaton Heads the Bill!

"Barthelmess Scores

Throngs jam big New York Strand to see "Sonny," star's third picture for First National. Crowds laugh and cry and thrill to the tremendous power of the story and the marvelous interpretation—one of the biggest successes of all time.

Inspiration Pictures, Inc.
Charles H. Duell, president,

presents

RICHARD BARTHELMESS
IN "SONNY"

From the play by George V. Hobart; Screen Adaptation by Frances Marion and Henry King; Directed by HENRY KING.

A First National Attraction

FIRST NATIONAL PICTURES

Play Up "Our Dick"—His Box

Biggest Hit of Career"

New York Morning Telegraph.

Critics proclaim "Sonny" Richard Barthelmess' greatest work and his most appealing picture. Read what they say:

RICHARD BARTHELMESS LIVES HIS ROLES

"Barthelmess plays human beings. He lives his roles and throws into them real sincerity. The public hails with delight the straight thinking, straight acting young American as Barthelmess plays him."—*New York Mail.*

STAR DOES HIS BEST WORK IN PICTURE

"A worth-while picture. Mr. Barthelmess does some of his best work."—*New York Times.*

BARTHELMESS BEST ACTOR ON SCREEN

"Richard Barthelmess continues to be just about the best actor on the screen."—*New York Tribune.*

IT WILL LINGER IN THE MEMORY

"A rare film flower, more stirring than Flanders' poppies, for it is the expression of a personality. Barthelmess does the finest work he ever performed. A gleam-piece of work, a feature shattering prevailing standards. A picture that will linger in the memory."—*New York Herald.*

APPEALING FILM; SPLENDID ACTING

"Big magnetism—Barthelmess does the double role with splendid acting and a sure and subtle sense. A most finished performance, and a picture tenderly appealing. A superior film."—*New York Sun.*

MARVELOUS ACTING; ABSORBING STORY

"A story truly human and realistic—absorbing, played in a marvelous way by Barthelmess. It is unusual and genuine."—*New York Evening Telegram.*

YOU CAN'T AFFORD TO MISS THIS ONE

"No Barthelmess fan can afford to miss it."—*New York Globe.*

ONE OF THE BEST PLAYS IN MONTHS

"One of the best plays seen in a month of Sundays—a succession of thrills, smiles and tears."—*New York Journal.*

BARTHELMESS IN HIS MOST APPEALING FILM

"We have not seen a more perfectly poised and effective single performance in months. Barthelmess appears in his most appealing moods. There is a sincerity in his work no real lover of the better things of the screen can fail to feel. He did no better work in 'Tol'able David' than here. What more can we say?"—*New York World.*

BIGGEST HIT OF HIS CAREER

"Barthelmess is scoring the biggest hit of his career in this highly entertaining play. He brings tears and laughter. He holds his audience in the hollow of his hand. A picture that ranks high on the list of cinema achievements—a drama thoroughly worth while in every respect, the finest Barthelmess has done."—*New York Morning Telegraph.*

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MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JUNE 10
1922

The Real Trouble With Business

THROUGH the settling down process that is slowly but surely making headway in the moving picture industry, attention is being centered on the reasons for money losses and other non-necessities. A man who knows the business as well as any man in our industry and whose experience as an exhibitor has given him a clear view of conditions, made the following analysis during the present week. We present it without exact quotation but in keeping with the facts.

During the current season there have been presented to the trade some seven hundred feature productions. Of these the generous estimate for absolute big successes is five per cent., or thirty-five productions. Take all the really great pictures that have yielded revenue to producer and exhibitor and add them together and the list won't reach this total, but for the sake of fair figuring thirty-five will serve.

Of the remaining six hundred and sixty-five productions some three hundred and sixty-five could be called failures. The remaining three hundred can be termed average pictures, and upon these average pictures the public patronage has been sought.

These three hundred average productions have cost from two to three times more than they should cost in view of their drawing power and their entertainment value. They have been of the type which would not entirely alienate audiences, and yet were not good enough, considering their cost, to set the great public in a frame of mind to care whether they saw more of them or not.

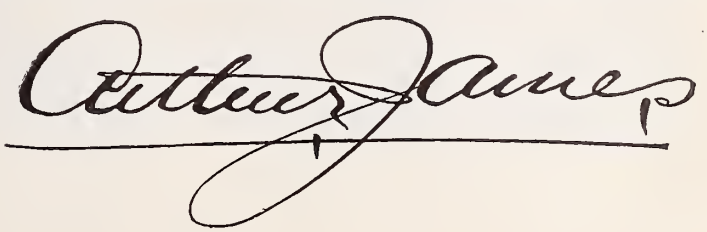
With this situation what is the plain remedy, the real cure for picture conditions? The question answers itself in a sentence. Our average pictures must have greater entertainment value and they must be produced at figures within the range of sane financing. Good pictures, satisfactory pictures, pictures that will please, entertain and even delight the public can be made handsomely for sums slightly in excess of $40,000 each for the negative cost. There are producers who are doing it and doing it well.

If these productions can be made they should be made at these prices, and this would permit proper advertising, adequate exploitation and rental prices that would enable the exhibitor to pay his fancy prices for the really fancy box office successes as they come along. This situation seems so easy of solution that it is surprising that so few in the business realize it.

Public apathy is due without doubt to the lack of novelty and entertainment value of the average "fair" picture. For this product the exhibitor should not be asked to pay heavy rentals. He can't make heavy money with these pictures. He can fairly be asked a stiff price if the picture will earn it. The big earning pictures, as has been pointed out, are so relatively few in number that the average picture condition looms as the real problem.

Give our public more entertainment in our average pictures, at a reasonable manufacturing cost, and the half empty theatres will fill up, the box office will take on weight, the gloom will depart from the face of the manager and the business in general will take on the ruddy cheeks of health and the sparkling eyes of success.

It isn't Hollywood scandals, it isn't the reformers bellowing, it isn't the stupid censors, it's just poor average entertainment and too much money for it, that's the trouble with the moving picture business.



No Organization Politics to Occupy Time of North Carolina Convention

THE annual convention of the North Carolina M. P. T. O. will spend little time in arguments relative to wrangles affecting the national organization, it is learned from President Percy W. Wells and Secretary H. B. Varner. These North Carolina officials believe that the only kind of a convention that can benefit the members of the organization will be one filled with constructive talks on various aspects of the theatre business as a whole.

Secretary Varner announces that he has invited Will H. Hays to meet with the North Carolina exhibitors. Walter Murphy, former speaker of the N. C. House of Representatives, and A. Turner Grant, minority leader, both staunch friends of the industry who did valiant service during the last censorship fight in Raleigh, will attend.

Max W. Bryant, of the Palmetto Theatre, Rock Hill, S. C., will be asked to speak on "The Radiophone in the Theatre." Mr. Bryant was the first exhibitor to install an outfit in his theatre in the South, and will have one installed in the convention hall for inspection and tests.

Annual election of officers will be taken up on the last day of the convention. It is rumored that both President Wells and Secretary Varner are anxious to retire, after eight years' continuous service, and turn the responsibilities of the organization over to someone else.

Georgia Exhibitors Remain Independent

Already sixty-three Georgia exhibitors have pledged the membership and attendance at the first meeting of the Georgia Amusement Protective Association to be held at the Ansley Hotel, Atlanta, June 5. A whirlwind campaign is being conducted, Joe Burton, Toccoa, Ga., covering Northern Georgia, and R. J. Edenfield, of Augusta, campaigning Southern Georgia with gratifying results. At least thirty-five more members will be enrolled before the date of the convention, it is expected.

It is a foregone conclusion that the Georgia organization will remain independent, so far as a possible affiliation with the now existing national organization is concerned, since Willard Patterson and Miss Anna Eugene Aiken, both of whom are very bitter against the tactics of the recent Washington convention, are reported to be leading spirits in the new organization.

A Joke Misunderstood

Jawitz Pictures Corporation requests MOVING PICTURE WORLD to announce that no print of "Dante's Inferno" was burned recently at the Royal Theatre, Hackensack, N. J. Exception is taken to the headline, "Exhibitors Beware," which was intended as a humorous headline based on the thought that the inferno was so hot it burned the film.

Foreclose Mortgage

Judgment in a mortgage action brought some time ago by the Bryson Estate against Loew's Ottawa Theatre, Ottawa, was foreclosed at the Ottawa court house on May 25. The amount of principal owing to the Bryson Estate was shown to be $150,000, and unpaid interest amounted to $4,500. Though the mortgage has been legally foreclosed, the Loew interests have been allowed five weeks' grace in which to redeem the mortgage.

Sourwine Sold

A long contest over possession of the Sourwine Theatre at Brazil, Ind., ended this week when the Brazil Theatres Company, composed of S. M. Grimes, Robert Kidd and Mrs. A. D. Davis, sold their lease and equipment to Dr. T. A. Walsh, of the Citizens' Theatre Company. With the selling of the lease the Brazil company will retire from business.

Decision July 6

The Appellate Division of the Supreme Court, New York State, will render its opinion on July 6 in connection with the action brought some little time ago by Pathe Exchange, Inc., against the New York State Motion Picture Commission, relative to the latter's right to censor news weeklies. The court has just adjourned to reconvene on July 6 in Albany.

Ernest Shipman Buys Ultra Interests of Luporini Brothers

The large financial interest held by Luporini Brothers in the productions and studio activities of the Ultra company of Rome, has been purchased by Ernest Shipman, who will now hold an equal interest with Dr. Francesco Stame, the president.

The contracts cover a series of productions based on the novels of F. Marion Crawford. The first story, "Sant Ilario," has been completed by Henry Kolker and arrangement will be made for a fall release.

The contract calls for an average of four productions a year for a five-year period, and carries exclusive control of all American or Italian film activities in Italy in which either the Ultra or Ernest Shipman are concerned. Mr. Shipman has retained an interest in the Italian Biblical spectacle, "After Six Days," which will be exploited by Weiss Brothers.

Riccardo Pizzi, banker of Rome and financially interested in a number of Italian producing units, represented the Ultra and other interests in negotiating these deals with Ernest Shipman.

THREE FIGURES IN FILM DEAL

Ernest Shipman (center), purchaser of an interest in Ultra Company equal to that of Dr. Francesco Stame, President (right), Riccardo Pizzi (left) represented Ultra in deal

Georgia Exhibitors Expect to Secede; Sen. Walker Testimonial Set for June 19

THE second step toward formation of a confederation of independent exhibitors is expected to be taken at the annual meeting of the Georgia theatre owners in Atlanta next week. Developments at the national convention intimated that the Georgia exhibitors, led by Willard C. Patterson, would withdraw from the M. P. T. O. A. and ally them in a co-operative way with the New York State organization headed by Charles L. O'Reilly.

The southern contingent is said to be ready to revolt and reports from there agree that the Atlanta meeting will go a long way toward definitely establishing the status of the M. P. T. O. A. Patterson and his followers issued an ultimatum at the Washington convention. They had vainly sought to be heard during the discussion on election of officers, but this privilege was denied them. In reply to the convention chairman's statement that "we are through with Georgia," Patterson in no uncertain terms responded, "Yes, you said it; you are through with Georgia."

During the past month the movement for the organization of a confederation has been carried on determinedly through the South. That a bitter battle will ensue when the convention opens is certain. While Patterson ranks as a power among exhibitors in his territory, the M. P. T. O. A. has not been wasting time and that organization will be well represented at the convention. It is said that in the event the organization withdraws, the M. P. T. O. A. will take up the situation and endeavor to organize a new association similar to the one that it vainly sought to establish in the Empire State last week.

Important Month

This month promises to be an even more important one than May, for the reason that many exhibitor conventions have been called. The New Jersey M. P. T. O. A. will hold its annual convention at Lake Hopatcong on June 21, 22, 23 and 24. That a record attendance will be on hand is certain. The committee, headed by Henry P. Nelson of the Capitol Theatre, Elizabeth, N. J., is sparing no effort to make the convention the greatest ever held under that organization's auspices.

On June 11 and 12 the annual convention of the Motion Picture Theatre Owners of North Carolina will be held. What develops at the Atlanta convention next week will largely be responsible for the action that will be taken at the North Carolina sessions. The North Carolina organization, although it lined up with the organization followers at the national convention, is acting slowly and in harmony with other southern states, which seems agreed that some definite step toward ridding the M. P. T. O. A. of politics is necessary.

The M. P. T. O. A. committee that will meet Will H. Hays late this month got together in New York this week. This committee has a number of important matters under consideration and these will all be presented to Mr. Hays. It is certain that the conferences with the producers and distributors executive will last at least ten days. Among the questions that will come up for consideration at these conferences will be the matter of uniform contracts, lower film rentals, elimination of the road show policy and enlistment of the producing and distributing forces in the fight against the music tax.

It is proposed, too, to effect the organization of a committee representative of the exhibitors and producers and distributors for the arbitration of differences between the two. However, it is known that the M. P. T. O. A. will take no definite stand on any mutual agreement until after its committee has had time to report to the various state organizations.

At its regular weekly meeting at Hotel Astor on Wednesday, May 31, the Theatre Owners Chamber of Commerce, embracing 250 theatre owners operating more than 750 houses in the metropolitan district, voted to secede from the Motion Picture Theatre Owners of America. At the same time officials of that association denied the statement of the M. P. T. O. A. that the T. O. C. C. " "was never affiliated with the national organization." These pointed out that Mr. Cohen himself was a member of the organization, and incidentally the constitution of the T. O. C. C. specifically stated that no theatre owner was eligible unless he was a member of the State M. P. T. O. A.

The move whereby the T. O. C. C. divorced itself entirely from the M. P. T. O. A. did not come as a surprise. In fact, this action was decided upon several weeks ago. Already a committee of this organization has conferred with Mr. Hays and the two are working on effecting certain important changes in New York State.

The New York State organization will hold a convention within a few weeks. It is expected that this meeting will be held in Rochester and that at that time the M. P. T. O. A. of New York will officially repudiate the national organization and affiliate with the co-operative confederation that is expected to be born as a consequence of the Georgia convention next week.

Dinner to Walker

Meanwhile exhibitors not only in New York but throughout the country are focussing their attention on the testimonial dinner that will be tendered Senator James J. Walker by the Theatre Owners Chamber of Commerce at the Plaza Hotel in New York on June 19. It had originally been decided to hold this testimonial at the Ritz on June 12, but owing to the unexpected record-breaking request for tickets from out-of-town exhibitors, who are desirous of paying their respects to the popular counsel, it was deemed advisable to change the date. The change to the Plaza was necessary in order to accommodate all who are desirous of attending the dinner, which promises to be one of the most brilliant affairs held under the auspices of any exhibitor organization.

In addition to all the important figures in the motion picture world, some of the most prominent and distinguished officials of the city, state and nation will be on hand to pay tribute to the senator.

Augustus Thomas will be the toastmaster. The speakers announced this week are as follows: Ex-Governor of New York "Al" Smith, Mayor John F. Hylan of New York City, United States Senator James W. Wadsworth, Jr.; Charles M. Schwab, Edward F. Albee, Raymond Hitchcock and Will H. Hays.

Among the important guests will be Sam Harris, George M. Cohan, Rabbi Silverman, Archbishop Hayes, Edward M. Bowes, Joseph Levenson, Police Commissioner Richard E. Enright, Deputy Commissioner Dr. Harriss and the Hon. Murray T. Hulburt.

MEET JOBYNA RULSTON

Se has been selected to play opposite Paul Parrott in Hal Roach-Pathe Comedies. Jobyna says she would have liked to enter the moving picture golf tournament at Oak Ridge, described on page 546

Daylight Saving Dying in Washington; People Against Any Changing of Time

WASHINGTON, D. C., is all wrought up over the new form of daylight saving which it is trying out. Failing to secure legislation advancing the clock an hour, the city on May 15 inaugurated its own system of daylight saving by beginning and ending business an hour earlier than usual. All the government departments and practically all the stores went on the new time, but the amusement enterprises were solidly against the scheme and made no change in their hours.

As a result of this failure to secure 100 per cent. daylight saving, Washington is going to bed at the same time as usual but getting up an hour earlier, much to its disgust. The scheme showed signs of failing almost as soon as it was started, for the stores found that little or no business was transacted between 8 and 9 in the morning while the usual late afternoon rush persisted.

After a week of operation on the new hours most of the stores gave them up, street car companies returned to their usual schedules and the daylight saving hours are observed only by the government departments. It is considered probable, also, that the government too will rescind its daylight saving order in a short time.

Washington is almost universally against the new plan of daylight saving. A vote taken by one of the local newspapers showed 4,893 against and only 485 in favor of the plan. The same vote showed 3,462 against any form of daylight saving and 1,474 in favor of turning the clocks forward. Harry M. Crandall is issuing ballots at his several theatres on which the people can register their opinions on daylight saving.

Gilson Willets Dies in Los Angeles Hotel

The death of Gilson Willets, Pathe production manager, in Los Angeles on May 25, is announced in a telegram received by General Manager Elmer Pearson at the Pathe home office. The news was not entirely unexpected, as Mr. Willets had been operated on five weeks ago for cancer of the stomach and during the last three weeks his condition had grown steadily more grave. The operation was at the Clara Barton Hospital, Los Angeles, on April 18. As soon as could be safely done, the patient was moved back to his Los Angeles hotel, where his death occurred.

"The loss to Pathe is very great," said Mr. Pearson, "and not less so to the entire motion picture industry, for Mr. Willets' knowledge, experience and untiring energy were consistently exerted on behalf of better pictures."

Gilson Willets had been at the head of the Pathe Scenario Department since 1916, and was the author of several very successful serials and feature pictures. About a year and a half ago he was advanced to the post of production manager.

Lyric in Cincinnati Becomes Fox Theatre

Announcement is made this week of a deal whereby the Fox Film Corporation of New York City acquires the Lyric Theatre property on Vine street, north of Fifth street, Cincinnati, for a sum reputed to be $850,000, and intends to remodel the theatre proper.

The company is to spend $350,000 in the erection of a new auditorium in the building, which is a modern seven-story structure. C. Howard Crane, Detroit architect, will plan for the remodeling work, and it is expected the new picture house will be ready for use by October 1. At present, Fox films are being showed at the Lyric. It was stated Cincinnatians who will invest capital in the new enterprise are Jerome Jackson, I. W. McMahan, Frank W. Huss, John J. Huss, Julius Feibelman, Jesse McClain, Charles J. Heckle and Edwards Ritchie, all of whom were interested in the old Lyric company.

Bankruptcy Proceedings Sought by Creditors of Allen Theatres, Toronto

AN action asking for bankruptcy proceedings and for the appointment of a trustee of the assets of the company was brought before Justice Fisher in the civil court at Osgoode Hall, Toronto, on May 26, by James W. Bain, K. C., appearing for several important creditors of Allen Theatres, Ltd., Toronto. A ruling was, in effect, that if an affidavit were filed that the debtors were solvent and the amounts due were paid, the order would not issue; otherwise, the order was to issue and G. T. Clarkson was named to be the trustee.

Allen Theatres has submitted to Mr. Clarkson for the consideration of the creditors of the company a proposal for extension of time for the payment of its debts. It is proposed by J. J. Allen, vice-president of the company, and S. Sternberg, secretary, that the creditors agree to accept payments of amounts due in such proportions and at such times as a committee, appointed for the purpose, shall decide, the committee being empowered to impose conditions relative to the operation of the whole business and to borrow money for that purpose.

Surplus of $264,325

A statement submitted by the company shows direct liabilities of $392,031.09; preferred claims of $65,709.79; secured claims including $250,380 of the bank, mortgages of $168,700, and shares in subsidiary companies of $254,100. The total liabilities are placed at $687,293 and it is stated that there is a nominal surplus of $264,325.06.

The personal assignment of Jule and J. J. Allen consists largely of the turning over for the benefit of creditors of 200,000 shares of common sotck of no par value of Allen Theatres. Further court judgments against Allen Theatres at Toronto include one of $27,332 in favor of the General Building Corporation and another of $3,356 for W. P. Ludd.

Announcement has been made that Bernard Allen, president of Allen Enterprises, has left for Hot Springs, Ark., for an extended stay. Mr. Allen, who is the father of Jule and J. J. Allen, had been in Winnipeg for the past five months.

VICTOR M. SHAPIRO

Whose activities in the Pathe home office organization have been broadened by the combination, under his management, of the publicity and exploitation departments, heretofore conducted separately

Bromley and Becker Buy St. Louis Film Exchange

Samuel Bromley, who is interested in several St. Louis picture houses, and Charles Becker, an attorney, purchased the physical assets of the Independent Film Company of Missouri at the sale last week to satisfy $528 in federal film rental taxes and $22 in penalities. They paid a sum sufficient to satisfy the full amount.

Becker said that Bromley and he are considering opening a new independent film company. He said that they will not use the name of the Independent Film Company, which is incorporated. Bromley and Becker did not assume the liabilities of the company or take over other than the actual physical assets, such as films, office fixtures, etc.

Lichtman and Schulberg Merge Interests in New Producing-Distributing Company

AN ambition of many years' standing was realized when Al Lichtman and Ben Schulberg announced the formation of a new producing and distributing organization. Away back in the days when the "infant" industry was very much an infant, these two men, then comparatively unknown, expressed the hope that some day they would be partners in their own company and headed for big things. The Al Lichtman Corporation and Preferred Pictures, Inc., spell the fruition of their hopes.

Mr. Lichtman is to be at the head of the distributing organization which bears his name, while Mr. Schulberg will direct all matters having to do with production and the activities of Preferred Pictures, Inc.

J. G. Bachmann, a lifelong friend of both Mr. Lichtman and Mr. Schulberg, is treasurer of both companies. Mr. Bachmann has been the partner of Mr. Schulberg in the production of the Katherine MacDonald pictures. Prior to this association he was a certified public accountant devoting most of his time to motion picture interests.

Preferred Pictures are to be produced in the Louis B. Mayer Studios and Mr. Schulberg has permanently located in Los Angeles in order to maintain his personal supervision over all production activities. Work has already been started on the first release of the new organization, "Rich Men's Wives," an original story by Frank Dazey and Agnes Christine Johnson, writers who need no introduction to the industry. This is the first of a series of Gasnier "Special Box-Office Attractions" which are to be filmed by the producer of "Kismet" and other great productions.

Some of the subsequent releases already aranged for are "Ching Ching Chinaman" by Wilbur Daniel Steele, the prize short story of 1917; "Are You a Failure," written especially for the screen by Larry Evans, and also to be produced as a stage play in the near future; "A Bird in a Gilded Cage," based on the famous old song of that name, adapted by Arthur J. Lamb; "Poor Men's Wives," which is a sequel to "Rich Men's Wives" and combines humor and pathos; "When a Woman Marries," an engrossing picturization of a present-day life and its manifold problems.

To Market Others

The Al Lichtman Corporation will not confine its activities to the present product of Preferred Pictures alone, but will also market productions of other producers and is in the market to distribute any pictures that will merit a place on its schedule.

After weeks of consideration as to the most effective method of distribution and after a thorough canvass of the market, it was decided that the plan of establishing Al Lichtman exchanges with territorial partners should prove the most economical and desirable, both from the viewpoint of the company and the exhibitors.

The territorial partners are in every instance men of integrity, high standing and extensive experience, and possessed of intimate knowledge of the problems of every theatre owner in their respective districts. Many of them also operate some of the finest theatres in the country and will give each Al Lichtman production a representative presentation, coupled with exploitation commensurate with its quality.

Success Depends On Quality

"We know from many years' experience," says Mr. Lichtman, "that promises do not pay rent and that without the good will of all the exhibitors, and in fact the whole industry, no enterprise can succeed. In plain unadulterated English, the success of our plan depends entirely upon our ability to deliver the goods."

The personalities of the two men back of this new enterprise are so well-known as to make it almost superfluous to more than briefly sketch their careers in the film business. Al Lichtman and Ben Schulberg have both been in the business about fifteen years.

Mr. Lichtman was sales manager for the Famous Players Film Company at the time that company was organized and later organized the Alco Company of which Metro became its successor. He engineered the merger which enable Famous Players-Lasky to gain control of Paramount Pictures Corporation. With Walter E. Greene he organized the Artcraft Company for Famous Players, which subsequently was merged with Paramount, and re-organized and standardized the consolidated exchanges.

In January, 1921, he resigned, intending to engage in business for himself, but instead accepted a proposition to manage the distribution of Associated Producers. He remained with that organization until he worked out an amalgamation of that company with Associated First National.

Mr. Schulberg, coming from the journalistic field, first connected with a trade paper and shortly thereafter became associated with the Rex company of which Edwin S. Porter (who has been termed "the father of the photoplay") was the producing head. Mr. Schulberg wrote many of the scenarios for the Rex company, and all of the advertising and publicity.

When the Famous Players Film Company was organized by Adolph Zukor, Edwin S. Porter and Daniel Frohman, Mr. Schulberg transferred his activities to that company.

When Hiram Abrams was elected president of Paramount, Mr. Schulberg was appointed its general manager, resigning in 1918, and with Mr. Abrams planned the formation of United Artists. Later he formed a company known as the Preferred Pictures Corporation, to produce the Katherine MacDonald pictures and is still the head of this successful venture. The Katherine MacDonald pictures are being distributed by Associated First National so really, Preferred Pictures is not a new company. It is merely expanding its activities.

AL LICHTMAN

B. P. SCHULBERG

Fox Begins Important European Trip; To Be Away Three Months; Announces His Coming Specials

WILLIAM FOX sailed last week for a three months' stay in Europe. The trip will be a combination of pleasure and business. Shortly after his arrival in England he will sit in a series of conferences with his director, Harry Millarde, and A. S. M. Hutchinson, author of "If Winter Comes." Under Mr. Fox's supervision will be perfected details of the scenario and the filming of the photoplay made from that popular novel, the production of which will be staged by Mr. Millarde in England.

Mr. Fox will visit Italy to confer at his studios in Rome with J. Gordon Edwards, who has been in Europe more than a year producing pictures. In Rome Mr. Fox will review "The Shepherd King," which Edwards has just completed filming in Palestine and Egypt. While in Italy the producer will lay plans for further high-class productions to be made against the background of Italy, Greece and other European countries.

England, France, Belgium, Germany, Switzerland, Italy, Hungary and Austria will be visited. Mr. Fox has appointments with dramatic authors and writers throughout Europe and expects to bring back to America much new material to be produced here during the next winter. He will meet at designated points various of his European production units and arrange plans for continuation of the work, begun over a year ago, of European production under American directorial and executive command.

Leases Third Theatre

Before sailing Mr. Fox announced that in addition to having leased the Apollo and Lyric Theatres, in this city, where two of his pictures are now playing, he has secured the Forty-fourth Street Theatre, where, beginning August 15, he will present his special picture, "Monte Cristo," for a limited season in New York.

He also made public a list of major productions which he will release during the coming season. In addition to the attractions now playing or announced for New York showings—"Silver Wings," "Nero" and "Monte Cristo"—the list includes the following big pictures or specials: "The Fast Mail," based on Lincoln J. Carter's stage thriller; "A Fool There Was," staged by Emmett J. Flynn, founded on Porter Emerson Browne's stage play which was inspired by Kipling's poem, "The Vampire," directed by Emmett J. Flynn in California; "Lights of New York," a screen novelty directed by Charles J. Brabin; "My Friend the Devil," staged by Harry Millarde and based on George Ohnet's novel, "Dr. Rameau"; "A Little Child Shall Lead Them," directed by J. Searle Dawley, and "The Town That Forgot God," an American family play directed by Harry Millarde.

There will be several more big productions released in the middle of the season, after January 1. Among them will be: "If Winter Comes," produced in England, and "The Shepherd King," produced in Palestine.

The Screen as an Educator

The Commonwealth Fund of New York, which grants various sums of money for research work, has allotted $10,000 to Dr. Frank N. Freeman, of the University of Chicago, for an investigation into the potentialities of the motion picture in the education of children. Dr. Freeman's title is professor of educational philosophy. Experimental work now is going on at the University of Chicago, the University of Illinois and in at least two cities where there are large school systems.

Paramount Steadily Enlarges Its Accessories Department

"If it's worth running, it's worth advertising" is the slogan recently adopted by Paramount's advertising accessories department, by way of emphasizing the importance with which that department is now regarded in the sales organization of that company. Some time ago suggestions were asked for throughout the various exchanges and the slogan which eventually was chosen was created by Roy Davis, accessories manager at the Pittsburgh exchange.

For some time R. S. Kent has been paying a great deal of attention to the matter of improving the Paramount accessories and the system for their distribution. The department has been placed upon a systematic basis whereby waste has been eliminated and energy has been directed to the improvement of the entire line.

The department has been placed under the jurisdiction of the Division of Exploitation, of which Claud Saunders is director, and Mr. Saunders gives his personal attention to the creation of the ideas to be incorporated in the accessories. J. Albert Thorn has charge of the making of all the sketches and finished art work, together with the supervision of their manufacture, while Mel Shauer has the responsibility of the selling and distribution. Under Mr. Shauer's supervision the distribution has been standardized, with an accessories manager functioning in each of the branch exchanges.

Many Reservations Force Postponment of Walker Dinner

So many have been the reservations from the industry for the dinner which will be tendered Senator James J. Walker by the New York Theatre Owners' Chamber of Commerce that the committee has been obliged to cancel the date originally set for Wednesday, June 14, at the Ritz Carlton Hotel, to more spacious quarters of the Plaza Hotel, for the evening of Monday, June 19, which, incidentally, is the senator's birthday.

The insistence from other organizations and associations to participate in this testimonial, has made it necessary to form an honorary committee, the heads of various organizations desiring to participate. The names of this committee will be made public next week.

Speakers expected are ex-Governor Al Smith, Senator James W. Wadsworth, Jr., Mayor John F. Hylan, Will H. Hays, Charles M. Schwab, Augustus Thomas, E. F. Albee and Raymond Hitchcock.

Government Officials See Initial Industrial Films

A number of high officials of the Department of Commerce and the Interior Department were present at a private showing on May 25 of the first two industrial films made under the auspices of the United States Government. The films were made for the purpose of exploiting American industries abroad and for educational purposes throughout this country as well as foreign countries.

The two films exhibited showed, respectively, "The Making of an Electric Meter" and "The Making of a Watch." They cost about $10,000 each, the entire expense being borne by the manufacturers of the commodities portrayed, and the only cost to the government was approximately $200 for the traveling expenses of the Department of Commerce's official who superintended their production. The department has two more films in the course of production.

S. R. Kent Makes More Changes in Sales Body

S. R. Kent, general manager of distribution, Famous Players-Lasky Corporation, announces the following appointments in the Paramount sales organization:

J. E. Fontaine, formerly office manager at the Pittsburgh Exchange, has been appointed branch manager at Cleveland, succeeding P. A. Bloch, who has been transferred to the position of branch manager at Philadelphia.

B. Wachansy succeeds Mr. Fontaine as office manager at Pittsburgh.

Norwegian Film Actress Visiting Here Expects to Sign An American Contract

By T. S. da PONTE

MISS ALMA HINDING, celebrated motion picture actress of Copenhagen, Denmark, recently arrived in New York on one leg of a journey around the world. She is accompanied by her husband, Hans Gade, director of theatrical productions and owner of the Scandinavian Shipping Gazette, one of the most prominent publications of its kind in the world.

Miss Hinding, who has been starred in a number of productions of the Nordisk Film Company, says she relinquished her position because of the present apathy in the industry in Scandinavia, which was brought about by the closing of the Russian market to pictures and the inability to sell films to Germany because of the rate of exchange. Miss Hinding says that those two countries formerly were the largest purchasers of Scandinavian films.

Anothe reason, Miss Hinding says, for the lack of activity in the studios of Denmark and Sweden and Norway is because American productions have gained such favor there as to supersede the domestic product.

"You Americans have gone at the picture business in such a big way—have expended money so lavishly, but still with foresight and judgment—and have made productions so much finer than those produced in other countries that you are overshadowing the efforts of producers outside your own country," Miss Hinding said.

Miss Hinding expects to return to New York in a year and make a contract with one of the foremost American firms to be starred in pictures. She is eminently fitted for the task by beauty, personality and experience. She was six years with the Nordisk Film Company and was starred in sixty roles. She and her husband left Denmark four months ago and have traveled extensively since that time. Their tour is entirely one for pleasure. On leaving New York they will tour the western part of the United States, and then go to China, India and Egypt on their jaunt around the globe.

ALMA HINDING

Ask Early Hearing of Fox Copyright Case

Early hearing of the case of Fox Film Corporation against Frederick M. Knowles, and others, involving the copyrights of Will Carleton's poems, "Over the Hill to the Poorhouse" and "Over the Hill from the Poorhouse," was asked of the United States Supreme Court on May 29 by Otto Schlobohm, of Washington, counsel for the film company.

Advancement of the case is asked on the ground that the principle involved is of great importance to the moving picture industry. If the court refuses to advance argument on this contention, it is asked to put the case on the summary docket for the first Monday of Next October, because of the fact that arguments on both sides can be presented in less than an hour.

Movie Men Subscribe for Convention Hall

Harry M. Crandall is among the large number of Washington, D. C., business men subscribing $1,000 each toward the erection of a convention hall to meet the Capital's need for an auditorium in which can gather the many trade and other organizations which select Washington as a meeting place. The structure will have a seating capacity of 7,000 and will be ready for use probably by next spring. A. Brylawski is on the list of those subscribing $500 toward the project.

Fellow Artists Pay Last Tribute to Edward Falck

Funeral services were held Monday, May 29, for Edward Falck, one of the most beloved men of the staff under Hugo Riesenfeld at the Rivoli, Rialto and Criterion Theatres, at the Frank E. Campbell funeral parlors at 1970 Broadway, at 11 o'clock, and later at the Fresh Pond Crematorium, his fellow artists paying their last tribute with his favorite music and poems.

Mr. Falck died at his home, 127 West 82d street, Saturday evening, after a four months' illness. He is survived by Ella Falck, his widow, and two sons. Mr. Falck was born in New York on June 28, 1874. He had a distinguished career as a musician.

Cooley Defies Ban

Sheriff W. C. Spencer of Hillsborough County, Fla., announces the enforcement of all the Blue Sunday laws on the statute books, including picture shows, beginning June 11. The sheriff says he is determined to have law enforcement. His action follows complaints to Governor Hardee that Spencer was allowing open gambling and prostitution. C. D. Cooley, manager of the four theatres operated by the Consolidated Amusement Company, says they will be open as usual unless everyone connected with them is arrested.

Ban Sunday Shows

Enid, Okla. — Sunday movies were banned by a vote of almost two to one in the recent special election on the Sunday closing question. The campaign was very bitter and there were several clashes during the day, as the opposing forces brought their friends to the polls.

Balaban & Katz Take Two Ascher Theatres

Ascher's Roosevelt Theatre, Chicago, has been taken over by Balaban & Katz. It is also reported from a reliable source that Ascher's new Cincinnati house has been taken over, but the name of the new owner has not been announced.

Express Appreciation

A resolution of the Association for the Improvement of the Condition of the Poor, just issued, thanks the May Carnival Committee and all associated with it, including the motion picture industry, for the hearty support given it in the recent drive to raise funds. More than $100,000 was obtained.

Pettijohn Optimistic

"The clouds of depression have broken and the sunshine of coming prosperity is already shining through," was the message C. C. Pettijohn, personal representative of Will H. Hays, delivered to the F. I. L. M. Club of St. Louis at a luncheon in his honor at the Elks' Club last week.

Thomas Convalescing

W. A. Thomas, general manager of the Court Theatre, Auburn, Ind., and the Valentine, Defiance, Ohio, is convalescing in a Garrett, Ind., hospital from an operation for appendicitis.

Constance Divorced

Los Angeles, June 1.—Constance Talmadge was granted an interlocutory decree of divorce today from John Pialoglou, tobacco manufacturer, of New York, on grounds of mental cruelty. No answer to the suit was filed by Pialoglou.

Miss Talmadge testified that on April 5, 1921, a few months after their marriage, Pialoglou told her that he did not care to continued married life and asked her to leave their Eastern home.

Second Annual Film Golf Tournament

Hugh Success Marks Oak Ridge Contest—Moving Picture Golf Club Is Formed at Big Dinner

By FRITZ TIDDEN

Will H. Hays was among the interested spectators

THE WINNERS

Low Net (Motion Picture News Trophy and second leg on the Film Daily Cup), R. A. Morrissey, 65.

Low Gross (Warner Brothers' Trophy), Tom Moore, 87.

Low Gross Runner-Up (Moving Picture World Trophy), John C. Flinn, 87. (Tied with Moore.)

Low Net Runner-Up (Jules Mastbaum Trophy), Felix Feist, 73.

Duffer Prize, George Brown, 214.

Tom Moore was one of the out-of-town contestants. He took a cup away with him

THE Second Semi-Annual Moving Picture Golf Tournament, contested, argued and alibied at the Oak Ridge Golf Club, Tuckahoe, May 25, proved to be a tremendous success. More so than the previous one, which is saying a heaping teaspoonful, as all will realize who attended in person or by proxie last year.

Maybe they didn't apply in the right quarter, but those who had prayed for good weather were not rewarded fully. The morning was beautiful, but after luncheon it clouded up and rained at spasmodic moments all over the celluloid golfers—that is to say golfers who are in the film business. However, despite the sharp showers, the enthusiasm and ardor remained high and the rain did in no way interfere with the tournament or the good time. What's a little rain, or a deluge even, to a gen-u-wine, dyed in the wool or some other material, film golf player? Not a darn thing.

Eighty-two contestants did battle, with few casualties, and it is reported that they may be rested up by the time this appears. The rules called for an early appearance to tee off, and many of the players had not been up as bright and early since the last tournament. The first pair went off before nine o'clock, which is no moving picture hour, we have been led to believe.

From then on until about six o'clock a wide variety of golf was the feature, except for an intermission for a delicious luncheon served in the club house. Some of those who were not doing so well out on the course went around the luncheon in par, with a few birdies to their credit also. Notwithstanding a number of scores that looked like an Astor tablecloth, the golf was unusually good and a number of excellent cards were turned in. However, with some of the larger totals there were turned in a few excellent verbal alibis that knocked the listeners for a goal. The poor innocent little rain in the afternoon had to suffer for its sin of coming down, when it only meant to make the grass greener and the flowers brighter.

If there was anybody there who did not have the time of his life he must have dug a hole and buried himself. He most certainly was not in evidence.

The names of the winners of the main prizes will be found in another part of this page. Among the winners of special prizes were Eddie White, L. Abrahams, Tom Evans, Ralph Ferber, Joe Schnitzer, Courtland Smith, Arthur S. Kane, P. F. Alden, James Cron, Arthur Dillenbeck, S. B. Field, Arthur Hedley, F. A. Beach, J. Ryan, F. A. Brockell, S. J. Rollo and J. McGovern.

John C. Flinn won the Moving Picture World Cup. He was tied, scoring 87, the low gross score, with Tom Moore. In a fine spirit of sportsmanship Flinn stated he preferred to count himself loser without the customary matching of coins, thereby automatically making Moore the winner of the Warner Brothers' Trophy for low gross score. The committee in charge of prizes decided that Flinn should not go unrewarded for his fine playing so presented him with the Moving Picture World Trophy, which was to have been given for the runner up in net scores.

Then came the dinner!

At which there transpired what will probably become history!

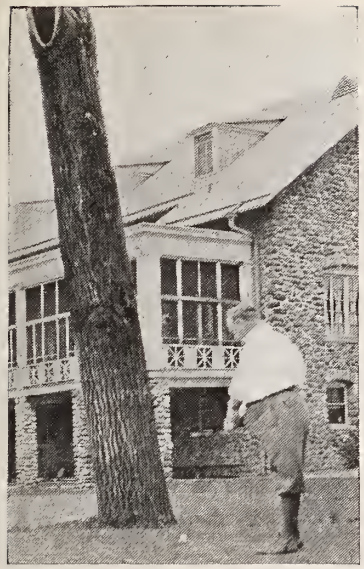
Under an impetus of great enthusiasm a permanent organization of film golf players—THE MOVING PICTURE GOLF CLUB—was given a concrete start. Among the eighty-two diners every one signified that he intended joining. And Earl W. Hammons, president of Educational, pledged $2,000, and Harry and Abe Warner offered $1,000 to go towards the formation of the club. Felix Feist was appoint chairman of the organization committee, and you will probably hear from him shortly concerning your membership, providing you are in some way connected with the industry.

It was also decided, pending the formation of the Film Golf Club,

Jim and Wen Milligan were the golfing representatives from Moving Picture World

The Oak Ridge Golf Club House, Tuckahoe

Nat Rothstein's stance and form include a well-lighted cigarette



Arthur S. Kane swung a nasty driver, and brought in a good card

A view of part of the battleground from in front of the club house

P. D. Cochran and Carl Laemmle were members of the gallery in the afternoon

BETWEEN BUNKERS

to hold regular monthly tournaments, probably alternating between the Sound View Club at Great Neck, L. I., and the Oak Ridge Club. Arthur James, editor-in-chief of MOVING PICTURE WORLD, was appointed a committee of one to attend to the offers of prizes for these tournaments. At least twenty trophies were pledged on the spot.

Felix Feist acted as master of ceremonies, toastmaster and constantly master of repartee. Felix outdid himself, and was the direct cause of more humor and good natured fun than most of us present had enjoyed in some time. Perhaps since the dinner following last year's tournament at which Feist acted in the same capacity of toastmaster. He was so good that some of the diners forgot to eat. Fancy that.

Following the dinner Feist took charge of the distribution of prizes, of which there was at least forty. And also some comedy trophies, which were left in closed boxes and chosen by the winners in grab bag fashion. After the prizes were distributed a distinct feature of the affair took place in the screening of 1,000 feet of finely photographed film showing practically all the players in action and out, as the spirit moved, and views of the course. The Pathe Company sent out Harry D. Harde to handle the cameras, and he did a fine piece of work. When this reel had been shown Robert E. Sherwood, moving picture editor of Life, presented his comedy classic two-reel film, recently produced, "Through Darkest Hollywood With Gun and Camera." Following came a one-reel golf film showing the players how it should have been done.

These golf tournaments, of which last week's was the second of what promises to become a series, should receive the enthusiastic support of everyone in the industry, whether a golfer or not. They do more than anything else we can think of to promote good fellowship among the men engaged in our great business, and they tend to bring into close contact men who might not get an opportunity to fraternize even though they are more or less in the same line of endeavor. The spirit is healthy.

Will H. Hays arrived on the scene of battle after luncheon. He walked around the course without playing and then left for New York, with regrets that he could not stay because he had to entrain for Pittsburgh.

Repeating our custom of last year in distributing special prizes, we have a few awards to make.

Nat Rothstein wins the second leg on the lily cup for talking the best game. He has to win three legs before he gets possession.

The Mustache Cup, for the best total score made at luncheon and dinner finished in a dead heat. Four contestants made the same number of knife and fork strokes.

The Tea and Coffee Cups, both, were won by Earl Gulick as his dogs barked the loudest of any of the combatants.

The Brimming Cup is awarded to Danny for wielding the wickedest megaphone. Endurance counted in this match.

Walter Eberhard won two cups. One for being the most diminutive warrior and the other for replacing the most davits.

And the special trophy, the gauze, bottomless, sanitary drinking cup was won by Fred Beecroft, who sat out the best game on the side lines.

Somebody's remark last year made such a hit that it was used six times last Thursday. When these gents were asked what was their score they said they went out with Columbus in 1492 and came back with the Spirit of 1776.

There was a prize for everyone it seemed. Except the non-players. There was a number of the latter on hand, and they said there were promised a contest of some sort for prizes.

Last year Felix Feist, in making the award for the low net score, to Pat Powers, said that it was the first thing Pat had won outside of court. This year Felix had to say that Pat was not present because he was in court.

We wish Will Hays could have stayed for the dinner. There is a matter which he should settle, as chief arbiter of the industry. It is the matter concerning singing. We have always thought moving pictures embraced silence. After listening to the close harmony quartets cutting loose at the dinner we are convinced it ought to be. Hays should rule that singing by picture men is barred. It is a menace to the industry.

Art Smith is one of the greatest, if not the greatest, impersonators that ever took a vow. His impersonations of great men was so realistic as to be flabbergasting.

JOHN C. FLINN WON THE MOVING PICTURE WORLD CUP

Flinn was tied with Tom Moore for low gross score

News from the Producers

By C·S·SEWELL

Fox Super-Spectacle "Nero" Receives Unusual Praise from New York Papers

Following the premiere of the William Fox super-special production, "Nero," at the Lyric Theatre, New York City, May 22, the daily newspapers bestowed much praise on this production. For example, Don Allen in the Evening World said: "At last a super-picture worthy of its name. Even a Griffith would have been proud had he sponsored 'Nero.' If you have never seen a motion picture, go and see 'Nero;' and if you are the most blase movie fan in the world and think you have seen everything they can offer you—be sure to see 'Nero.'" Harriette Underhill, in the Tribune, says: "'Nero' is as great a picture as William Fox thinks it is. It holds you spellbound."

According to reports from the Fox organization this production receives praise from all of the New York dailies and it is stated that this is the first picture to be commended by all the papers.

This picture was supervised by an American producer, William Fox, and directed by an American director, J. Gordon Edwards, at the Fox studios in Rome, Italy. Several times on the opening night, the audience composed largely of newspaper men, magazine writers, educators, clergymen, actors, novelists and men prominent in the business world, are said to have frequently applauded the spectacular scenes.

Among those who viewed this production was Will H. Hays, who tersely said: "Tremendous—that is the only adjective I can give."

Praised On All Sides

Following are excerpts from the criticisms of the daily newspapers: Evening Telegram: "It was a spectacle such as has not been previously seen on the silvered mirror. It marks an abrupt but welcome turn from the problem plots to those which combine history with romance. Throughout its unfolding one sees the stupendous conceit of the last of the Caesars which resulted in the destruction of Rome that he might gain therefrom an inspiration to compose a new lyric. Then follows the turning of the lions loose on the helpless Christians, the revolt of the Roman armies and mob scenes wherein thousands of persons were within the scope of the camera. There are startling incidental scenes, but still stirring in their nature, such as a huge slave slaying a lion with his bare hands and rescuing his mistress, a Vivvian princess, Violet Mersereau, the heroine."

Don Allen, in the Evening World, also says of "Nero:" "Staggering in its magnificence, gripping in its story, wonderful in the handling of its mobocracy, 'Nero' comes very near standing alone—the acme of the spectacular in motion pictures—it is indeed a super-film."

Evening Mail says: "It contains some of the finest photography extant, of superb definition and sharpness of detail. Some of the scenes of the burning of Rome are magnificent."

Another Super-Photoplay

The Globe: "Another super-photoplay is with us. 'Nero,' a Fox picture filmed in Italy, is not a mere spectacle—it is a powerful drama with a theme historically accurate in the main and the enormous bewildering scenes are incidental to a rare plot. The film differs from others in its general type in that it is not bored too much by the spectacular. What there is of it in 'Nero' is remarkably well done."

The Sun: "It is probable that the sets used cost more than any other film. Massive pillars, palaces and a huge amphitheatre are among them. Then, too, they were photographed by an artist. Scene after scene passes, of almost breath taking beauty. Probably the high water mark in both beauty and thrills was reached in the mob scenes in and about the ampitheatre where the Christians were tossed to the lions. These scenes surpass Mr. Griffith at his best. Mr. Fox states he believes that 'Nero' is the climax of motion picture progress. We fully agree with him on that score. In our opinion 'Nero' is a credit to America's moving picture industry."

Evening Post: "William Fox realized the possibilities of combining the best cinematographic traits of both countries and the result is 'Nero.' No historic photodrama has ever been so smoothly told as this one. It is a joy to see how one event leads on logically to the next. No loose threads, no unwarranted distractions take away from the main motif of the story. The staging is a work of art."

Has Lavish Scenes

Evening Journal: "The outstanding feature of the photoplay is its lavish thrills. Thrills pile up as 'Nero' draws to a finish. It can't help but give a movie fan a nervously enjoyable evening."

Morning Telegraph: "William Fox has attained the superlative in spectacles. No finer interpretation of the licentious unscrupulous tyrant can be imagined. No effort or expense was spared in the selection of suitable exteriors.

Herald: "The scenes seem to be convulsed. When Rome catches fire one is surprised that the film doesn't flame into spontaneous combustion. Here J. Gordon Edwards, who has shown his skill before in handling massive settings and frantic multitudes, achieves new heights."

Digesting Picture Shows Is Sometimes a Tough Job These Days of Long Films

By AL CHRISTIE

Did you ever stop to think about the proper mastication and digestion of the varied offerings of the picture shows which you attend? Perhaps you have on occasion suffered from picture indigestion. It's a terrible thing, I assure you, to return home from a picture show and realize that something you'd partaken of hadn't agreed with you. No doubt the chef had the ingredients mixed or in the wrong order.

I have recently been asked why we have not departed, except in rare instances, from our program of making but a comparatively small number of pictures every year, and those all of the two-reel variety, or really less than two reels, for we have a limit of about 1,800 feet in which our plots must be told.

The reason is the same as that which actuates the management of big hotels in having one under-chef specialize in roasts, one in salads, one in desserts and others in various and sundry articles of food and delicacies for the jaded palate.

The viewpoint of picture patrons is often enlightening to the poor downtrodden picture producer. I recently saw a letter written to the editor of a magazine by an overfed and disgruntled picture spectator. The writer asked why pictures were so long and complained that shows seemed often to drag, later realizing that the picture witnessed had been nine reels. The writer—a woman—stated that in the time one now sees "a picture," one used to see a good feature play, a comedy, news reels, perhaps a Topics of the Day, hear some good music and still have time to get home and get the children to bed at a reasonable hour.

"Give us variety," the letter-writer asks. "Anything good may be spoiled by having too much."

I think this correspondent voiced a genuine objection—which must be in the minds of thousands of people who visit picture shows regularly. In many cases—not all by any means—the stories that producers used to tell in five reels now consume seven or eight, entertaining the patron, it is true, but leaving him too fagged out and too full of the entree course, properly to enjoy the salads and the dessert.

Personally I shall continue to offer the salad and dessert of the picture bill of fare and I'm so busy thinking up new ways to make salad in two reels that I don't care to get into competition with the other culinary specialists. Of course I maintain—with a certain amount of egotism—that the diner can't properly enjoy the other man's roast beef without my salad, but then that's only a matter of personal opinion.

New Comics Begun

The Mack Sennett short comedy units, whose product is released through First National, began filming two new laugh-makers this week, Ben Turpin and Phyllis Haver in "The Frozen Trail" and Billy Bevan and Mildred June in "Oh! Daddy."

In "East Is West"

Edward Burns, well-known juvenile lead, has been signed to play opposite Constance Talmadge in the picturization of "East is West," a First National attraction being produced on the coast.

First National Making New Film

Katherine MacDonald, who recently was acclaimed by the New York Daily News and the Chicago Tribune as the most beautiful woman in Hollywood, has begun work on her next production, "White Shoulders," which will be released in the fall as a First National attraction. The story of "White Shoulders" is by George Kibbe Turner.

J. Young Lectures

James Young, who directed "The Masquerader" and who is now engaged in the same capacity on "Omar, the Tentmaker," both of which will be released as First National attractions with Guy Bates Post as the star, recently delivered a series of lectures at the University of California on "Hamlet."

Goldwyn Officials Promise Twenty Super-Pictures for Coming Season

Goldwyn Pictures Corporation will make twenty big productions during the season of 1922. This is an official announcement from the home office of the company. It is also stated that there will be no so-called program pictures. Every one of the twenty photoplays bearing the name of Goldwyn will be a genuine super-feature. A few strong productions will not be expected to carry weaker ones, for any picture that is not good enough to stand entirely on its own merits as a powerful box-office attraction will be excluded.

The first of the new season's output will be shown to exhibitors within a few weeks. Advance prints of a number of the great pictures made for the coming season are already in the Goldwyn exchanges and more will follow. The subjects on hand, the great stories now in preparation, and the wealth of material owned by Goldwyn for future use, assure the carrying through of the policy of big pictures exclusively.

The two factors on which Goldwyn is relying, are stories of genuine power and directors with the ability to transfer them to the screen at their fullest value.

Announcement soon will be made of the first of Marshall Neilan's productions for Goldwyn. Contracts have just been closed for the motion picture rights to one of the most popular plays that has come to Broadway within the past decade. Mr. Neilan selected this particular play as ideal screen material.

Maurice Tourneur is superbly qualified to unfold the spiritual and dramatic values of Hall Caine's greatest novel and play, "The Christian," on which he is now working in England. In the Chicago Daily News $10,000 prize winner, "Broken Chains," Allen Holubar has a wonderful drama.

Another story of great heart appeal is Anzia Yezierska's portrayal of life in the Ghetto, directed by E. Mason Hopper. Rupert Hughes will be represented by two big productions in the first ten pictures ready for distribution, "Remembrance" and "The Bitterness of Sweets." R. A. Walsh is producing for his initial Goldwyn release a story of strong dramatic quality, "Captain Blackbird," by Carey Wilson.

"The Sin Flood," an adaptation of Henning Berger's "Syndafloden;" "A Blind Bargain," from the story by Barry Pain, and "Brothers Under Their Skins," by Peter B. Kyne, are among the other pictures assured for early release.

Exhibitors Laud H. Lloyd Comedies

Hal Roach, producer of the Harold Lloyd Comedies, is said to be gaining a constantly increasing prestige among exhibitors on account of the high-class of his productions. Praiseful letters from exhibitors are constantly coming to the Roach headquarters, it is stated.

Among the many prominent exhibitors who have recently written in are the manager of the Liberty Theatre, Minneapolis, Minn.; the manager of the Stockholm Theatre, Minneapolis; S. S. Crouse, of the Ideal Theatre, Bloomer, Wis.; the manager of the Ione Theatre, in Minneapolis; P. V. Hoerr, manager of the Grand Theatre, Mankato, Minn.; the manager of the Liberty, Minneapolis; the proprietors of the Penn Theatre, Minneapolis, and O. A. Lee, of the Oak Park Theatre, Minneapolis.

Selznick Revivals Show Film Stars Before They Gained Fame

Close to the end of the series of revivals Lewis J. Selznick is distributing through Select, comes "The Forbidden City" in which Norma Talmadge is the star. This revival follows the Constance Talmadge picture, "Experimental Marriage" in which Harrison Ford is leading man. Apart from their genuine interest as photoplays, Selznick says, these revivals are recalling the "start" of film-players now in the heighth of their fame.

Thomas Meighan, for instance, is Norma Talmadge's leading man in "The Forbidden City." This is the first release of the Selznick revivals in which Eugene O'Brien has not been Norma's leading man.

Sidney A. Franklin, who directed "The Forbidden City" as one of hi earliest screen works, enters into the matter through the coincidence that he also directed "Smilin' Through," the newest issue of Norma Talmadge's current picture series. These items are considered of importance to showmen who play the Selznick issues as they have a direct bearing on the publicity angles of the several features.

Change Title

The title of the Renco Film Company's forthcoming production, "A Spinner in the Sun," for release by the W. W. Hodkinson Corporation, has been changed to "The Veiled Woman." The release date is July 2. The author is the late Myrtle Reed.

"Oliver Twist" Makes a Fine Impression at Initial Showing

"Oliver Twist," starring Jackie Coogan, was thrown on the screen for the first time recently. A selected audience witnessed the initial showing of this Dickens masterpiece. Among those present were Sol Lesser, Adolph Ramish, Jack Coogan, Senior and Frank Lloyd, director of the production; Arthur Bernstein, production manager for the Coogan Company, and Mike Rosenberg, of Western Pictures Exploitation Company, Hollywood.

That "Oliver Twist" will have a tremendous box-office value is the prediction of all who witnessed this initial showing. Without titles the feature runs eight reels.

According to Mr. Lesser and Mr. Ramish, the Dickens story should go down in history as one of screenland's greatest offerings. Walter Anthony has been engaged to create the titles. "Oliver Twist" will be released in the fall.

Plans to Make Mermaid Comics One of Biggest Organizations

Before leaving New York for Los Angeles recently, Jack White, head of the organization producing Mermaid Comedies for Educational, revealed through the home office of Educational Film Exchanges, Inc., some of his preliminary plans for work on the twelve Mermaid Comedies which his company is to make in the coming year. When these plans are completed and Mr. White's organization is ready to begin production work, it will be one of the biggest organizations of its kind ever built up in the industry, it is stated.

New faces will be seen in some of the Mermaids. But they will be faces well-known to motion picture comedy lovers.

There will be three or four units in the Jack White Company, but every one of the pictures of the series will be under the detailed supervision of Mr. White himself. Production work will be carried on at the United studios, where most of the 1921-1922 pictures were made. A large additional space has been taken over at these studios for the Mermaid Comedies and Hamilton Comedies. E. H. Allen will be general manager of the Jack White organization.

Leading Exhibitor Advertisers Fully Approve of "The Idea"

"The Idea," the book of advertising aids for exhibitors prepared by Howard E. Jameyson and published by the Keystone Press of Kansas City, has met with the approval of leading exhibitor advertisers of various parts of the country. It is just now being offered to the trade at large by the Keystone Press. It will be found to be a prolific source not only of advertising ideas, but to contain snappy, chatty and convincing copy that is readily adaptable for use in advertising most any kind of picture or program.

The material contained in "The Idea" sparkles with humor and is "human." It does away with the use of such worn-out superlatives as "greatest," "best," "marvelous," etc. "The Idea," as Stanley Chambers, Wichita, Kan., exhibitor, and one of the best advertisers in the business says, ought to be grabbed up by every exhibitor, big or small.

"Silver Wings" Makes a Hit

New York newspaper critics were generous in their published appreciation of "Silver Wings," the first of the many super-special productions scheduled by Fox Film Corporation for 1922-23 to be shown on Broadway. "Silver Wings," which features the famous Mary Carr and represents a master achievement in motion picture output, opened at the Apollo Theatre on May 17.

The world premiere was attended by an exclusive audience composed mainly of newspaper critics, magazine editors, well-known clergymen, educators and a large group of prominent actors and authors, whose hearty applause at the close of the showing resulted in bringing Mrs. Carr before the assemblage for a short address.

The reviews published in the New York daily press were uniformly enthusiastic.

Vignola Film to Be Finished Soon

Robert G. Vignola's ten-reel production of "When Knighthood Was in Flower," for Cosmopolitan, will, according to present plans be completed in early June. While the taking of scenes will be completed by then, the cutting and titling will take several weeks longer, after which Mr. Vignola plans to go on a long vacation and not do another production until fall.

In "When Knighthood Was in Flower," Mr. Vignola believes he has achieved the master work of his career as a director of screen productions.

Showmen Congratulate Paramount on Its Production Announcement

Paramount's big announcement in the trade press of its complete program of forty-one features for the first six months of next season with release schedule and complete information concerning every one of the productions, has been received with enthusiastic approval by leading exhibitors throughout the country, according to an announcement made this week by the company.

From all sections, from big exhibitors and small ones alike, letters have been received congratulating the company upon its line-up and the comprehensive way it has been placed before them. One of the first heard from was Fred N. Tynes, of the Columbia and Lyric Theatres, Portsmouth, Ohio, who wrote as follows: "It is without any doubt the most interesting and comprehensive piece of publicity in this line that I have ever seen, and should prove a source of great aid and genuine benefit to all exhibitors. . . . The titles of the forty-one pictures covered are most appealing and such titles as these are wonderful assets to any production and go a long way in attracting the public."

Harold B. Franklin, Shea Amusement Company, Buffalo, N. Y., wrote: "The method used by Famous Players-Lasky Corporation in announcing their forty-one pictures for next season is the most complete manner of announcing a program that has come to my notice in my many years of experience in motion pictures. It cannot help but inspire confidence in an organization that has the wonderful facilities that make it able to actually plan and complete forty-one productions of such high exceptional merit. To be able at one sitting to contract for forty-one pictures is an accomplishment thought impossble before."

Nathan Robbins, president, Robbins Amusement Co., Utica, N. Y.: "This is one of the greatest moves that any film company has ever made. It is honest, frank and straight from the shoulder, giving in detail the cast, story and everything pertaining to the picture, which allows every exhibitor an equal chance of knowing what he is buying. This knowledge also helps to put the exhibitor in a receptive mood when the salesman comes to sell these pictures."

Walter Hays, vice-president, Mitchel H. Mark Realty Corporation, New York City: "The completion in advance of one-half of your 1922-1923 supply, thus enabling Famous Players-Lasky Corporation to present to its customers an epitomized review of all their releases for a specified period is a decided step in advance of past practices. It will tend to obviate the haphazard and unscientific method of future bookings under which handicap the exhibitor has heretofore conducted his business."

Aaron J. Jones, president, Jones Linick & Schaefer, Chicago, Ill.: "I want to be among the first exhibitors to congratulate you and your company on your line-up. At present, business is bad in all theatres and everyone is looking for better times in the fall. Whoever gets these forty-one pictures, or even a fair portion of them, ought to make money. I hope your company makes as much, for you certainly deserve it."

Ben L. Morris, Spragg Amusement Co., Bellaire, O.: "I was very much interested in your announcements of the new output of your company, which appeared in the trade journals for the past week. I was struck with the most attractive manner in which each picture was presented—it appealed to me, an old-time exhibitor who believes that most of that kind of stuff is pure bunk. I have been thinking what a wonderful one-sheet for your stuff any one of those page ads would make. They tell what the picture is, who is in it, who made it and who directed it, and by the way that is the order of importance of the four elements of advertising that appeals to the public. Look over your ads for 'The Bonded Woman,' 'Top of New York,' 'Her Gilded Cage,' 'Blood and Sand,' 'Nice People,' etc., they tell your public just what it wants to know about the picture. One-sheets do not have to be so large that 'those who run may read'; leave that for threes and sixes."

R-C Studios in Los Angeles Are Humming with Activity

Production at the R-C Studios in Los Angeles continues at a fast pace under the new co-operative policy recently inaugurated by P. A. Powers, new managing director of R-C Pictures. Mr. and Mrs. Carter De Haven have started on the third of their two-reel domestic comedy series, which has been temporarily titled "Their First Vacation." Mal St. Clair is directing.

Robert Thornby has started work on his first R-C picture, "Wreckage." This all-star feature will have a cast which will include Noah and Wallace Beery, Arline Pretty, Virginia Fair, Jack Hull and Jack Carlysle. The Robert Thornby unit will produce a series of six specials for R-C release.

The third producing unit at work at the R-C lot is the Doris May company, which is making, under the direction of William A. Seiter, a new comedy drama titled, "Up and At 'Em." This will succeed "The Understudy" on the R-C releasing program. "The Understudy" will be issued in the latter part of June.

Picture Finished

Advices from the coast state that Allen Holubar has completed the editing and cutting of "Hurricane's Gal," a First National attraction with Dorothy Phillips in the stellar role.

Goes in Business On Own Account

According to an announcement made recently, Herbert L. Steiner, former production manager for Lewis J. Selznick, has gone into production on his own account and plans to produce a series of five-reel comedies and comedy dramas featuring Arthur Housman. The series will be released by the Clark-Cornelius Corporation. The first of the series will be "The Snitching Hour," directed by Alan Crosland.

"Reported Missing" Is Back to Times Square, Where it Started

On April 23 Lewis J. Selznick introduced his special feature, Owen Moore in "Reported Missing," to the public at the Criterion Theatre and about a month later Marcus Loew brought the comedy-drama back to Times Square for four days at his State Theatre, the Loew engagement ending Sunday, May 28.

Shown publicly for the first time at the Criterion, "Reported Missing" has been exhibited in practically every big city in the country since April 23, and in large centers where it has not been screened, playing dates have been assigned. The feature will now go the rounds of the Loew theatres in Greater New York, following its engagement at the State.

Governor Allen of Kansas has written Selznick as follows: "While visiting Kansas City, was extended the courtesy of being a guest at a private screening of 'Reported Missing.' Allow me to congratulate your company for giving the public such wonderful entertainment, as I thoroughly enjoyed every minute of this picture. Give us some more clean, enjoyable pictures of this type."

Pathe Adds a Playlet to Its June 11 Schedule of Releases

Announcement comes from Pathe Exchange, Inc., that the short subjects features and the one serial episode scheduled for release the week of June 11 will be fortified by the Pathe Playlet, "Carolyn of the Corners," starring Bessie Love.

"The Edge of the Roof" is the title of the tenth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz, starring Charles Hutchison. "Strictly Modern" is the forthcoming Hal Roach comedy, featuring "Snub" Pollard. "The Maid and the Millionaire" is the current animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created for the screen by Cartoonist Paul Terry.

"Billy Blazes, Esq.," is the title of the latest re-issued one-reel comedy, starring Harold Lloyd. Pathe Review No. 159 presents a series of interesting and entertaining subjects. Pathe News, Nos. 48 and 49, presents the up-to-the-minute current events of the world.

16 MOVING PICTURE THEATRES

NEWPORT, R.I.
Bijou
Opera House
Colonial
Strand

LOWELL, MASS.
Rialto

WALTHAM, MASS.
Central Square

NEWBURYPORT, MASS.
Strand
Premier

AMESBURY, MASS.
Strand
Town Hall

PORTLAND, ME.
Strand

FALL RIVER, MASS.
Nickelodeon
Rialto
Bijou
Academy of Music
Empire

FOR SALE
The Empire Circuit
NOTICE TO BIDDERS

Offers or bids are invited for the purchase of certain promissory notes, shares of stock and other securities which together are believed to constitute a controlling interest in the so-called "Empire Circuit," a common and popular name referring to the following motion picture theatres and the various corporations owning or controlling them.

Sealed proposals addressed to Cosmopolitan Trust Company, care of Henry O. Cushman, Liquidating Agent, and endorsed "Proposals for Empire Circuit," will be received by John F. Cronin, Clerk of the Supreme Judicial Court, Court House, Boston, Mass., at any time prior to 10 A. M. of the 21st day of June, 1922, and at that place and time, and not before, will be opened and read.

The right is reserved to reject any or all proposals or to accept the proposal or proposals deemed best for the Cosmopolitan Trust Company in liquidation.

The sale is by law subject to the approval of the Supreme Judicial Court of Massachusetts.

A pamphlet entitled "Notice and Terms of Sale and Form of Proposal" will be furnished on request.

HENRY O. CUSHMAN,
Liquidating Agent.

COSMOPOLITAN TRUST CO.
In Liquidation
138 CONGRESS STREET BOSTON, MASS.

CHARMING MAY ALLISON,
TO BE FEATURED BY ASSOCIATED EXHIBITORS

Earle Williams

in

"RESTLESS SOULS"

a Vitagraph Picture

Katherine Mac Donald

in

First National's

"DOMESTIC RELATIONS"

Benjamin B. Hampton's "GOLDEN DREAMS"

a Goldwyn Picture

Mabel Normand in Mack Sennett's "SUSANNA"

"MISSING HUSBANDS"

a Metro Picture

Betty Compson and

Tom Moore in

"OVER THE BORDER"

a Paramount Picture

William Farnum is both blue-shirted hero and man of fashion in

SHACKLES OF GOLD

a William Fox Picture

Based on Henri Bernstein's famous stage play "Samson"

First National in Foreign Fields; Officials Plan Exchange in Mexico

Quietly but steadily, First National attractions have been penetrating the foreign field during the last six months, under the impetus of an intensive and centrally directed sales campaign, until, with a few exceptions, every country in Europe and the Orient counts them among their regular screen entertainment.

In Great Britain, where Associated First National Pictures, Ltd., was launched early in the year with the object of booking First National attractions direct to the British exhibitor, these attractions have taken a place in their industry which they are strengthening and enlarging. Weekly trade shows are the order of the day for First Nationals in London now. Since March 17, the following pictures have been tradeshown to the British exhibitors and are now being booked:

"The Song of Life" (Mayer-Stahl), "Lessons in Love" (Constance Talmadge), "Serenade" (R. A. Walsh), "Love's Redemption" (Norma Talmadge), "The Oath" (R. A. Walsh), "Wedding Bells" (Constance Talmadge), "Bob Hampton of Placer" (Neilan), "The Infidel" (Katherine MacDonald), "Bits of Life" (Neilan), "Woman's Place" (Constance Talmadge).

June trade shows will be "The Masquerader" (Tully-Post), June 2; "The Beautiful Liar" (Katherine MacDonald), June 9; "Tol'able David" (Richard Barthelmess), and "Penrod" (Neilan), June 16; "Kindred of the Dust" (R. A. Walsh), June 23, and "Mamma's Affair" (Constance Talmadge) and "My Lady Friends" (Mr. and Mrs. Carter De Haven), June 30.

Many of these attractions, it will be seen by an examination of the foregoing list, are being shown to the British film world almost as soon as they are released in the United States, thus overcoming the complaint often made by English theatre men that they do not get American attractions until months and sometimes more than a year or two after their appearance in American theatres. While the "block booking" system, which has been the bane of the English renter, makes it impossible to achieve this completely or all at onee, substantial steps have been taken by Associated First National Pictures, Ltd., to offset this booking "moratorium" insofar as they are able to do so, and they feel that it will be possible to overcome it more and more under their present mode of operation.

In Germany, First National attractions are making substantial headway and reports from the Central European market are that prospects are extremely bright and that the outlook for an excellent season next year is distinctly encouraging. "The Kid," Charlie Chaplin's six-reel smash, has been sold to Germany for what is claimed to be an exceptional figure, and the booking of other First National attractions is proceeding on an equally satisfactory basis.

One of the most recent deals closed was for the territories of Belgium, Holland and Switzerland, as well as with the Luporini Brothers of Milan and Torino for Italy. First National attraetions have also been substantially placed for South America, South Africa, Japan, Australia, China, India, the Straits Settlements and other Oriental regions.

Another important project that is being carefully considered is the opening of an Associated First National Exchange in Mexico, which will be linked with the United States Exchange system as an integral part of it. An experienced Hispano-American film man is investigating conditions south of the Rio Grande at the present writing and will present a comprehensive report on the advisability of opening an exchange in the Mexican capital at the present time. Such an action would be unique in American film history, for it would be the first time an American distributing company has operated an exchange outside the United States —with the single exception of Canada—as a unit of its American exchange system.

Johnnie Walker Signs Contract with R-C to Star in Pictures

Johnny Walker, known to thousands since his work in "Over the Hill," is the latest star to be added to the rapidly-growing R-C production forces. According to a contract signed May 29, Mr. Walker will produce a series of six features at the R-C studios in Los Angeles. The new R-C star is leaving New York for the West Coast within the next few days and production will be started within a short time.

Mr. Walker's director will be announced in a short time. The stories for the new series will be selected jointly by the R-C scenario staff and Mr. Walker himself. It is the intention of R-C to provide Mr. Walker with the best stories obtainable, it is stated. Before his success in "Over the Hill," Mr. Walker was a director of note.

Celebrates Its First Birthday

"Aesop's Film Fables," Pathe's weekly animated cartoon translation of the ancient renowned tales, now celebrates its first birthday. With the release of "The Maid and the Millionaire" on June 11, the popular series produced by Fables Pictures, Inc., and created by Cartoonist Paul Terry, completes fifty-two weeks of screen success.

Beginning with the release of "The Goose That Laid the Golden Egg," on June 19, 1921, the popularity of "Aesop's Film Fables" has never been in doubt, it is stated, and enjoys the regular attendance appeal of the serial for the exhibitor. That exhibitors are taking advantage of this fact is evidenced by letters from prominent showmen themselves. Among many who have written letters of commendation are R. Navary, of the Liberty Theatre, Verona, Pa.; the manager of the Union Station Theatre, St. Louis, Mo., and L. R. Creason, manager of the Palace Theatre in Eufaula, Oklahoma.

Betty Compson and W. Reid Star in Films for July 4 Release

"Over the Border," a Penrhyn Stanlaws production, featuring Betty Compson and Tom Moore, and Wallace Reid in another Byron Morgan automobile story, "Across the Continent," are the productions announced by Paramount for release June 4.

Betty Compson has, it is said, one of the strongest emotional roles of her career in "Over the Border," a story of rum-running in the Canadian northwest. "Over the Border" is an adaptation by Albert Shelby LeVino of the short story, "She of the Triple Chevron," by Sir Gilbert Parker.

Speed, pep, thrills and plenty of action, it is stated, constitute the new Wallace Reid picture, "Across the Continent." Byron Morgan wrote both the original story and the scenario especially for Mr. Reid.

Kenma Ready for Shooting of Its New Madge Kennedy Series

Actual filming has been commenced on the first of the new series of six Madge Kennedy special productions in which this stage and screen favorite is being starred by the new Kenma Corporation.

While the cast has not as yet been completed, the players selected so far indicate that the all-star cast promised for the first of the new Madge Kennedy pictures will be an actuality. The leading male part will be portrayed by Monte Blue. Vincent Coleman, former leading man for Norma Talmadge, plays the leading juvenile role. A prominent character part falls to Dore Davidson, and Emily Fitzroy plays another important character in the story.

Kenma is continuing to cast the picture at the Tilford studios, New York City, and the picture will be on in earnest by next Monday. Some of the filming this week has been experimental, night tests being made of scenes on an unusual lake situated on the Oyster Bay estate.

Paramount Wins All Honors in Brazil Contest

Paramount won in every classification of a contest conducted by Paratodos, a Brazilian picture magazine, reports E. E. Shauer, Famous Players' foreign department director. The vote to determine the most popular producer was 1,799 to 475 for the runner-up.

Gloria Swanson is the most popular woman star, and Thomas Meighan most popular among the males, with Wallace Reid second and W. S. Hart fourth. Cecil B. DeMille's "Male and Female" won as the best picture of the year by a vote of more than two to one. Twelve of the twenty-two leading pictures were Paramounts.

Arrives on Coast to Aid de Mille

Clara Beranger, speeial scenarist for William de Mille, has just arrived at the Coast studio of Paramount from New York for a brief but busy period of work in collaboration with the producer.

Mrs. Beranger will aid Mr. de Mille in the editing of "Nice People," their most recent screen play which has just been eompleted. "Clarence," the Booth Tarkington play which Mr. de Mille will produce next, is already scenarized and requires only the producer's final approval. Production work on this is seheduled to start within two weeks.

More Christies for Educational

Direetors William Beaudine and Scott Sidney at the Christie studio are working on the first two pictures under Christie's new contract with Educational Film Exchanges, calling for twenty Christie Comedies during the next year.

Beaudine has started a comedy which will feature Bobby Vernon in a college and prize fight story called "Pardon My Glove." Scott Sidney, having completed casting for "The Son of a Sheik," is starting work on this travesty, with Neal Burns and Viora Daniel playing the leading roles.

Educators Asked to Co-operate

Exhibitors all over the country, Kineto says, have been giving successful matinees with "The Four Seasons" by enlisting the co-operation of educators in their communities.

"The Four Seasons" is one of the Urban Popular Classics, produced by Raymond L. Ditmars for the Kineto Company of America and is being released by the W. W. Hodkinson Corporation.

Keeping in Personal Touch

By FRITZ TIDDEN

ALL the thrills in the Motion Picture Baseball League are not confined to the game itself. This was forceably brought home at the weekly meeting of the league Monday night when Metro exploded a bomb in the shape of a protested game. Up to that time Goldwyn had been basking in the limelight, secure in the thoughts of sharing the top berth in the league with Paramount and First National, when along came Metro, like an unwelcome alarm-clock on Sunday morning and woke them up by protesting their game played Saturday, claiming certain players used by Goldwyn were ineligible according to the constitution of the league, which requires all players participating to be registered. The protest was voted upon by the representatives of the different clubs and the game declared forfeited to Metro, 9 to 0.

The game itself was a weird affair according to reports, cold weather being responsible for the ineffectiveness of the pitchers of both teams. The battery for Metro, Jones and Loew; for Goldwyn, Porack and Lang.

Vitagraph put up a stubborn game against First National but was defeated 9 to 5. Welton, Vitagraph's first moundsman, was driven from the box in the fourth by a fusillade of solid hits started by Captain McGrath, of the Franchisers, ably supported by Loges and Wallace. Snyder, who replaced him, was treated almost as badly as the hard hitting Nationals had no respect for fast ball or curve. Best, the First National ace, held Vitagraph to seven scattered hits and struck out 14 men. There was a chance for the Board of Censors in this game as Naylor in an effort to get back to third caught his spikes in Rockwell's pants nearly resulting in a "September Morn" scene not down in the scenario.

Paramount came very near shutting out Universal without a run, but the latter managed to put one over in their half of the sixth. Universal got five hits from Farrell, but he kept them well scattered. The final score was Paramount 14, Universal 1.

Kraft, the star pitcher for Hodkinson, pitched a no-hit game against Pathe but walked three men which resulted in one run. Kraft, not satisfied with a no-hit game, lead his team in batting and they piled up 14 runs against Pathe's 1.

Batteries: For Hodkinson, Kraft and Kelly; Pathe, Eshmann and Higgins.

Standing of the Clubs

	Won	Lost	Pct.
First National	3	1	.750
Paramount	3	1	.750
Goldwyn	2	2	.500
Vitagraph	2	2	.500
Hodkinson	2	2	.500
Metro	2	2	.500
Universal	1	3	.250
Pathe	1	3	.250

Confirming a report published in this chatty department some months ago, the engagement of Marilynn Miller to Jack Pickford has been officially announced. They will be married within a short time. This is the second marriage for both Miss Miller and Pickford; the former is the widow of Frank Carter, a popular young actor, and Pickford was the husband of the late Olive Thomas.

* * *

The Hotel Plaza will be the scene of the dinner tendered to Senator James J. Walker by the T. O. C. C. on June 19.

* * *

Emmett J. Flynn is in town.

* * *

Montague Glass will title "Hungry Hearts" for Goldwyn.

* * *

Myron Selznick is on his way East from the coast. He is coming to confer with his father concerning production plans for next season.

* * *

The Hodkinson home office staff will give a moonlight sail June 9 on the steamer Comet. The party will number about one hundred.

* * *

Eugene O'Brien admits that love may be blind but declares that in the valuation of a diamond engagement ring love is not stone blind.

* * *

Adolph Zukor was host Saturday, May 27, to heads of departments in the Famous-Lasky home office at a golf tournament at his country home, Mountain View Farm, Rockland county, New York.

In the morning qualifying round of eighteen holes Oscar Morgan turned in the lowest card. Second place went to Zukor, and A. M. Botsford was third. In the afternoon round of eighteen holes Jerome Beatty won first prize and second and third prizes went to F. V. Chamberlin and O. R. Geyer. John C. Flinn, with a score of 170, had low gross on the 36 holes, with Oscar Morgan as runner up, with a score of 173. Vincent Trotta was awarded the duffer's prize.

First prizes were silver cups, second prizes were silver cigarette cases and the third prizes were silver match cases.

The following qualified for the final to be played at a later date: S. R. Kent, John C. Flinn, Oscar Morgan, Eugene J. Zukor, F. V. Chamberlin, A. M. Bostford, E. E. Shauer and Adolph Zukor.

* * *

Homer Scott, cameraman for Mabel Normand in the making of the Mack Sennett feature production, "Suzanna," is recovering from a bruised head, skinned nose and wrenched shoulder suffered in a fall when his horse stepped into a gopher hole while on location with the company.

* * *

Al Christie has sent his brother and his studio associates his first bulletin from London, immediately on reaching the other side last week. He says London is a fine town, and in his judgment a place with a future.

Among other observations he says it reminds him of his birthplace, London, Ontario. He thinks the Londoners copied a lot of things from the Canadian town.

Christie was also surprised to hear such a great number of people speaking English.

"There are almost as many English actors," he adds, "at the Savoy Hotel here as there are at the Hotel Hollywood."

His first night in London he saw a preview of Harold Lloyd's "Sailor Made Man," which is knocking the English for a row of brown bowlers.

* * *

Charlie Hastings, well-known to the trade, has joined the staff of Merritt Crawford, managing director of Screen Bulletin Service.

* * *

Abe Stern, vice president of Century Film Corporation, is traveling through Germany studying film conditions there. From Frankfort, where he is staying at present, he will go to Carlsbad to take the baths.

* * *

Hugh Hoffman has been given a company of his own at Universal City. Another ambition realized. Ninety-nine out of every hundred in the production end of the business want to be directors. One out of every thousand realize this ambition. Hoffman has only been trying for twelve years so there is still hope for others.

Starting as a trade newspaper man, with MOVING PICTURE WORLD, Hoffman rapidly became well acquainted with everyone who "belonged," producers, actors, directors. He studied, as assistant editor of the World, their work at first hand. To get closer still he often played extra parts for directors he knew well like King Baggot and Harry Myers, who were the directing for Universal at Coytesville. Going then through various publicity jobs he went into the scenario writing end of the game, and was very successful at writing original scripts and continuities.

With such an all round training he was regarded as an ideal man for the job of film inspector, one of Laemmle's pet plans for improving productions at Universal City. Of course, Hoffman, who is one of the most sociable of men, knew that he would have to ignore all friendships and forego everything that would tend to bias his judgment. The best evidence that he had succeeded is that he was given a company by Laemmle on Thalberg's recommendation.

When Hoffman turned in a script to the scenario department for a two-reel Western picture, he included several suggestions, which were radical, to say the least. Thalberg thought it an excellent opportunity to try out his directoral talents. So Hugh Hoffman was given Art Acord and the script and a cameraman and told to shoot. If it comes out all right, there's a big future ahead of him. If it doesn't, well, he was a good critic and film inspector.

* * *

Jerry Beatty has gone to the coast to remain permanently. He will act as special representative of the sales department at the Paramount studio.

* * *

"The Man Who Saw Tomorrow" looked only so far ahead as to see today yesterday.

MARYON AYE

Miss Aye is the attractive star of Cactus Features, which are released by Western Pictures Exploitation Company

NOTED TRAVELER RETURNS TO COAST

Jerry Beatty has gone to California to remain permanently, thereby ceasing to be a noted traveler for the time being

For the first time a French magazine has sent a representative to Hollywood for the special purpose of writing news stories and features on the film industry as it obtains in the greatest picture-making center in the world.

Credit for this "pioneering" belongs to the Cinemagazine of Paris, and, the man they chose for the important assignment is M. Robert Florey, one of the best-known writers of France. Soon after arriving in Southern California, he met Douglas Fairbanks, with whom he had become well acquainted abroad, and, as the entire time of the journalist was not required for his magazine work, he accepted an offer to do some special writing for the foreign department of the Pickford-Fairbanks publicity staff. Later Florey will write elaborate biographies of both Mary Pickford and Douglas Fairbanks for a French publishing concern, which plans on issuing these works in de luxe bound-book form.

* * *

John L. Day, South American representative of the Famous Players-Lasky Corporation, will sail for Rio de Janeiro on the American Legion on June 10, on his annual trip to Brazil. He will spend several months at the Paramount offices in Rio de Janeiro and Sao Paulo, arranging for increased distribution for Paramount Pictures during the coming year, under plans worked out with E. E. Shauer, director of the foreign department.

* * *

Graf Productions, Inc., has moved into its new offices in the California Commercial Union Building, San Francisco.

* * *

We will not mention the film but the following subtitle was flashed on a screen recently:

"He proceeded to dissolutionize her."

Evidently he must have given her an awful melting look to dissolve her.

* * *

When Fred Palmer, scenarist, left Keystone a few years ago to establish a scenario school, little did he dream that less than half a decade later his one-man organization would have sold more than $60,000 worth of scenarios for its students; have turned down close to 50,000 applicants, and employ over 200—and recently he announced at the annual dinner that within 60 days the corporation would move into its own new building, a three-story structure, out in Hollywood. Fred has made the Palmer Photoplay Corporation a huge success.

* * *

Clark Irvine sends us the following travelogue from the coast:

Johnnie Walker left this week for New York with his new picture. The Lambs hatrack will hold the festive straw for Johnnie while in the big city.

John G. Wray and his Ince Company, with Cullen Landis and Madge Bellamy, are back from a circus location trip in Northern California.

C. A. Willat left for New York while his brother, Irvin V., prepares to shoot in Culver after finishing with Paramount.

Walter Heirs is back from another pussonal 'pearance trip in the Mid-West. Walt says he gained on the Pullmans! Wonder if his salary goes up with his avoir?

Patricia Palmer has moved bag and camera to Long Beach where she is to make rural five-reelers on her own. She was with Christie two years.

H. C. Witwer, pencil pusher of "Leather Pushers" fame is back from a dusty ride to New York. He is glad to return, he says.

Sessue Hayakawa has gone to New York.

Wes Barry and his freckles have returned to the Angel City and Pedro Smith saw to it that the youngster brought back a letter carrying Harding's signature.

* * *

Sol Lesser and Adolph Ramish, his business associate, left New York for the coast last week. Just before leaving Sol settled several hundred minor details that had been neglected and by using a taxicab reached Grand Central Station just five minutes before the Century left for Chicago. When it came time to present railroad tickets to the gate man at the station Sol could not deliver. His ticket had been lost or misplaced. His brother, Irving, did not have time to buy another ticket in time for the train and after guaranteeing payment if his ticket was not found Sol Lesser was permitted to board the train. Two hours after his departure Irving Lesser received a wire in the Lesser New York offices. It read: "Found my ticket in Adolph Ramish's grip—I'm a nut—Sol Lesser." Needless to say Irving heaved a sigh of relief and almost agreed with his brother.

* * *

Lieutenant Joseph O'Reilly (Supply Corps), U. S. N., who has been in charge of the Navy Motion Picture Exchange since their inception, has been order to sea duty in the usual shifting of officers from shore stations to ships. The exchange handling motion pictures for the Navy ships and stations were organized by Lieutenant O'Reilly who inaugurated a system that has worked to perfection. All ships and stations are well provided with features and programs along the same system as the regular picture business.

When the fleet goes to sea one of the supply ships acts as an exchange, carrying sufficient programs to take care of all ships and afford a variety of bills. Picture shows are given every night on all ships and are a great agency for morale. By a leasing arrangement films are supplied by all producing concerns for the sole use of the Navy on an arrangement mutually satisfactory. The cost of films is paid out of the canteen funds. Lieutenant O'Reilly has made a host of friends in the industry. He will be succeeded at the headquarters in the Navy Yard, Brooklyn, by Lieutenant W. T. Cronin, Supply Corps, U. S. N.

* * *

Will T. Gentz, who is handling publicity in the R-C studios in Los Angeles, recently applied to the Stork Agency for an addition to his staff. "And now," writes Will, "if I can only write as he writhes—"

* * *

Ramon Samaniegos has altered his latter name to Novarro, which goes more trippingly on the tongue, as we might say.

* * *

"Fools First" is found among film titles.

Why the preference?

Selznick Revival

Norma Talmadge in "The Forbidden City" is announced as the next revival release by the Selznick company. Prints are scheduled for Select branches by May 20.

Two Leading Men in This Picture

The requirements of Edward Montagne's story, "Under Oath," will bring Elaine Hammerstein to the screen, July 10, with Niles Welch and Mahlon Hamilton supporting her in roles of equal importance. This procedure departs from the usual routine where one man plays the leads and most of the remaining roles bring minor players into the support.

Niles Welch will play the role that would ordinarily be the lead. Mahlon Hamilton was engaged by Myron Selznick especially to play the role that is of equal importance to the "lead."

Capitol Books "Golden Dreams"

"Golden Dreams," a Zane Grey Picture produced by Benjamin B. Hampton and distributed by Goldwyn, is booked for New York's Capitol Theatre next week. "Golden Dreams" is a romantic tale of adventure in a mythical Spanish state in America.

The picture is from a story by Zane Grey which has been expanded and built up for screen purposes. It was directed under Mr. Hampton's supervision by Jean Hersholt, Gus Peterson and C. O. Rush. The leading roles are played by Claire Adams and Carl Gantvoort.

"Rich Men's Wives" First Film for Lichtman Company Release

The first production scheduled for release by the newly formed Al Lichtman Corporation is "Rich Men's Wives," according to an announcement by B. P. Schulberg, who is in charge of the production activities on the coast.

"We have every reason to be proud of our maiden effort," says Mr. Schulberg. "First of all we have an engrossing original story especially written for us by Agnes Christine Johnson and Frank Dazey. These well known collaborators have supplied us with exceptional material to work with.

"The direction is in the hands of L. J. Gasnier.

"And we are particularly fortunate in having been able to assemble a real all-star cast of artists, each peculiarly fitted to portray the roles assigned to him or her."

Associated Exhibitors Stars Miss Vidor in Current Film

"The Real Adventure," Florence Vidor's second starring feature, is the current offering of Associated Exhibitors, May 28 having been the official release date.

"The Real Adventure" is declared by the Associated officials to be an attraction far superior to anything in which Miss Vidor has ever before appeared. It is a King Vidor production in five reels, adapted from the popular novel by Henry Kitchell Webster.

Marriage is the real adventure, according to this author. The story concerns a bride who was not content to be a mere toy for her husband, but whose conception of the matrimonial state pictured a partnership of brains as well as of hearts.

Wide Difference in Treatment and Subjects of Pathe Films

Illustrative of the wide divergence in subject and treatment of feature pictures it distributes Pathe says are its two most recent acquisitions. These productions are the European success, "Mathias Sandorf," renamed "The Isle of Zorda," for American distribution, and "Nanook of the North."

General Manager Elmer Pearson says that no criticism could be leveled at Pathe productions accusing them of the sameness that, he says, mars so many films of other companies. As a specialist in short subjects Pathe distributes but few features, Mr. Pearson says, but these few are always along far divergent, though none the less interesting lines, he states.

Chicago and the Middle West

By MARGUERITE KEMP

The Illinois Motion Picture Theatre Owners have plunged into the work of getting the big fellows to come into the organization, and believe they will have all of them lined up before the convention here next year. They are much encouraged by a letter from Ascher Brothers written to Samuel Abrahams, congratulating him on his election to the office of vice-president and pledging their hearty co-operation in every possible way.

* * *

Great business is being done by the official photographic records of the Illinois Troops under fire being shown at the Wood Theatre. The reels are shown cold, except for a running fire of comment by a corporal photographer, who points out scenes and persons of interest who might be otherwise overlooked, and for the shouts and laughter of the ex-service men in the audience who recognize old friends, including the cooties. The proceeds will go to the Rainbow Division. The film will be taken down state.

* * *

Thirty-six theatres in Chicago showed "The Four Horsemen" last week.

* * *

Barbee's Theatre helped celebrate Boy Week by showing the film "Young America," and admitting Boy Scouts who wore their full uniform free of charge. The Herald and Examiner helped Mr. Barbee by printing a coupon which the boy filled out with his name, troop number and their headquarters.

* * *

The orphans in the various institutions of Chicago were treated to a showing of the Jackie Coogan picture, "Trouble," last week, prior to its release at the Chicago Theatre. The inmates of two institutions were permitted to meet at the Budlong Public school in Ravenswood for a private show in the big auditorium.

* * *

By the terms of a participating lease signed last week, Ascher Brothers have leased their Roosevelt Theatre, on State street, near Washington, to the Balaban & Katz Corporation for a period of five years beginning June 12. Ascher Brothers retain complete ownership of the ground and building, and, as shown by the recorded lease, receive an annual rental of $260,000, or $5,000 a week—a figure which probably establishes a new high mark for theatre rentals in the film industry.

Ascher Brothers also participate to the extent of 50 per cent in the profits resulting from the operation of the house, and are exempt from liability for losses if there should be any. By acquiring the operation of the Roosevelt under this lease, Balaban & Katz, with their north, south and west side houses and their Chicago Theatre, have increased their strategic buying power for first run pictures in Chicago's loop.

Balaban & Katz will continue to operate the Roosevelt Theatre as a high class picture palace with a novelty orchestra, and their presentation of first run pictures there will be up to the standard established by Ascher Brothers.

The Roosevelt was built by Ascher Brothers in 1921, and is reputed to be one of the finest picture theatres in the country. It seats 1,600. It represents an investment of over $2,000,000 and occupies one of the most valuable sites in Chicago's loop.

* * *

The "movie type" contest being conducted by the Herald and Examiner is meeting with great success. The camera men and still photographers were forced to ask police protection when they tried to take pictures last Sunday in Lincoln park, so great was the crowd of women and girls who wanted their pictures taken.

International-Interstate Cast in Mary Pickford's New Film

Insofar as birthplace is concerned, there are five different countries represented in the cast portraying the various characters in Mary Pickford's notable screen revival of "Tess of the Storm Country," for release this fall through United Artists' Corporation. Curiously enough, there are also five different states of one of those five countries—the United States—represented.

Miss Pickord was born in Toronto, Canada, but has lived in the United States ever since she was 5 years of age. David Torrence was born in Glasgow, Scotland, while Jean Hersholt first saw the light of day in Copenhagen, Denmark. Mme. Bodamere claims Paris as her birthplace.

The remaining five members of the cast were born in the United States. Lloyd Hughes, the leading man, who has the part played in the original production by the late Harold Lockwood, was born in Bisbee, Arizona. His wife, known professionally as Gloria Hope, made her advent into the world at Pittsburgh. Forrest Robinson was born in Denver, while Danny Hoy is a New Yorker by birth, and, Robert Russell is a native of Washington, D. C.

"The Masquerader" Completed; "Omar, the Tentmaker" Started

Production work on "Omar, the Tentmaker," was begun last week at the United studios, with Guy Bates Post as the star and Richard Walton Tully as the producer. The picture will be released as a First National attraction.

This will be the second production made for First National by Messrs. Post and Tully. The first, "The Masquerader," based on the famous stage success, has been completed and will be released in the early fall.

James Young, who directed "The Masquerader," has been re-engaged by Producer Tully to direct the picturization of the immortal Rubaiyat of Omar Khayyam. He has been working for months with technical experts on plans for the picture, with the aim of making it perfect in every particular.

Taking No Chances

A. F. Brentlinger, the Indiana picture theatre magnate, is booking Associated Exhibitors' features in pairs these days, to make sure he will get them as soon as possible.

"Grandma's Boy," Harold Lloyd Film, Is Praised by Newspapers

The picture critics of the Los Angeles newspapers were unanimous in declaring the Harold Lloyd-Associated Exhibitors' comedy, "Grandma's Boy," a world-beater, Associated Exhibitors says, following the opening of its world's premiere in the Symphony Theatre in that city, May 14, for an indefinite run.

In one form or another every commentator expresses, it is said, the conviction that this picture, which, though a comedy, tells a well-rounded story, and which, as some of them point out, causes onlookers to think as well as laugh. Lloyd has raised comedy itself to a dignity it never enjoyed in the past.

"My Country" at Capitol Theatre

"My country," one of the Wilderness Tales by Robert C. Bruce released by Educational, has been selected for the special program at the Capitol Theatre, New York, the week of June 4, marking the second anniversary of the Rothafel regime at the Capitol.

A Big Trio

Douglas Fairbanks in a version of "Douglas Fairbanks in Robin Hood," Mary Pickford in revival of "Tess of the Storm Country" and Jack Pickford in a picturization of "Garrison's Finish" will constitute the output of the first year of the existence of the newly acquired Pickford-Fairbanks Studios of Hollywood.

This center of activities of these film luminaries is now just about the busiest studio in all Southern California, more people being employed in the making of "Douglas Fairbanks in Robin Hood" alone than generally are needed on a half dozen productions in other studios.

Hyman Entertains G. A. R. Veterans

Members of a Brooklyn G. A. R. post were the guests of Managing Director Edward L. Hyman at the Brooklyn Mark Strand Theatre on Decoration Day. Playing host to these old veterans is one of Hyman's yearly policies. He greeted them personally as they entered the theatre.

They vigorously applauded Hyman's overture film climax, composed of patriotic melodies. As the orchestra began playing "Glory, Glory Hallelujah," the curtains parted and a film showing Civil War veterans in parade was shown. At the conclusion two men, representing both armies, shook hands.

Myers to Play in New Walsh Comedy

Goldwyn announces the engagement of Harry Myers, famous as the Yankee in the film version of Mark Twain's "Connecticut Yankee in King Arthur's Court," for an important comedy role in Carey Wilson's romance of the South Sea Islands, "Captain Blackbird."

This is the scenario which has been assigned to R. A. Walsh as his first production in association with Goldwyn. Two other members of the cast have been selected, George Siegmann and William V. Mong.

Sheldon's First to Be Produced

The first original story for the screen by Edward Sheldon, famous author of "Salvation Nell," "The Song of Songs," "Romance," "The Nigger" and other stage successes, is shortly to be put in production by Paramount. "On the High Seas" is the title and it has been assigned to Irvin Willat to produce.

Dorothy Dalton and Jack Holt will be featured in the new picture and Mitchell Lewis will have an important role.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Beat Holy Week and Strong Opposition With a Thousand Dollar Sale Increase

GUY A. KENIMER, of the Arcade Theatre, Jacksonville, is about as dead as the darkey drummer in a jazz band. The tougher it gets, the better he seems to like it.

Some time ago Holy Week brought a lot of opposition to Jacksonville. Three thousand persons were nightly rehearsing for a historical pageant. The "Three Musketeers" was playing another house and Johnny Jones was killing them with his carnival show. From a superficial glance it looked as though they might have to pass the hat to get enough money to pay off the ushers.

Instead, they ran business about a thousand dollars over the average by getting out and hustling. It cost all of $75.

The big noise was a placard stunt for "The Lotus Eater." From a lumber yard, 750 builder's laths were obtained. These were cut in two, and on each half was tacked a locally printed card for Barrymore and "The Green Temptation," which finished off the week. It read: "Good morning. Biggest week ever. Arcade Theatre," and named the two attractions. The lower ends of these were sharpened.

They were tied in bundles of fifty each, and Saturday night a truck went over a prescribed route, dumping a bundle at specified points.

These were picked up by a gang of twelve boys, working under supervision, who drove one into the lawn of each front yard, *facing the house.*

A First National Release

THE LOTUS LOBBY

It was a glorified form of the door knob. People who did not get one looked at someone else's, and the whole white population of the town got the message.

For a lobby display on Barrymore in "The Lotus Eater," they got some rocks and sand from the beach and built up a desert island of their own, the rocks confining the sand. The cutout was made from a poster, and the palms and Spanish bayonet made a capital backing, which did not take up much space. A painted sign at the rear gave the star and title.

Driftwood and other floatsam was put on the sand to suggest the debris found on every beach. As it all came from the shore, it looked right. One of the objects was a large glass bottle. A paper was put inside this, in the hope that a few might read the snappy message about the release.

Mr. Kennimer reports that a great proportion of those who stopped, took the trouble to stoop over and read the message in the bottle. What was intended as a finishing touch turned out to be a capital sales point.

An All-Green Lobby

For the "Green Temptation," all of the lobby signs were in two shades of green and all of the lights were dipped.

The picture was riding on the work done for Barrymore and was not as heavily exploited, since it played the last half, but it went over big.

If you enjoy a heated argument, just drop down to Jax and try to convince Kennimer that exploitation does not pay.

Her Husband's Trademark and Paramount's as Well

Oscar White, of the Rex Theatre, Sumter, S. C., figured that the dollar sign was "Her Husband's Trademark," so he splashed the barred S all over the lobby. He had sheets of compo board each four by five feet, which he used for centred one sheets with dollar marks in the corners, and he had a display of new one dollar bills in a glazed frame. Half-sheet cards in white with very black dollar signs were used to decorate the upper part of the lobby and more were on the banner.

And since he was going in for trademarks he had two respresentations of the Paramount trade mark hung above the doors. Lem Stewart says they were "replicas" which makes us very surprised at Lem. We didn't expect it from him.

Dozen Alarm Clocks Are Vainly Ringing

Frank J. Miller, of the Rialto Theatre, Augusta, Ga., did his best to arouse a waxen lady in his lobby display for "Woman Wake Up," but he did not get her out of bed until the run was over.

He put up the bed in the lobby, put therein a dummy from a department store and hung a dozen alarm clocks, timed to go off at intervals, around the downy couch.

It got a laugh, but people carried the title away with them, and the woman titles are selling these days, so they came back around show time.

Tie Up the Jewels

If you copy the display, hook in to a jeweler, give him a display card in the lobby in return for three or four dozen clocks. If you can, get him to make a sale of the clocks, displaying them in his own window and suggesting on a card, "If you want to know how these work, go see them in the lobby of the Blank Theatre. Our clocks are used exclusively to advertise "Woman Wake Up," the burning issue of the hour."

Ralph Ruffner was the first to use the clock lobby, back in the days of "Better Times." It has been a knockout ever since, but not since that title has the allusion been as apt as this device of Mr. Miller's.

If you use the picture, use the stunt.

Lest You Forget

The donkey stunt still works. Ray Stemmit, of the American Theatre, Mexia, Tex., used it lately to good advantage, the jack carrying a sign which read, "I am a jackass because I have not seen 'Over the Hill.'"

A better wording is, "I have not seen 'Over the Hill,' but that's because I'm a jackass."

An Associated Exhibitors' Release.

CERTAINLY THIS WOMAN SHOULD WAKE UP IN A HURRY

This clever idea for "Woman Wake Up" was planned by Frank J. Miller, of the Rialto Theatre, Augusta, Ga. A dozen alarm clocks surround her bed, but the din falls upon unresponsive waxen ears, which is perhaps the reason they keep after her

Selling the Picture to the Public

A Paramount Release

THIS HOMESPUN VAMP WAS A FIEND FOR TOWELS

The wash-on-the-line idea was used by Ollie Brownlee, of the Palace Theatre, Muskogee, Okla., but he used only towels for the laundry, feeling that undies might be regarded as a bit too pronounced when used in connection with a vamp title

Edited the Laundry of a Homespun Vamp

Ollie Brownlee of the Palace Theatre, Muskogee, Okla., felt that perhaps the use of intimate laundry for "A Homespun Vamp" might be misconstrued by particular patrons, so he used what the laundries call "flat work" for his string of washing, and supplemented this with a washtub on a stall; rather a limited display, but sufficient to raise the receipts.

There was a state convention of the Rotary Clubs and the house added a greeting to them. You can just see the wheel and the title above the clock in the centre of the lobby. The other decorations would not stay still long enough to be photographed.

Worked a Cutout into a Capital Attractor

Cutouts are the reverse of novelties, but the Trianon Theatre, Birmingham, Ala., did something different with a cutout of Jackie Coogan in "My Boy" by dressing it up. The cutout from the 24-sheet was made the basis of a display that won more than usual attention.

Instead of cutting to shape, the oval was framed with wallboard and with smaller cutouts for the tops of the pedestals, a very sightly attractor was produced.

The suggestion is a capital one and we think that it can be made even better, now that the initial idea is offered. This could be done by setting the large head into a shadow box, with plenty of concealed lights around the edges, and with a darker tone employed for the edge of the frame, to increase the effect of the lights. The painting should be set back at least twelve inches and the space built in.

This display made considerable money for the Trianon, for it was placed to halt the onlooker just as he was abreast of the box office.

Scouts and Newsies

Sidestepping the almost inevitable parade for "Penrod," Albert Hill, of the Lucas Theatre, Savannah, Ga., used scouts and newsboys for new angles.

He got hold of one boy scout from each school and gave them passes for each teacher in that school. These were not handed to the teacher direct, but were put into the desk of some pupil to be found later and carried up to the head of the room.

This advertised the production to the entire class. The scouts made certain that each pass was "found" at a proper time. Passes for themselves paid them for their trouble.

Twenty newsboys in the downtown district were coached to add "See Wesley Barry in 'Penrod' at the Lucas, now," to their usual call. They got passes, too, and Hill had a man out to see that they earned them.

Storm Clouds Offered Real Silver Lining

Because everything started to happen all at once, J. H. Welborn, of the Aiken (S. C.), Theatre, felt that he was going to be up against it.

He had his house refurnished and was all ready to open with Dinty, as the first of a string of First National attractions. He was going to open Friday with a holdover for Saturday, which promised to be the big day.

Then Senator Cox was announced to speak in the public square, Ty Cobb was booked in with his ball team, and the society folks were interested in a polo match.

It looked as though Welborn would have to hire a Saturday afternoon audience if he had one.

But instead of laying down, he hired a clever newsboy, whose quick tongue had made him more than locally famous, to impersonate Dinty and circulate among the crowds in the hope of pulling some Saturday night business at any rate.

Then it rained, and the polo field was all wet and the ball park was a young lake and no one wanted to stand in the damp and listen to the silver tongued orator, so the pseudo Dinty urged them to go over to the Aiken and get out of the wet, and most of them did, and enjoyed the show. Welborn phoned the Mayor and invited the speaker over to address his audience, throwing open the doors after the show, and he had the house so full they were two-deep in some places.

Exploitation reduces the picture cost, for it increases attendance. If you can do 100%, 50% or even 25% more business by exploiting your show it is readily seen that the cost of the picture is reduced.—O. T. Taylor.

A First National Release

MAKING A NEW USE OF CUTOUTS FOR A LOBBY SHOW

The Trianon Theatre, Birmingham, took the huge character portrait of Jackie Coogan from the "My Boy" 24-sheet and worked it up into a fine display by putting it into a frame instead of showing it in outline. It made for good business

Selling the Picture to the Public

Hair Net Souvenirs to Theatre Patrons

Out in Jefferson, Iowa, the Majestic Theatre wanted a lot of people to see "Fool's Paradise." A local store wanted to introduce a new brand of hair nets. It was the largest department store in the place and the manufacturers of the nets had contributed a number of free samples to help the store get the idea over.

A Paramount Picture

THE HAIR NET WINDOW

William Youngclaus, of the Majestic, suggested that it might be well to give the nets to women who were going to see "Fool's Paradise" because that was a hair raiser and would test the ability of the nets to hold the hair in order.

That struck the store managers as being a practical suggestion, so the idea of the test was set forth on a large card, a display was arranged and the nets were offered, while they lasted, for this benevolent purpose.

The result was a busted house record and a re-order on the nets.

Builds a City to Advertise Feature

Toy trains have worked so well on railroad dramas that Frank Miller, of the Modjeska Theatre, Augusta, Ga., figured that more of the same would be better still.

From a toy store he borrowed a miniature city with well laid out streets with a business and residence section and all the trimmings, with people and automobiles to size.

Use Billboards Extensively

A miniature train circled the city, passing through a tunnel, crossing a trestle and stopping every little while at the water tank. The train was electrically operated and required the services of a young man to start and stop it, but the additional attention these stoppages caused were figured to be well worth the slight extra cost.

All over the town miniature billboards told of the coming of "The Iron Trail" and you could not inspect the city without reading these boards. It was an unusually elaborate display, but it brought just that much more business.

Elbert Hubbard said: "Not to advertise is to be nominated to membership in the down-and-out club." Apply it to exploitation, and we'll say Elbert said a double mouthful.—O. T. Taylor.

Dayton House Invents Fine New Lobby Frame

Hand it to someone at the Auditorium Theatre, Dayton, for this new idea in lobby frames.

At first glance it would seem to be nothing more than the familiar cutout backed by a velvet curtain, but if you will look closer you will find some blotches around the feet of Mae Murray in her "Peacock Alley" dance. There are four of these and each is a light trap.

Apparently there are reflectors below and the colored lamps work on flashers to get a constantly changing color combination. The effect can be imagined.

The lighting will enhance the value of a straight frame display very materially, and the changing of the lighting will give the effect of motion that is in itself a strong attractor. It is simple to make and can be used every few weeks with a change in the cutout. It can even be employed to illuminate a straight poster.

If you use dipped bulbs, make some scratches in the medium. A very little white light coming up through will double the brillancy of the lighting without weakening the color—if you do not scratch too much. This will work only where the bulbs cannot be seen, for they will not look well if the scratches are visible. With sunken lights the effect will be much better than with straight color.

A Metro Release

THIS LOBBY PAINTING OFFERS A NEW LIGHTING IDEA

The cutout is posed against a velvet backing with drapes to match. At the feet of the cutout you can faintly see four light traps, which work on flashers to present a constantly changing combination of lights

Increase the Pulling Power of your ad copy--

The Idea

By H. E. JAMEYSON

A Book of Advertising Aids Prepared by an Exhibitor for Exhibitors

IT WILL SELL EXTRA SEATS without extra cost.

CONTENTS OF 'THE IDEA"

Policy Advertising
Headlines, catchlines and phrases
"Jazzed" copy
Comedy Drama copy
Romantic copy
Society copy
"Heavy" copy
"Mother" copy
Unusual copy
Melodramatic, thrill and western copy
Program copy
Star copy
Miscellaneous copy

All copy printed on one side of page and can be clipped out and inserted in your ads without alteration.

WHAT THEY SAY ABOUT "THE IDEA"

"THE IDEA" is a knockout! It is easily the best compendium of theatre advertising material we have ever seen.
W. A. Weaver, Exhibitor's Herald.

The first two pieces of copy that I used are alone worth the price.
—Mark Wilson, Chanute, Kas.

I think it is a WONDERFUL "IDEA" and certainly think it ought to be grabbed up by every exhibitor, big or small. It has a lot of wonderfully snappy stuff in it that is easily adaptable to copy.
—Stanley Chambers, Wichita, Kans.

Cheap at almost any price to the man who requires assistance in the preparation of his copy.
—Epes Winthrop Sargent, Moving Picture World.

Order Your "IDEA" Now
$5.00 the Copy

THE KEYSTONE PRESS
19th and Wyandotte Kansas City, Mo.

Selling the Picture to the Public

An Arrow Release

CUTOUT LETTERS WERE THE CHIEF ADVERTISEMENT

The Lafayette Theatre, New Orleans, cut out the title and strung it on invisible wires across the arcade front. It also pasted a poster in a shadow box to give it additional emphasis, and had a yellow-jacket parade

Title in Cutout Is One Good Attractor

Sometimes a simple stunt works better than one much more elaborate. The Lafayette Theatre, New Orleans, used cutout letters for "Back to Yellow Jacket," and strung these on invisible wires across the front of the deep arcade which leads to the theatre building.

It was simple, but because it was unusual, a lot of people stopped to figure out how the letters were held in place and everyone gave the sign more attention that would be bestowed upon a banner.

Just inside of the street line was a deep shadow box, blacked on the sides, which housed a poster, and even in the daytime the lighting got more attention for an Arrow paper than a framed display could have commanded.

For a street stunt the management used the parade advised in the plan book, a bunch of small boys wearing yellow packets. In this instance negro boys were used, and the black and yellow combination was as effective as a taxicab. This is so good an idea that if you cannot get darkies it will pay to invest in some burnt cork.

Valentino Portraits Delighted Playgoers

Fischer's Majestic Theatre, Madison, Wis., distributed a thousand portraits of Rudolph Valentine to get them in the opening night of "Moran of the Lady Letty," and R. C. Gary. Paramounteer thereabouts, contributed a series of five cartoons to the local paper bearing upon the event.

These were run under the general heading of "Things that will go down in history" which seems to be a general heading for a cartoon series, Gary seems to have been letting his trusty pencil lie idle of late, for this is the first cartoon series he has reported in a long time. Perhaps he has been at it all the time, though, and held back until a cartoon series would have more of a news effect. It helped put over Moran, and the pictures will be hung up in a thousand homes to act as permanent advertisements.

Cost a Quarter

Twenty-five cents is not much to pay to gain a ten per cent. increase in business, but that is what E. J. Barnett, of the Victory Theatre, Waco, Texas, squandered.

He had "A Fighting Fool," and the Chief of Police had captured a diamond back rattlesnake, reputed to be the largest ever found in that section. He persuaded the chief to let him show the snake in the lobby, and above it was a credit card for the chief and the statement that the reptile was "From the Land of the Fighting Fool."

The quarter did not go to the chief for the rent of the snake, but was the cost of the den.

Mr. Barnett spent all of twelve dollars on "Quo Vadis," but for that he built a three-sheet into a spectacular lion's den that attracted very favorable comment and helped the receipts along.

Jack Frost Invents a New Hook-up Idea

Robert C. (Jack) Frost, of the Southern Enterprises houses in Tampa, has found a new way to tie the newsboys to a picture.

Instead of the hackneyed newsboys parade and free matinee, he figured that it was possible to keep to the general idea and yet get something more out of the scheme.

The Tampa Times has a flock of 75 carriers and Frost hooked the paper to the idea of giving each boy a pass if the kid brought in two subscriptions to the paper. To get something for himself he made the stipulation that the kids in approaching their prospects explain that they were trying to earn a ticket to see Wesley Barry in Penrod at the Victory Theatre.

This really aided the boys, just as the youth who is taking subscriptions for a paper to help pay his way through college always gets more names on the dotted line than the straight circulation solicitor. It is a sympathy dodge that always seems to work.

And in the goodness of his heart Frost "helped" the boys by providing them each with an oilcloth poncho, lettered front and back for the Victory and Penrod.

The paper got more than its 150 subscriptions, and helped the boys by giving a lot of publicity to the stunt, and the house got more advertising than could be purchased with ten times the money.

Why Girls Leave Home Helped by a Contest

When A. L. Snell, of the Imperial Theatre, Gadsden, Ala., announced a contest for a ten-dollar prize on the best answer to the question as to why girls leave home, he told only about the $10. As a surprise, each contestant was sent a single pass to the performance, and each brought in one or more paid admissions. As there were 214 replies, this helped the business.

Radiator cards and spare-tire placards were used in quantity, and four banners were put where they would do the most good. Most of the merchants tagged the title in their window displays, and in the course of his sermon the Sunday before the opening one clergyman touched upon the question and stated that he would attend the performance were it not the Lenten season.

There was a cheap tent show in town, but Mr. Snell beat it and kept his attendance up.

A First National Release

MAKING PRESS AGENTS OUT OF NEWSPAPER CARRIERS

"Jack" Frost, of the Tampa Southern Enterprises houses, found a new hook-up with the kids to put over "Penrod," and put out seventy-five special agents to tell the town "Penrod" was coming

REVILLON FRERES *Presents*

Nanook of the North

The Leader of Nanook's Team

Positively the most remarkable and unusual picture that has ever been produced.

PRODUCED BY ROBERT J. FLAHERTY, F. R. G. S.

Pathépicture
TRADE MARK

Nanook of the North

© Revillon Freres, N.Y.

Mrs. Nanook and the Snow Baby

You have said that big pictures were scarce; *that you could get the business if you could get the pictures.*

Here is a really big picture, *better than the best.*

Will you take just a little time to get the picture you've been wanting?

See "Nanook of the North" at the nearest Pathe exchange.

Pathépicture

Nanook of the North

The Start of the Battle with the Fighting Bull Walrus

Did you know that there were warm hearts and brave in a land where *zero* is warm most of the year?

Did you know that way up North hundreds of miles from the screech of a locomotive, life is just one thrill after another? that life there is a constant battle with wild beasts, starvation and cold? that despite the sternness of Nature men like Nanook live there, heroic, kind, generous, human and lovable?

You never saw such a human, gripping picture as "Nanook of the North."

Pathépicture
TRADE MARK

Nanook of the North

Nanook in the Vast Silences of the Frozen North

Bigger than the biggest; better than the best!

That's the kind of picture you are offered in "Nanook of the North."

Big in exploitation value; big in audience value; big in money-making value.

Better in everything that makes a picture *great*.

It belongs in *your* theatre!

Pathépicture
TRADE MARK

Selling the Picture to the Public

A Metro Release

AN AMBITIOUS CANOPY LOBBY FROM THE BLACKSTONE

How the Pittsburgh first-run house persuaded its patrons that the Mae Murray picture was out of the ordinary. Note particularly the peacock painting on the box-office front. This is something distinctively new

Pittsburgh Theatre Has Effective Idea

Although canopy lobby designs are almost invariably effective, they are seldom used, partly because they require fabric and in part because they look more difficult than they really are.

This display from the Blackstone Theatre, Pittsbnrgh, offers many striking points, not the least of which is the simplicity of the design. A false partition is built in sections, to facilitate putting up and taking down. From the top of this falsework the fabric is carried to the centre of the dome, in graceful folds. The panels are apparently painted in with cutouts from the posters and strips are painted for the doors to harmonize them with the design. Even the box office has been brought into harmony by painting a peacock with the tail features spreading below the ticket shelf. This does not show very clearly in the cut, but it gives the last touch to the capital design.

The entire display may be stored and brought out again, with some changes, for a second use when the first has been forgotten in the rapid succession of features.

This feature has been worked into a number of unusual displays, but we like none better than this Pittsburgh contribution.

Two Pages for $10

It cost the Liberty Theatre, Zanesville, O., just ten dollars in prizes to swing a double truck on "Hail the Woman," and the stunt put over the fact that there are ten stars in the Ince production.

The twelve merchants each carried a picture of some star, only six players being used. The rules stated that these were portraits of six of the ten stars in "Hail the Woman," and that prizes would be given for the most correct identifications.

As the pictures were in character, you had to read up on the press stuff to get a line on the names, and then you had to puzzle over some of the pictures, with the result that you were pretty thoroughly sold on the idea of a big play before you had your answer prepared.

The double deck was printed sideways on the sheet and dolled up with a red border to make it look more flossy.

Found a Comeback on Telephone Idea

It's a poor rule that will not work both ways. Down in Durham, N. C., where the bull comes from, Manager Kistler, of the Savoy Theatre, worked the telephone stunt on "Don't Tell Everything."

As usual, the victims got the idea and began calling up their friends, but pretty soon the idea seemed to take form that Kistler should be told about it. For a week after the picture played he did not dare go near a telephone, for he was almost certain to be told not to tell anything.

Starting a week in advance with slide and newspaper teasers using the same copy, Kistler followed this with small blue bells to place on telephone mouthpieces. The opening was so small that the mouthpiece had to be unscrewed to get it on, so it was certain to stick. An inspection was made several times a day and torn bells were replaced.

If you use a bell or tag idea for the phones, put the title at the bottom of the space, that it may not be obscured by the mouthpiece. Kistler used the title, date, stars and house in that order, beginning at the bottom.

As he played the attraction Easter Monday, Kistler gave an egg matinee to which all children were admitted for one fresh egg. They had to come so early that most of them were out of the way when the grownups appeared, so it did not clog business and even with eggs away down there was a profit.

Took Half the Lobby for Special Display

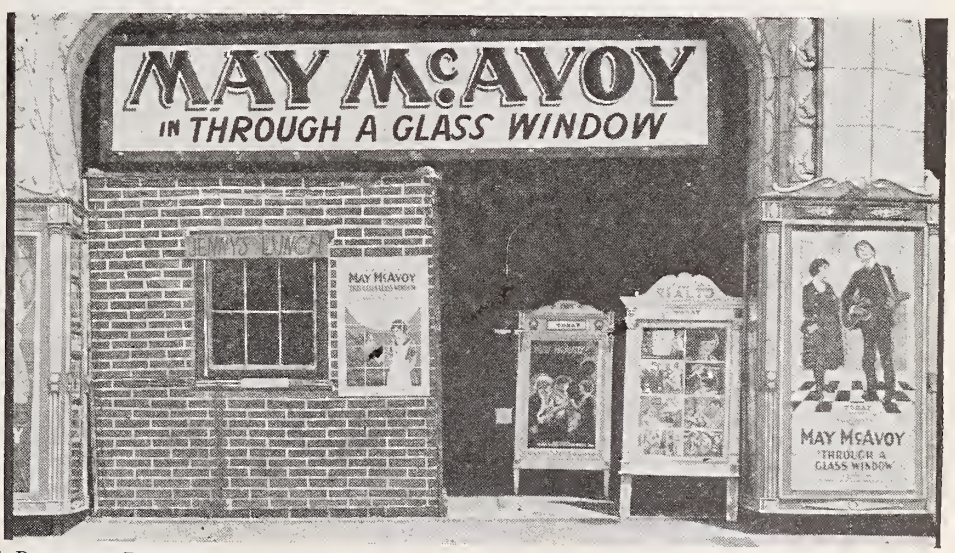
Frank J. Miller took half of the lobby of the Rialto Theatre, Augusta, Ga., for a display on "Through a Glass Window," but it gained so much attention that it was well worth the trouble and the cost.

"Jenny's Restaurant" figures in this May McAvoy release and he set out to realize the place in his lobby.

The front is shown in the cut. The structure was four-sided and provided with a ceiling, and within it was fitted up like a typical counter lunch with stools and cutlery and crockery, while a stock of canned goods was piled on a shelf at the rear. There was even a cup of real coffee and two doughnuts.

The completeness of the display was its chief appeal and it combined the advantages of the lobby display with the appeal of the peep show.

Such a display is to be recommended only when there are ample fire exists at the sides, but where there is room this idea will be a real money maker. It can also be built in a store window if the floor of the window is nearly level with the street. It is different, so it is effective.



A Paramount Release

IT CROWDS THE LOBBY, BUT IT ALSO CROWDS THE HOUSE

You looked through the glass window to see the interior of Jenny's Restaurant, which figures in "Through a Glass Window." It was all fitted up inside like a typical lunch-room, and the time and trouble it cost was amply repaid

Selling the Picture to the Public

Had Dangerous Curves for Toonerville Car

Recently we showed the Toonerville Trolley rigged for May's Opera House, Piqua, Ohio. This is a close-up of the trailer on which "Aunt Eppie" rode.

This was bannered for "Dangerous Curve Ahead" and every little while the Skipper would stop the car and roam back to the trailer to have a row with Aunt Eppie as illustrating one of the curves.

Martin Bauer, the house advertising agent, was the Skipper and Wamter Sweet was Aunt Eppie.

These little family jars made for greater action and helped put over the combination bill. It even made the grade in Dayton, where the *News* ran a three-column cut and a story under a Piqua date line.

It is going pretty good when your exploitation can be laid off to a larger city, and the *News* has a large Piqua circulation; which is the real idea.

A Goldwyn Release

THE OTHER HALF OF A DUAL EXPLOITATION STUNT

We have already shown the Toonerville Trolley rigged by Harry W. Kress, of May's Opera House, Piqua, O. This is the trailer which advertised "Dangerous Curve Ahead," and every little while the skipper would illustrate one of the curves

This Race Track Fence Has a New Open Front

Board fences for racing dramas have passed beyond the novelty stage, but the Washington Theatre, Dallas, Texas, found something new for the old idea in the cutout insertion for "Thunderclap."

Instead of the somewhat dreary expense of fence, the centre was cut to let in a horseshoe within which was seen a cutout from the big sheets. The fence was ten feet high, with gates properly labeled, and the top carried the familiar "Coney Island Jockey Club Park." Pennants decorated the top of the fence and were cutouts to ensure their proper showing. Nothing looks more dreary than a limp flag.

The cutout not only lightens the display, but it gives the ballyhoo effect of a large sale, for the box office can be seen through the opening. If desired, the fence can be mounted on an endless belt and made to slip past the racers, and these can be mounted on an eccentric driven by the same motor, if additional action is desired. The display was a still in Dallas, but it would not cost much more to animate it.

By getting bids on the painting, the cost of the display was held down to $25.

The ushers were dressed in jockey silks and a jockey rider was sent through the streets on a blanketed horse.

Hooked to Hope

Thousands of portraits of Hope Hampton were given the readers of one of the Newark papers when that player did some personal appearance work at the Branford.

A double truck hook-up was arranged with stores at which Miss Hampton was scheduled to make purchases, and the display included a coupon good for one of the pictures.

This store work seems to be growing in popularity of late, and is a phase of exploitation valuable to those who can secure the personal services of a star. It was a young mint to the Branford.

A Fox Release

HERE IS A RACE TRACK WITH THE RACE SHOWING THROUGH

The Washington Theatre, Dallas, has improved on the straight fence idea by inserting a cutout giving a flash of the race and also breaking the monotony of a straight board front. The entries are posted on the front and there is also a fake bulletin of racing news on the right

Much in Demand

Apparently "A Certain Rich Man" was being paged all over Houston when William Allen White's play was being shown at the Capitol Theatre.

D. H. Stark decided to play for store hook-ups and they all advertised for a certain rich man to bring his party in for a soda before seeing the play at the Capitol, to buy his cigars at a certain store, to find a lady who does not appreciate what he buys from the advertising jeweler, and even one who fails to appreciate the work of a beauty parlor.

The result was an intensive drive that put the title into everyone's mind, with an increase in the box office takings.

Tagged Automobiles

Each afternoon during the run of "Her Husband's Trademark" at the Regent Theatre, Flint, Mich., B. D. Bailey took the numbers of six cars passing his theatre. Each morning he advertised these number, adding that if the owners would fill in a blank with the name and address a pair of seats would be sent.

After the first day, every auto owner in town went past the theatre and looked in the paper the next morning. Only six each day received passes, but even the Ford owners knew all about "Her Husband's Trademark," and came anyway.

This was worked as a circulation stunt by the newspaper, which contributed the space in return for the circulation booming. It was first used, apparently by the New York American in a circulation fight with the News. The American used photographs of cars standing at the curb, showing the license plate.

Doorknobs for Telephones

A new use has been found for the doorknob. The Key Theatre, Houston, Texas, had a liberal supply printed up—ten thousand—and used them both for doorknobs and to hang from the mouthpieces of public telephones. Everyone who was anyone knew that "The Queen of Sheba" was to be seen at the Key, for the town was thoroughly knobbed.

Selling the Picture to the Public

A Paramount Release

IT'S SPRINGTIME FOREVER IN THIS TEXAS LOBBY

J. M. Edgar Hart, of the Palace Theatre, El Paso, played up the peach blossoms for an attractor, and invented a new effect for his lobby lights from chopping bowls and flower pots for "Peter Ibbetson." It made a handsome display

Hearts Played Up

For "The Heart Specialist," John B. Carroll, of the Imperial Theatre, Asheville, N. C., used about two hundred paper hearts of various colors and from two to eight inches in size.

These were dangled by threads from fine wires and looked like a cupid's snow storm.

A blood red heart eight by nine feet was built from the box office. In the curves two smaller hearts were cut, in one of which was placed a head of the star with sales talk in the other. An opening was cut for the ticket window and these were sold through the heart. The novelty of the display assured a large sale, and the heart beat fast.

Real Morning Matinee

C. F. Hanson, of the Lyric Theatre, Redfield, S. D., has a new one. Instead of a special matinee on Saturday, he is planning to give a milkman's matinee for the boys who help him advertise "Penrod."

No tickets will be sold for this performance, but the boys will all be given a chance to peddle bills, and no live kid is going to be left out of a show with such an advertisement.

The performance will start around seven o'clock in order that the boys may be in school by half past eight, and there are going to be a lot of early breakfasts that morning and no sleephead will need to be called twice.

This stunt is worked because the Lyric will not have the play on a Saturday.

BUCK THE ODDS

Don't "lay down" when your competitor has an unusually big attraction. Get a big picture to offset it—exploit—and nine times out of ten you'll both be "turning 'em away."—O. T. Taylor.

Used Murray Cutouts for Display Dummies

Apparently the department stores of the country figure that Mae Murray needs more clothes and they have been doing their best to show her a few lines of their stock. A characteristic display is shown on this page which is from the Lincoln Square Theatre, Decatur, Ill.

This is one of the largest department stores outside of Chicago in the Middle West. They have all the waxen ladies they need, but the window dresser knows that something different will attract more attention than all the regular dummies he could stuff into the space.

Mae Murray is herself an attractor. The cutout is ideal for display work. Her outstretched arms might have been built to hang things on. The attention the store goods will receive will more than pay the value of the display advertising to the theatre, so both store and theatre show a profit on the combination. You cannot make a better use of a cutout, and if you can get in a couple of pictures, so much the better, and usually the store will be glad to supply the frames from stock.

It is both cheap and efficient exploitation.

Live Texas Manager Invents New Lights

J. M. Edgar Hart spread himself on his lobby for Peter Ibbetson, feeling that the more he did to emphasize the charm of this unusual play, the better would be his chances of getting the right people in.

He had a lot of blue silk which had been used for a lobby on another picture, and he hung this to form a sky piece across the top of the lobby. Against this he placed branches of peach blooms. No real blooms were available, but the entire theatre force helped to create these out of tissue of the proper tint and wire them to the bare branches, with the result that you could almost smell their fragrance. With the exception of the seven top lights, the lobby bulbs were all dipped pink.

For the tops he removed the usual reflectors and replaced them with wooden chopping bowls, silvered with aluminum paint. Inside of the bowls were small flower pots, gilded. The wires were run through the holes in the pots and holes bored in the bowls. The resultant effect was a brilliant reflector suggestive of silver blossom with a gilded centre. The bowls were upside down and the pots right side up, the large end setting against the bowl. It sounds rather crude, but the effect was handsome and unusual and Mr. Hart received many compliments upon his new lights.

The heads of the stars over the box office were from the poster.

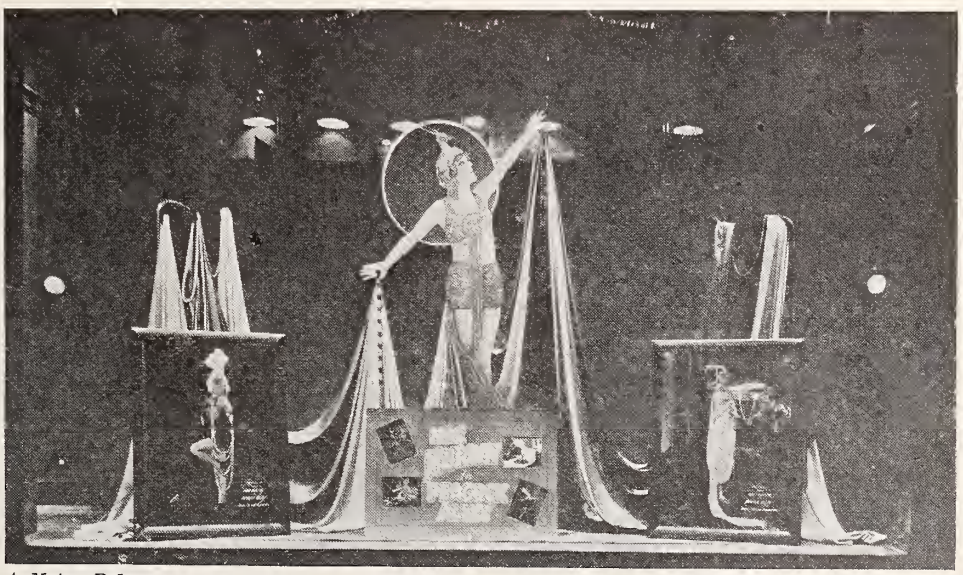
He had 3,000 heralds printed up and for this picture he got a distribution in clubs and libraries where the average picture could not break in.

More Horses

Now the National Theatre, Winnipeg, kicks in with a horse stunt on Tom Mix in "The Night Horseman." A mounted cowboy rode through the streets. His horse was blanketed from nose to tail and the blanket was lettered for house and attraction.

Between "Thunderclap," "A Connecticut Yankee" and Tom Mix, Fox exhibitors will either keep livery stables or the livery stables will run the theatres.

It cleaned up in Winnipeg and brought more than the usual crowds.



A Metro Release

THE MAE MURRAY CUTOUTS MAKE STUNNING DISPLAY FIGURES

The cutouts from the 24-sheets on "Peacock Alley" have been used by a number of stores for a window display, with goods draped as in this example from the Lincoln Theatre, Decatur, Ill. Frames supplement the central lobby

Selling the Picture to the Public

This Pointing Finger Gets Strong Attention

The first thing to get your attention in this advertisement from Cleveland is the cut, and the dominant figure in the cut is not the girl, but the man, because he is the stronger in drawing. And the man is poking his finger right into the "Hail the Woman," and he largely excuses the fact that the artist has obscured the title with the line work. He does pretty

A STRONG ATTRACTOR

nearly kill off the "First National Production," and "Thomas H. Ince" fares but little better. Type set into linear work seldom comes up as well as it should. In the reduction it will look better than it does full size, but in the four column width the effect would have been lost were it not for that white coat sleeve sticking right into the desired line. Where line backing is used, or even a benday, it is best to make white panels for the type and then work this in black. The best portion of this advertisement is the type panel at the left. This does a lot of talking, but the type lines are so well chosen that there are five big display lines in a six inch drop where the usual arrangement would have given three at the most. It is just another case of separating the punch lines with less conspicuous type. And this is type, and not hand lettering, which makes assurance doubly sure—if you have the right sort of type. And in spite of the excellence of the typographical arrangement, this is only secondary to the selling copy. It is punchy in almost every line, and it sells the idea of the play in its most forceful aspects. The copy is worth about three of the average Stillman ads, and that average is not low, at that. It just happens that this story lends itself to a simple, forceful exposition, and the copy writer caught the idea and put it on paper.

—*P. T. A.*—

Sometimes it Happens Reverse Works Well

You have to give the devil his due. Sometimes a reverse cut does come up well in the newspapers, at least this did in the copy of the Cleveland paper from which we took it. Perhaps not all of the edition came out this way, but the chances are that it did come through. It is for Loew's Park Theatre, on Anita Stewart, and it looks almost as good as a trade paper advertisement, where the ink and paper are better. It was largely a matter of chance, but this time chance favored the artist and the face comes up out of the black with just the right emphasis. A little darker cut and Miss Stewart would have been drowned, a little lighter and the effect would have been too staring, but as it stands there is just the right suggestion of the face looming up, and it stands on the page like a beacon on a promontory.

ONE GOOD REVERSE EXAMPLE

Even at that it might have been hurt by too small lettering, for the space is only two columns wide, but the artist fooled them by making all his letters large enough to come through. Even the "today and Monday," which is only about a pica high, gets a show, and the other lines are larger. Just a couple of lines about eight points high and the entire space would have been killed off, but there are no eight point lines, none of the lines are too close together, and the effect is wholly good, because the ink comes up black. It was taking an awful chance, but since it came out all right, there is nothing to kick about and it is a good advertisement both as to looks and pull. You do not sell the Anita Stewart plays. You sell the star herself, and she sells best on her picture. The argument is simple and comprehensible. Look at it, but be careful about copying.

—*P. T. A.*—

Another Odd Design from Harry Gardner

Sending in some samples of his work, Harry E. Gardner, of the Rialto Theatre, Pueblo, writes: "Like every other place, we have had our dull times, but are picking up again now." And that comes from a town which has already overcome the disastrous flood of last year. The good times are here but you cannot see them if you keep your eyes tightly closed. Like all of Mr. Gardner's spaces, this for Nazimova in "Camille," is attractive and readable. There is plenty of open space to give display to the lines, and the small panel of selling text is smartly written. The title would be better put over if raised a half inch from the panel, but it gets plenty of attention as its stands. The cut is pretty poor, but Mr. Gardner is not counting much on the cut. He knows that he can do more with type because he knows how to make the type work for him. He never uses too much and on the other hand he does not use too little. The big idea is to proportion the text to the attraction and to the need for selling. Some plays require more argument than others to get them over. A very

--and now comes
NAZIMOVA
("The Incomparable")
—With—
RUDOLPH VALENTIN
—in—
"CAMILLE"
We are pleased to present Mlle. Nazimova in this Twentieth Century version of this famous play. On a gorgeously costumed and lavishly mounted background, you witness the greatest triumph of this emperb artist a colorful career. Her supporting company includes Rudolph Valentino as "Armand." Alone new to this country Mr. Valentino is already one of the most talked of male stars of the screen, because of his remarkable characterization of "Julio" in "The Four Horsemen of the Apocalypse."
Added Attractions: "Snub" Pollard Comedy, "Teaching Teacher." Pathe News, Including World's Series Views.
TODAY, TOMORROW, TUESDAY
The RIALTO

A NAZIMOVA DISPLAY

few can be oversold through too much argument, but good selling talk does not have to be lengthy and Mr. Gardner speaks briefly of the costuming and mounting, adds a few words about Valentino and then goes on to talk about his smaller features. You will notice that the good advertisers are having less to say about poor business than those who do not advertise well. There's a reason.

—*P. T. A.*—

Plenty of Attractor and Selling Talk, too

Most of the Los Angeles houses seem to be so busy filling up their spaces that they often forget to use enough copy to put the play over. This five eights from the California, on "The Night Rose," gives a strong character cut, a neat design, a bold signature and a heavy display line and yet permits something to be said about the play itself, in which the public might be supposed to be interested. There is also a good panel for the orchestra and a smaller

PLENTY OF ROOM

card for the comedy. It is a better arrangement than Los Angeles generally offers, but it shows that it can be done, even in the film capital. We believe that it is not an exaggeration to say that more than one-third of the money spent on advertising through the country is wasted. Space alone

Selling the Picture to the Public

will not sell a single ticket. There must be argument and conviction in that space, if the dimes or dollars are to be wrung from the pocketbooks, and the mere announcement of the player and title is not, as a rule, sufficient. It might sell to a majority of the readers, but if a better planned advertisement can sell a hundred extra tickets to those who are difficult to sell to, those hundred sales are far more important to the house than a thousand sales more easily made. That is, the chief function of any advertisement; to sell to the hard to sell. The idea of all displays is that the mere announcement will get some but not all, and that the use of advertising will pull in the remainder. These last are the persons who are not actively interested in the photo-drama, but whose interest might be engaged through a proper approach. They will not respond to the usual advertising, but they can be made interested through a new approach or through the playing up of some special feature. You never heard a midway barker announce "Bosco the snake eater." Instead of that, he shouts "He eats 'em alive—ALIVE!" and sells to ten people where two might come in to see a snake eater. He visualizes his attraction in words, he challenges interest, and he pulls them in. The same sensational idea may not always work with pictures and it will stale if it is used week after week, but the general idea can be used regularly through a variation in the appeal, and people can be brought in who would not even come to see Mary Pickford, but who can be interested in some novel feature in the play. In this instance the character cut does much of the selling. The italic below the caption completes the sale. You are interested in the vicious looking character. When you read that it is Lon Chaney as a king of the underworld, you figure out that that sort of man must have made the underworld mighty interesting, and you go to see the production even if you do not know who Chaney is. If they do know Chaney through his past performances, so much the better, but the point is that the stranger can be sold if the proper argument is used, but he is seldom sold on star and title alone.

—P. T. A.—

Mae Murray Stills Are Capital for Layouts

Press Agents can always count on good stills for layouts from the Mae Murray productions, for she always has a good series of dancing poses to gladden the heart of the layout man. Fascination is no exception to the rule, for the bull dance (which sounds better when you call it El Toro), provides a striking costume and the chance to assume some add poses without going out of character. This is one of the early displays—a sample from Loew's Columbia Theatre, Washington, a hundred and ten lines across three, a three-eights to all practical purposes. This gives a nicely balanced display and permits a panel to be used effectively. There is plenty of talk, of which six lines are in six point Italic and five in eight point Roman. Most advertising managers would shudder at the idea of using six point type in a display advertisement, and eight would seem bad as well, but by holding down the big display lines to 24 and 36 points, the six point seems as large in comparison as would ten points lines in a display with a five or six line star and title as against the three. This total of 330 lines shows up better in the space than some of the 600 and 700 line displays used by western houses. It is attractive and readable. Size does not matter so long as a proper display is achieved, and there could be no better display than this announcement gets because the essential points of good display have been observed. In the first place there is plenty of open space, there is a well defined border that is not too heavy to kill down the type within, and the type itself is so planned that the large lines are given all the display and so these do not have to be as large by half as would be necessary were the minor

A MAE MURRAY DISPLAY

lines in full face or in larger characters. No manager ever "saved" money by cutting down his necessary advertising appropriation, but on the other hand, not one ever gained anything by paying for more space than he really required in which to put his attraction over, and by using too large a space habitually, he makes the cost of an occasional big splash almost prohibitive. The Columbia gauges its requirements very accurately, but it is helped by the fact that none of the Washington houses use extravagant space.

If These Pages Help You Why Not Send for a Copy of

PICTURE THEATRE ADVERTISING

Which gives you the foundation information about type, inks, paper, laying out, press work and all of the little points you need to know.

It costs only $2 the copy, postpaid, and any one of a hundred and more ideas will be worth the initial cost of the book.

Order today from the nearest address Moving Picture World, 516 Fifth avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Mostly Plan Book Helps at the Luna

Here is another example of what the plan book can do to put you over, if you will pin your faith to the plan books—and use your own judgment. This is what sold Constance Talmadge in "Polly of the Follies" to the patrons of the Luna Theatre, Lafayette, Ind. If the Luna had an artist capable of such drawings, someone would snatch him for the cities at a larger salary than the Luna could afford. Instead of being content with second or third grade work, Mr. Johnson avails himself of the entire First National publicity staff and turns out a better result than some of the larger theatres with more space and a live artist have done. It is a Monday, and not a Sunday ad, but it is a Sunday size to put over the opening, and if you know Constance Talmadge's work and see those two cuts and stay home, it

MORE PLAN BOOK HELPS

is entirely your own fault. Most persons will not stay home, for they will argue that it is bound to be a good show, and the snappy cuts and the press book lines aid in creating that conviction. Of course Mr. Johnson had to lay out his own space and he has done that with a nice sense of placement, but he had something worth while to work with and could get on the job with a proper feeling of enthusiasm. The layout is as good as the material used, for it puts the cuts where they will get the most attention and yet places title and house where they cannot be overlooked. It is a nice bit of work from both angles.

—P. T. A.—

Balls Them Out

W. G. Schaefer, of the Schaefer Theatre, West Point, Ga., has formed his employees into a basketball five, and as Schaefer's First National Stars the team has been cleaning up.

The games are played in the early evening, and between periods the referee announces the attraction at the theatre that evening in case any reckless devils feel inclined to make a night of it. It has proven a good advertisement.

—P. T. A.—

Another Open Display That Will Sell Seats

Although the faces in this second week design from the Ohio Theatre, Indianapolis, on "Turn to the Right," are rather weak, the general effect is good and the type layout is an excellent model. Most artists would have put the circle right in the middle of the space, and a lot of advertising agents would have tried to stick type in on either side to wedge it in, and between them they would have ruined an investment in publicity. But here the circle is set over to the left, with only the Metro trade mark to break the barrenness, and the white space serves as an attractor just as surely as does the cut. If you will study that cut you will find that while the drawing lacks strength of line where it comes to faces, the artist has

Selling the Picture to the Public

learned the first great lesson of advertising drawing. He does not get his work too black. He knows that white is just as good in a drawing as it is in an advertisement, and he gets highlights on the girl's hair and on the boy's shirt, with the arms to lighten the lower part of the cut, and then he lines the background instead of making it a messy black. The result is inviting. It gets and holds the attention. The reader comes to the type with some interest, and the limited amount of text sells him on the idea of seeing the show. This is not a

A GOOD LAYOUT MODEL

wonderful advertisement, but it's a mighty good one, for all that, for both artist and copy writer have united to get a good effect. That title, for example, is just as prominent as would be a line twice as high and twice as black dumped into a mass of other bold faces. With competition held away, the light line is just as conspicuous and decidedly more inviting. When a layout man gets the idea that display is a matter of comparison and not a matter of ink area, he is well on his way toward success, for no matter how clever the copy or how spirited the drawing, if the space is too crowded, the advertisement is poor because it will not sell.

—P. T. A.—

Plan Book Attractor Crowds This Space

We think the Rivoli Theatre, Baltimore, made an error in judgment in selecting this three-column cut from the plan book for its three-column display. It is a very striking cut, but it is too large for the space, and though catalogued as a three-column, it should not be used in a space just that. In a four or five-column display this would be a winner, but it is too wide for the space used, and a smaller cut would have served as well. The combination of line and coarse screen gives it good printing qualities in newspaper work, and it is well planned, but it is poorly placed. With a Talmadge picture the title does not matter much, but it would have been a good investment to have thrown away the title cut and have had this set in straight type. Ornamentation has a prominent place in the preparation of good advertising, but the title is not the place in which to use ornament. Let the star and title show as clearly as possible, and use the ornament well away from this important section of the display. With the name and title repeated in type, this ornament might have helped, but this picture was sold in spite of the title cut and not because of its use. That attractor would make the foundation of a fine half page with a pair of these ornaments, one in either corner and the same thing repeated in type below, but there is not room here to use all this

RIVOLI
CITY HALL PLAZA
You'll Go Smilin' Through 1922, After You See
Your Norma—
Our Norma—
All-the-World's
Norma—
The Masterpiece of Love Eternal, Youth Supreme
NORMA TALMADGE
in
"Smilin' Through"
One Artiste Only Could Bring "Smilin' Through" Majestically to the Screen. You'll love her in it.
RIVOLI SYMPHONY ORCHESTRA. FELICE IULA Conducting

A BAD CASE OF CROWDING

and get the story over to the best effect. It may not occur to you at first, but that shadow to the right of the face is a striking effect. It brings the profile into powerful relief without resorting to the use of a solid black, and it gets several times the effect of no black at all. Get a magnifying glass and enlarge the cut and you will see better how well it works.

—P. T. A.—

Sivitz Has Enlarged Pittsburgh Spaces

With the opening of the new houses on the Rowland and Clark line in Pittsburgh, Samuel Sivitz has more work to get out, and he takes larger spaces. He is using a nice italic for his type inserts, but he is still trusting too much to his artist, and his artist betrays his confidence. There is a lack of force to this space, a 175 across four. Somehow it does not get over the idea of important shows, even though "Way Down East" heads the list. There is practically no strong line in the entire display, either in picture or drawn letter. It is all politely light and small, with no great appeal in the various portraits, because they, too, are weak and without character. It is all as weak as a man with a receding chin. There are no expression lines to the faces—just features, and just type for star and title announcements, with a benday backing that is as polite as the rest and about as weak. For a time Mr. Sivitz had his artist sitting up and taking notice, but the draftsman seems to have had a relapse, or perhaps he is a new man breaking in. Look back of some famous paintings and you will find that it is not the color which holds your attention, but the strength of the lines; the force of the drawing. This is what makes good work in advertising cuts as well as oil masterpieces. Were we in Mr. Sivitz's place, we think we should have killed a couple of artists long ago and be trying experiments in all type. Not long ago he sent in some very promising stuff in type and added that he rather liked it himself, but he seems to hold to the artist through force of habit, or perhaps because he is sorry for him. One of the other houses is doing much better

A CHINLESS SPACE

with all type. We would be very much interested in seeing Mr. Sivitz experiment along the same lines. We think he would give us much better work, because he knows what good work is and gets it when he is not hampered by his art department.

—P. T. A.—

Harrison's Idea

It is always easy to think of a good idea when someone else has done it first. De Sales Harrison, of the Howard Theatre, Atlanta, varied the usual exploitation stunts on "Three Live Ghosts" by giving a special invitation performance to the members of the American Legion.

This emphasized the up-to-date angle of the story, and, of course, it sent out a solid body of pluggers, for the Legion men, of all others, might be expected to find the most enjoyment in the story—and, of course, they told their friends.

No matter what else you do with this picture, try this stunt. Not only that, but watch for other titles which can be shown some special class at a private viewing with a view to getting them back when they can bring their friends.

—P. T. A.—

A Clerical Endorsement

A special showing of "Peter Ibbetson" at the Arcade Theatre, Ft. Myers, Fla., the morning of the opening, brought a result not anticipated by Manager J. P. Harris.

The usual list of prominent persons were invited, including Rev. Dr. G. W. Benn, who in replying to the note, wrote: "I have wanted to see the play ever since I was in New York two years ago and I saw an audience leaving the theatre in which John Barrymore was appearing in the play. Some were crying and some laughing and I have always felt a curiosity to see the play which left its audience so strongly moved."

The effect of such a letter in a small town where the minister was known to everyone can well be imagined. That's one of the fascinations of stunting. You never know what you are going to get.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

FILM men are complaining. They characterize the past season as the most disastrous in the history of the business. And they are absolutely right. The warm season is now here. Business will unquestionably be worse. But that, too, is expected. If business jumps during the warm season there will be many of us who will succumb to heart failure. But the fact remains that the 1921-22 season, as a whole, was a failure, financially. Yet, in all this gloom we find a ray of sunshine penetrating so promisingly that the 1922-23 season promises just the opposite to what the past year presented us.

THE picture business was hit hard, but not one-half as hard as the legitimate end. Burlesque, only a year ago so strongly organized, has been battered beyond recognition. Vaudeville likewise was hard hit. Musical comedy incurred losses that ran into millions. The dramatic stage all but attended its own funeral. And we in the film business have been kicking. Over what? Certainly, the season wasn't by many millions of dollars what we would wish it to have been, but just bear in mind that pictures are replacing the legitimate attractions in every city. And this in the hot weather season.

WE had a chat with Edgar Seldon, the veteran showman, composer and producer, the other day. Mr. Seldon starts production on his Madge Evans feature in two weeks. Men like Seldon are needed in this business. He has been working on the script for his initial picture for nine weeks and we are convinced that when he has completed the task he will have produced a feature that every exhibitor will want to show. Mr. Seldon is good enough a showman to appreciate that the exhibitor must be given something more than mere film to make money. And he is building his production with that thought in mind.

HE hasn't been wasting his time talking about what he will do. He has gone ahead and worked. He is now ready to start production. He has selected "On the Banks of the Wabash" as the title for his initial offering. He has engaged the services of an expert director and cameraman. He is confident that in Madge Evans he has a star who in time will be as great as any luminary in the business today. For Seldon's sake we hope so. But if he has not, it will not be because he has been deficient in his efforts, for he has circularized the entire world—let alone the United States—with interesting data concerning his star.

WE had hoped that Mr. Seldon would release "On the Banks of the Wabash" on the independent market, but we regret to report that he already has closed a deal with a big program company whereby it will handle the production. This transaction constitutes a genuine tribute to the showmanship of Mr. Seldon. Here is a picture on which production has not yet even been started and yet one of the most powerful national distributing companies in the business contracts for it.

THAT State rights distributors are hopefully and confidently looking forward to a profitable 1922-23 season is disclosed by the fact that virtually every important firm is busily engaged at this time completing plans for the new theatrical year, which begins in September. The Warners will have at least eight big productions available, while Arrow has closed contracts giving them the distribution rights to at least five big specials, not including the regular features for which they contracted early this year. Equity will not only distribute, but will maintain several producing units, while a reliable report has it that Commonwealth Pictures Corporation, of which Sam Zierler is the head, also will enter the independent production field. Affiliated Distributors of which C. C. Burr is the head, will have four big Edwin Carewe specials and two Johnny Hines features. Aywon Film Corporation this week announces a new Maciste production made in Italy, as well as the fact that it will release the Charles Bartlett features, the first of which already has been completed. This is "White Hell." So be patient and alert.

WHAT'S happened to the Independent Producers and Distributors Association? We have sought in vain to ascertain the status of that once promising association. And in its failure there is much to regret. Properly conducted this association could have been of invaluable assistance to independents in general, but for some unexplained reason it has been permitted to die a natural death. We sincerely hope that some day independent producers and distributors will wake up to the true value of real organization.

WITHOUT organization there never will be stability in this branch of the film business. The I. P. D. A. a year ago promised much, but it has apparently passed away without accomplishing a single thing that it was hoped it would do. An effective organization like the I. P. D. A. promised to be could have been of tremendous value in times like the present, but apparently the producers and distributors care naught about the welfare of the trade in general.

WE look forward to a big season. But independents will find themselves on the outside looking in if they do not change their tactics. Organization is necessary. A co-operative organization must come. Without it no success can be permanent or complete. But that organization must be effective—sincere. It must function properly. The heart of every member must be with and in it. Much can be accomplished through organization. Nothing of material benefit to the trade in general ever will be accomplished through individual effort.

THE season of 1922-23 can be made a big independent year. Exhibitors will seek big exploitable pictures and independents are best equipped to furnish them. But without organization no headway will be made. The movement must be general, organized and systematic. There must be no pulling in opposite directions. Yet, that is what is threatened unless some effective means is taken immediately of bringing the responsible producers and distributors together.

THIS department hopes that the I. P. D. A. will be resurrected. We have every confidence in the men who originally undertook to successfully put it over. We appreciate, too, the fact that events of the past year probably made it impossible for them to give the attention that the organization required. We do say, and with emphasis, that a most glorious opportunity to found a necessary organization that in time would benefit the trade in general, has been lost. But it is not too late. Sooner or later organization in our ranks must come in some form or other. Why not now?

BOBBY NORTH and Larry Weber have entered the independent distribution field on an elaborate basis and next season will be in the market with a number of productions. Mr. North is a pioneer showman whose heart beats with that of the showman. He appreciates the fact that only by contributing to the success of his patrons can his success be complete. We take this means of extending our sincerely best wishes to two of the most popular and livest showmen in this country.

JOE BRANDT has a big job on his hands. He has undertaken the task of putting over Federated Film Exchanges of America. This organization is in dire need of an able captain. It embraces some of the best exchangemen in the country, but because of a lack of product Federated has all but collapsed. These exchangemen have dumped thousands into the organization. Some of them dumped so much money into the enterprise that today they find themselves only marking time.

JUST what the position of Federated will be in the film business depends largely on what Mr. Brandt does in the next few months. He and the Cohn Brothers have in C. B. C. Film Sales Corporation one of the best organizations in the film business. It took hard work to establish and build the business that C. B. C. today enjoys. But it has been a fight worth while. And we are confident that if Mr. Brandt puts the same effort into Federated that he gave to C. B. C. he will have no trouble attaining success. But it's going to take a lot of hard work.

AND hard work on the part of Mr. Brandt isn't the only thing that is necessary to "put over" Federated. Without the moral and financial support of every exchangeman nothing that Mr. Brandt will do can raise Federated to the height that its backers hope it will reach. Co-operation is needed and must be given. Without it Federated can never hope to succeed. There is a big field for it. But it must line up real worthwhile product, productions with box-office value. Mr. Brandt's the right man in the right job, but he is only one of the many who are financially concerned. We know Joe Brandt will do his share—and hope that the others will follow his example and back him to the limit.

In the Independent Field

International Seeks to Hold Up Release of "I Am the Law" Claiming Infringement

C. C. Burr Files Petition to Prevent Burkan from Issuing Warning Letters, Which Producer Terms Libelous—I. F. S. Files Injunction Notice

Exchangemen and exhibitors throughout the country are focussing their attention on the legal wrangle that has developed this week between C. C. Burr, Affiliated Distributors, Edwin Carewe and Edwin Carewe Pictures Corporation, on one side, and International Film Service, Nathan Burkan and James Oliver Curwood on the other. The wrangle resulted from a charge made by International in telegrams sent to various exchanges releasing Edwin Carewe's "I Am the Law," in which Mr. Burkan stated that that production was an infringement on the International production, "The Valley of Silent Men," based on a James Oliver Curwood story. The latter picture was directed by Frank Borzage at a cost said to be $168,000.

The first legal shot was fired on Monday of this week by Mr. Burr, who filed a petition in the New York Supreme Court seeking to restrain Mr. Burkan and International from further sending out wires to exchangemen and exhibitors warning them against release or exhibition of "I Am the Law." This case was heard on Wednesday, May 31, and taken under advisement. Up to press time no decision had been handed down.

Today (Friday, June 2) Nathan Burkan, on behalf of International, filed a motion in the United States District Court seeking an injunction to prevent the release and exhibition of "I Am the Law" pending settlement of the status of the two productions. A hearing on this motion will be held Friday, June 9.

Despite the attitude taken by International, "I Am the Law" was given its New England premier at Gordon's Olympia Theatre in Boston, Mass., on Monday, May 29, and continued showing there through the week. The Carewe production is scheduled to he shown at the Strand Theatre in New York next week.

Both sides this week threatened suits for damages. Mr. Burr was hitter in his denunciation of tactics utilized "hy counsel for International," and said that he would go the limit. Mr. Burr, through counsel, Frederick L. Newgrass of Neuman & Newgrass contends that "I Am the Law" is not an infringement on "The Valley of Silent Men," that it is hased on a work of James Oliver Curwood entitled "The Poetic Justice of Uko San," published in Outing Magazine in 1910. Mr. Burr also claims they had a written agreement with Mr. Curwood. This agreement, he claims, was further emphasized hy a letter received hy the author, in which his associates, he said, were authorized to elahorate or add to the original script.

Mr. Burr also contends that the situation, which International claims is an infringement, is not new and that "there is no plagarism" in that that situation was used hy dramaists hundreds of years ago in various forms.

Burkan's action on Friday was hased on an affidavit signed hy Harry P. Carver, general manager of International, who claims that "The Valley of Silent Men" is a James Oliver Curwood story published by the Magazine Company and later hy the Cosmopolitain Company in Septemher, 1920. In March, 1920, it is alleged the picture rights to this story were transferred to Mrs. Ethel M. Curwood, who later sold them to the Magazine Company, which is said to have turned down an offer of $85,000. Later International acquired the story for screen reproduction. It is further charged that the principal situation wherein "Sergt. Kent of the Northwest Mounted who, when he thinks he is dying, tells a story that hrands him as a murderer and lets the guilty man go free. Then he recovers and death hy hanging staring him in the face," was infringed upon hy the defendants in that that "situation constitutes the hig scene in the production complained of."

"The Valley of Silent Men," Mr. Burkan further claims, has not yet heen released, hut he contended that International had advertised the aforementioned situation to the trade. He charges defendants with "appropriating the story of 'The Valley of Silent Men' and dominant theme, scene, situation and characters thereof and entered into the transaction as follows:

"On March 21, 1922, one William Nigh acquired from James Oliver Curwood for a sum of $1,000 the screen rights to 'The Poetic Justice of Uko San.' This was a short, ohscure story that has indifferent success and it was puhlished in 1910 in Outing Magazine. It will he ohserved that this does not deal directly nor remotely with officers of the Royal Mounted.

"Thereafter and on the 25th of May, 1922, Affiliated Distrihutors advertised in motion picture trade papers a picture entitled 'I Am the Law' and claimed it to he an adaptation of the latest James Oliver Curwood story."

The action of International came as a complete surprise to the trade in general and will he watched with great interest. "I Am the Law," in the opinion of the writer, is the hest Northwest production ever made.

W. H. Leahy With Houdini

William H. Leahy has been appointed sales manager for Houdini Picture Corp., which is producing special feature productions for the state right market. Mr. Leahy took up his new duties this week and is concentrating his efforts on the first Houdini picture, "The Man From Beyond," which created a sensation at its recent engagement at the Times Square Theatre, New York, where it was presented at two dollar prices.

Between You and Me

AL KAHN, who maintains exchanges in Omaha and Kansas City, has withdrawn from Federated Exchanges, according to reliable information. The Federated crowd is reorganizing its forces and some very important changes are expected. Considerable money has been dropped by the various local exchanges who have tried to put it over the co-operative releasing proposition, but the going has been a hard one.

Phil Goldstone, producer of the Richard Talmadge pictures, is coming out strong on independent productions. Goldstone knows what the market wants, but he should pay more attention to the distribution and exploitation end of his enterprises. Why a star like Dick Talmadge isn't given wider exploitation is a mystery.

Unless some independent producers watch their step during the next few months there are going to be no few flops next season. No less than 42 melodramas that were popular years ago will be revived for the screen. Why there should be such a mad scramble for such revivals is something that is hard to understand.

The task of raising $200,000 at this time seems like an impossibility, but Lou Berman, of Philadelphia, had no trouble raising that amount among 22 exchanges in less than two days when it seemed certain that the Warners' 1922-23 product would be acquired for First National. That deal was the biggest accomplishment of the year and incidentally a wonderful achievement on the part of the independents.

The practice of some exchanges of booking pictures for which they have acquired no rights and then using these contracts as a means of forcing the distributor to come through is something that should be looked into at once. The menace is that this practice is spreading and unless checked immediately serious consequences will result.

A certain distributor whose picture we found fault with, but pointed out that fault constructively, sent us a letter in which he suggested that trade papers refrain from publishing reviews on pictures that are unfavorable. This writer cannot see the situation in that light. It is the purpose of this department to pass honestly on all pictures. Our reviews are destined to be constructive. We realize the value of every film, but we will insist on honesty.

Geo. A. Levy Comes to Metropolis and Closes Several Big Deals

George A. Levy, president of the Liberty Theatres Corporation operating a large independent film exchange in both Denver and Kansas City, visited New York last week. Mr. Levy was formerly Industrial Commissioner of the city and county of Denver and is prominent in political circles in that city. He had just finished a lecture tour before coming to New York.

During his stay in New York Mr. Levy closed several important deals with Irving Lesser, general manager of Western Pictures Exploitation Company. He also announced that the world's premier of that company's latest picture, "The Man From Hell's River," a James Oliver Curwood Story took place at the William Fox Isis Theatre, Denver, May 21 to 27th inclusive.

Wires from Denver two days after the opening of "The Man From Hell's River" stated that the Curwood picture played to standing room only and that everything looked good for a record-breaking week.

Cartoon Titles for Hallrooms

Believing that the titles of a comedy are of almost equal importance to the action itself in getting laughs, and that good titles can make or break a comedy, Harry Cohn, producer of the two-reel Hallroom Boys' Comedies, announced this week that the closest attention will be given not only to the content of the titles on the new 1922-23 series, but to their "dressing up" as well.

With this end in view, the titles on the new series are all to be specially illustrated with cartoons, each cartoon carefully thought out to get the maximum comedy value out of the action preceding and following the title, and out of the comedy meaning of the title itself.

In the Independent Field

"Your Best Friend", "I Am the Law" and "Determination" Open in New England

Despite the advent of the warm weather premiers of State-rights pictures during the past week were numerous. "I Am the Law," the Edwin Carewe crack production, handled by C. C. Burr's Affiliated Distributors; "Your Best Friend," starring Vera Gordon, State-righted by Warner Brothers, and Lee-Bradford's "Determination," all received their New England premiers this week, and, despite the intense heat and the holiday, all reported good business.

It is certain that as a consequence of the showing of "Determination" at B. F. Keith's Victory Theatre in Providence, R. I., this week that the rights to that picture in New England will be sold. Arthur Lee was in Providence this week to close a pending deal with Harry Segal, of Pioneer Exchange, Boston. Sam Lee, cleverly exploited the picture which topped a program that included the East Coast Productions, Inc., feature, "Ashes." Matt Rielly, manager of the Victory, where Arrow's "Ten Nights in a Barroom" made history, played a big part in putting that picture over in conjunction with the personal appearance of Miss Gene Burnell, the star, who made a splendid impression on the theatregoers and came in for much publicity.

The daylight saving schedule, however, is working havoc with exhibitors in general, cheating them out of the 8 o'clock show, concededly the best draw. But despite this business held up particularly well in spots, although generally throughout the country the returns were not up to expectations.

Warner's "Your Best Friend" was shown both at the Tremont Temple in Boston, and at the Opera House in Providence, R. I. The engagement was widely advertised in both places and, according to information given out Tuesday, the opening day at Tremont Temple drew $1,200 in spite of the intense heat that prevailed during the day. The Opera House in Providence is out of the way, but the teaser advertising offset this shortcoming and indications were that the picture would net Screenart Exchange, Boston, a fair profit.

"I Am the Law" opened at Gordon's Olympia in Boston this week and with an attractive and cool lobby did a good business the first three days with the draw holding up fairly well at press time. Heavy newspaper advertising helped considerably.

That the current season has been the worst in years has been proven time and again, but a box office report received this week takes the prize, for the theatre man stated that "due to fact that only two persons were in the audience we did not give a single show." Another Covington, Ky., house did a gross of $4.50 in one day.

Baltimore theatres made a strong play on Arrow's "Ten Nights in a Barroom" this past week, that melodramatic sensation playing four of the biggest houses in that town, the Palace, Belnord, Schanze and Community, and all reporting satisfactory business in spite of the heat.

With the circus war on in full bloom in the East the movie houses are suffering. The big top shows are playing the bigger towns, following each other so rapidly that by the time they get out of town there is little money left for the theatregoers to spend on pictures. This, together with the presence of carnivals, seems to be hitting the theatres to no little extent.

Louis Bache of First National, Washington, D. C., and Harry Crandall, the capital city exhibitor, are aggresssive showmen and overlook no bets, so no surprise was occasioned when word was wired to this office from there to the effect that "I Am the Law," which opened there Monday, was going great guns and bade fair to set a new record.

Clara Kimball Young in "The Worldly Madonna" also went over satisfactorily at the Rialto Theatre in Washington, D. C., although the exploitation was mild in comparison to that given "I Am the Law."

"Your Best Friend" has been winning additional laurels for Dore Davidson, who plays the role of loyal bookkeeper, opposite Vera Gordon, in that Warner feature. His work has been so highly praised that exhibitors everywhere are featuring him on all billing.

Texas Guinan made a personal appearance at the Grand in Atlanta, Ga., recently in conjunction with the showing of "Spitfire," and the combination managed to pull in big business.

F. A. Smith of the Comfort Theatre in Omaha, Neb., found "The Golden Trail" a knockout and made money with it.

"The Unknown," with Dick Talmadge, did a flop for G. W. Yeaton, who operates the Ioka Theatre, Exeter, N. H. Yeaton found the star a wonder, but the story was bad, he opined.

One of the wonders of the State rights market is "Frivolous Wives" with Rodolph Valentino. This pictuer is cleaning up despite the fact that it is a re-issue. However, the star is the big draw, and exhibitors using this revival are cashing in profitably.

"Give us more like this one" is the way L. C. McEison of the Eagle and Rainbow theatres, Kansas City, comments on "The Adventures of Tarzan," the Weiss serial, starring Elmo Lincoln. This serial is a good bet, judging from exhibitor reports.

Oscar Lund Starts Work on "Love's Old Sweet Song;" News of Eastern S. R. Producers

With every stage in the large Paragon Studio at Fort Lee, N. J., occupied by sets for his first special picture, Oscar Lund is producing "Love's Old Sweet Song" from the story by Augustus Bertilla. Jacques Byrne wrote the scenario. By keeping the technical staff busy building several interiors at once and moving his company from stage to stage without having to wait for the completion of new sets, Mr. Lund has planned to complete studio work on the picture within a few weeks.

The camera work is in charge of William Miller, while Charles Manning is acting as assistant director. Those in the cast are Helene Weir, Don Gallagher, Margaret Brown, Warren Cook, Helen Lowell, Ernest Hilliard, Lew Woiheim, Miss Ray Allen, Walter Gaines and John Tansey.

Work on the initial Eddie Polo independent serial, "Cap'n Kidd, Jr.," is proceeding rapidly at the New York studio. It is expected that the entire serial of 15 episodes will have been completed by the latter part of July. Work on the second serial will be started early in September according to the present plans.

John Russell-Lowell, producer and star of "Ten Nights in a Barroom," will return to Gloversville, N. Y., late next month to start production on the second special, based on a story written by L. Russell Case, who wrote the screen version of "Ten Nights." Arrow will release.

Charles Bartlett, according to reports, will soon start work on another Northwestern melodrama for distribution through Aywon Film Corporation. His first feature, "White Hell," has been acquired for distribution by Aywon.

Edgar Sheldon expects to start actual production on his latest picture, "On the Banks of the Wabash," some time this month. There was a report current that a picture with such a name had been issued, but investigation by this department led to the discovery that there was no truth to such a report.

Dell Henderson, director of the James Oliver Curwood pictures that Pine Tree Pictures, Inc., is making for Arrow distribution, starts work on the latest feature, "Jacqueline."

There is some talk that the Warners, following completion of their four specials on which Harry Rapf is now working at the Warner studio on the Coast, will transfer their production activities to the East. This report, however, has not been verified.

A. D. V. Storey will supervise the production of a special carnival reel that will be taken during the Movie Festival at Starlight Park in New York City late this month.

Production on "Go Get 'Em Gallagher" starring Johnny Hines starts next week at C. C. Burr's new Long Island, N. Y., studio. This will be Hines' second independent feature.

Federated Opens Gotham Offices

Federated Film Exchanges of America, Inc., have moved their New York office to 220-228 West 48th street. Joe Brandt, executive director of the Federated, is quite elated over his new offices because of the fact that it was in the same offices that he now occupies that Jesse Lasky started his first motion picture enterprise, and Brandt feels that the spirit of success that hovered over the Lasky Enterprises while they were in these offices is still dominant.

Fred Caldwell Finishes Feature

Fred Caldwell, author and director of "Night Life in Hollywood," has just completed shooting and is now engaged in editing.

ALICE LAKE

Who plays leading role in "More to Be Pitied Than Scorned," C. B. C. Film Corporation's first big melodrama"

New C. B. C. Feature Is Nearly Ready

Actual production work on "More to Be Pitied Than Scorned," first of the series of melodramatic features which C. B. C. Film Sales Corporation is to distribute, has been very nearly completed, according to word from the West Coast production centre, all the interiors have been shot and if the production schedule is carried through the coming week will see all the actual photography completed and the picture well on the way toward final editing.

The cast of "More to Be Pitied Than Scorned" includes Alice Lake, Rosemary Theby, J. Frank Glendon.

In the Independent Field

MADGE EVANS
Clever girl star who will be featured in Edgar Seldon Production, "On the Banks of the Wabash"

Distributors Pressing Exchanges for Payment of Old Notes; Many Holding Up Releases

Exchanges throughout the country are being hard pressed by national distributors, who, finding themselves in immediate need of cash, are demanding payment of notes that they hold. One distributor this week, holding notes calling for an aggregate amount of $232,000, communicated with the exchanges, demanding payment. This action has brought about a serious situation that has given an insight to the financial status of the exchanges.

Some of the most prominent exchangemen in the country are threatened by these distributors who insist that the money be paid immediately. More than 80 per cent. of the exchanges will be unable to meet these notes, due to the bad business and inability to get proper bookings at this time of the year.

George Fecke of Motion Picture Distributing Corporation of Boston this week announced that he will not release "Yankee Doodle, Jr.," until early in the fall. Mr. Fecke has enjoyed the most prosperous season in the history of his organization. "The County Fair," is still scoring big in New England and proved the best independent drawing card there this season.

Trade optimism was reflected last week in the launching of the Quality Film Company by David Bernbaum and Burt King in Dallas, Tex. The firm announces that it has a list of 25 features, 22 two-reeler comedies, 25 two-reel dramas and westerns ready for distribution. The firm's offices are located at 1816½ Main street.

True Film Company of Texas is holding up the release of the Chic Sale feature, "His Nibs," and the Equity special, "The Black Panther's Cub," until the early fall, in view of the fact that many of the theatres in the Southwest territory are closing.

Tom Parker of Parker Film Company has purchased two new productions for distribution in the Dallas, Tex., territory. He took over "The Unconquered Woman" with Rubye De Remer and "The Soul of Man."

M. Cohen has entered into a partnership arrangement with Eddie Silton and it is expected that the Silton Film Distributors will soon enter the independent film exchange ranks in Chicago. The exchange has taken over the distribution of "Boomerang Justice," the first of the George Larkin series recently released by Russell Productions, Inc.

The American Releasing Corporation, much to the surprise of exchangemen and exhibitors in that territory, on Saturday, May 27, closed its St. Louis office. The distribution for the St. Louis territory will be handled from the Chicago and Kansas City exchanges.

H. T. Moore of Moore Amusement Company of Tacoma, has secured the rights for thirteen States, British Columbia and Alaska for "Some Wild Oats," which recently had a showing at the Class A Theatre in that city.

De Luxe Feature Film Company of Seattle this week sent out an interesting circular to exhibitors in the Northwest directing attention to the timeliness of their productions, which include the Irving Cummings two-reel Northwest Mounted Police stories. Lester Cuneo Westerns, two-reel Cactus outdoor dramas, "The Sage Brush Trail" and "The Man from Hell's River."

R. D. Lewis Film Company of Dallas, Tex., has signed Big Boy Williams to make a series of personal appearances in conjunction with the showing of "The Trail of Hate."

W. B. Underwood of Specialty Films, Inc., of Dallas, has purchased the Texas, Oklahoma and Arkansas rights for the 15-episode Selig serial, "The Jungle Goddess."

ROBERT O'CONOR
Producer of Billy Franey comedies of two reels

Newsy Gossip of the Trade

SAM WARNER arrived in New York this week from the Coast. He will be in New York for several weeks.

George Focke of Motion Picture Distributing Corporation of Boston was in town this week, closing several important deals.

Edwin Carewe, president of Edwin Carewe Productions, Inc., producer of "I Am the Law," which Affiliated Distributors, Inc., is releasing, is in the metropolis working on the scenario for his next production.

This was a busy week for independent exchangemen. Harry Charnas of Cleveland and Sam Grand of Boston came on to New York.

There was some talk in reliable circles this week to the effect that a number of former Federated exchangemen will get together for the purpose of forming another national co-operative and independent State rights syndicate.

Charles Schwerin, representing Arrow Film Corporation, is touring the Middlewest. Among New York State righters who have made Pittsburgh their temporary headquarters recently are Mr. Schwerin, C. B. Price and David Horsley.

Arthur Lee of Bradford-Lee, Inc., distributors of "Determination," spent most of the week in Providence, R. I., where that feature showed at B. F. Keith's Victory Theatre. Mr. Lee is dickering with Harry Segal of Pioneer, Boston, Mass., for the New England rights to that feature.

Savini Films, Inc., of Atlanta, Ga., recently won first prize in a national sales drive conducted by Sacred Films, Inc., producers of the Bible series. New York ran a close second.

Ralph Spence has at last completed all work on the titles for "Yankee Doodle, Jr."

De Luxe Film Company of Seattle this week announced that it had changed the title of its latest Roy Stewart picture, "Ridin' Wild," to "The Sage Brush Trail."

Felix Goldfarb has acquired control of Climax Film Corporation of New York, having recently been elected its president and general manager.

E. E. Van Pelt, general sales manager of Sacred Films, Inc., is in New York closing several pending deals. He also brought with him prints of the sixth, seventh and eights episodes of the Bible stories, which his firm is making in Burbank, Cal.

Federated Sign Joe Rock Comedies; Seek More Product

The first contract that was signed by the Federated Film Exchanges of America, Inc., for the fall releases was a series of twelve Joe Rock special comedies to be released one a month starting the latter part of August.

Joe Rock was in New York last week and outlined his plans for production and they include the acquisition of two of the best comedy directors now producing on the coast, also a staff of comedy story writers who have a number of big comedy successes to their credit.

The Federated have already completed arrangements with Joe Rock, whereby he will place the standard of his present series of single reel comedies on a higher plan than any other comedy now being offered to exhibitors.

Joe Rock, in commenting upon his production activities for the Federated said he will have one of the best comedy units in the West.

Film Notables Attend Syracuse Initial Show

SYRACUSE, N. Y.—(Special)—Many film notables journeyed to this city Wednesday to attend a private showing of "The Isle of Doubt," the first feature production of Syracuse Motion Pictures Company of that city, at the Onondago Hotel.

The star of the "Isle of Doubt," Wyndham Standing, and the supporting company were present including George Fawcett, Dorothy Mackaill, Warner Richmond, Marie Burke, Arthur Dewey and others. Director Hamilton Smith and chief cinematographer Arthur Cadwell were masters of ceremonies. Immediately after the picture presentation which was augmented by a symphony orchestra, a reception and ball was given, and the elite of Syracuse were in attendance.

Ricord Gradwell, president of Producers' Security Corporation, which will handle the distribution arrangments of the Syracuse Motion Pictures Company features, was present with his staff, and expressed himself as being delighted with "The Isle of Doubt."

Signal honor was accorded the star, Wyndham Standing, when on Saturday business men of Syracuse tendered him a banquet and extended him the freedom of the city. Standing has been engaged to star in the next production.

Weiss Dickering With National Distributor

Following the announcement that Weiss Brothers' Artclass Pictures Corporation had acquired "Destiny," that organization received several offers for distribution of this picture. These offers came from the leading national distributors and it is believed that a deal will be consumated within the next week, whereby the picture will go to a national distributor.

Prior to its acquisition by Weiss Brothers, "Destiny" had been vigorously bid for by many prominent theatrical and film people, including Morris Gest and Al. H. Woods.

COMING!

Equity's Big New Super Special for the Independent Market

WHAT'S WRONG WITH THE WOMEN?

The Picture the Whole Nation Will Soon Be Talking About

Written and Produced by Daniel Carson Goodman

Directed by R. William Neill

Presenting such celebrated stars as Barbara Castleton, Wilton Lackaye, Montague Love, Julia Swayne Gordon, Huntley Gordon, Paul McAllister, Constance Bennett, Mrs. DeWolfe Hopper, Rod LaRocq, Mrs. Oscar Hammerstein.

"WHAT'S WRONG WITH THE WOMEN" is going to prove the biggest money making sensation in the entire Independent field

EQUITY PICTURES CORPORATION, 723 7TH AVENUE, NEW YORK CITY

In the Independent Field

FADING IN AND OUT
With Joe Lee

DO you remember when Phil Glickman, who now has a string of theatres in Michigan, and Manny Mandelbaum, now an Ohio First National franchiseholder, formed, organized and were the heads of World Film Corporation? Phil figured that a capital of $50,000 was plenty. Soon they were $66,000 in debt. Phil went to Pop Lubin of Lubin Films, Inc., to financially interest that gentleman in the venture.

"I'm sorry if you have any money tied up in this enterprise," replied Lubin. (Both Phil and Manny had every dime they possessed tied up in the thing.) "The people don't want long pictures and your plan and company are a failure.

At that time the World was releasing four and five-reel pictures. Cleveland and Detroit papers please copy.

Electric light in front of Broadway restaurant reads: "Coming Soon—the Hollywood Bathing Vamps." Hollywood, you sure are "famous."

Some Early Releases

"Portia," "Rag Picker of Paris" and "The Heart of a Police Officer." —(World).

Heres the latest: a popular waltz entitled "Hollywood." Lyrics by Tom Jones, music by Charles Fritsche. Who wants to buy the picture rights?

Speaking of High Salaries

Not so long ago, if you remember, or were running Ramo films" in the following productions: "Fanges of Hate" "Cards," "Through Dante's Flames" and "The Worker" appeared Stuart Holmes who got $40 a week), Mary Alden (then leading woman at $40 per), and Edith Haller (also $40 per). Priscilla Dean and Christine Mayo were "extras" and collecting five dollars per day. Will Davis, deceased, was director general at the princely salary of $83.50 a week. C. Lang Cobb, now with Artcolor, was general manager, press agent and what not. In fact he played more parts than Chic Sale—and landed $42.50 for his end every week.

Small news item in New York newspaper: "Mary Pickford Saves Young Girl's Life." Wonder why this yarn wasn't planted on the front page?

What's all the shooting for? Don't get panic stricken if you have to close your house during the hot spell. Do you remember when nearly every theatre in the country closed during the summer, for repairs, and repainting the house—and opened strong in the fall?

The Orpheum Circuit, with two exceptions, has closed all its theatres. This is an annual occurrence. The shutdown lasts three months every year. Asked an Orpheum official why this was done and he said: "Why even the public will become sick of a good thing. We close most of our theatres in the summer to give our patrons a rest. But in the Fall when we open again our patrons are hungry for our style of entertainment and business starts with a bang."

Think it over, Mr. Exhibitor.

Do you remember when Arthur H. Swayer, now of Sawyer & Lubin, was releasing via the State rights route? They had Swayer Features. Did you ever run the Swayer Features—"The Bells," etc?' All money makers.

Gone But Not Forgotten

Remember those flash picturess "Traffic in Souls," "The Inside of the White Slave Traffic," "Smashing the Vice Trust," "Shackled Souls," "The Drug Terror," "Dope," etc.

And remember when the Moving Picture World refused emphatically to carry a line of advertising or publicity on these subjects despite the fact that it was offered all kinds of money by its producers for the purpose of inducing it to accept the copy.

The M. P. World was away ahead of the field even in those days.

A State rights exchange manager wirelesses: "Business is bad. What can I do?"

"Read Kipling's 'If.'"

O'Conor Productions to Produce and Distribute State Right Film; Rapf Engages Stars for Feature

LOS ANGELES—(Special)—The O'Conor Productions, Inc., has entered the State rights market with a new distribution plan. The firm, headed by Robert O'Conor, for five years with Hal Roach, will produce and release direct from Hollywood a series of 26 two-reel comedies starring Billy Franey. Four of these productions already have been completed. They are "No Brains," "Highly Polished," "Peace and Pieces" and "Hot and Cold." The principal feminine support will consist of Gale Henry, Vera Reynolds and Ena Gregory.

F. E. Samuels is sales manager and took over his new duties this week.

Robert O'Conor, of O'Conor Productions, Inc., issued the following statement: "James Calnay, of the Independent Producers' Distributing Syndicate, contracted to release our Billy Franey comedies, but through a mutual understanding this agreement has been declared off. Bill Franey's pictures will be released to the independent market by O'Conor Productions, Inc., of Hollywood, Cal., direct. This is in line with our new policy of selling direct, a policy conceived by Gus Schumacher, my general manager."

Niles Welch and Ruth Renick are working in the new Harry Rapf production, "From Rags to Riches," which Warner Brothers will state right. This is the picture in which Wesley Barry will star and which is being made here now. Russell Simpson also is in the cast.

Pacific Film Company will start filming its first super-feature about the last week of this month, according to President John J. Hayes. No details concerning the nature of the picture or its cast have been made known.

A. Guy Frumm, secretary and treasurer of Pacific Film Company, has temporarily transferred his activities from the Pacific studios, in Culver City, to the Thomas H. Ince lot, where he is acting as production manager for Ward Lasalle.

John J. Hayes also announced this week that Harry R. Smith, head of Smith's Film Sales, Ltd., of London, England, is his foreign representative. Smith arrived in this country this week.

A. C. Bromberg, of Atlanta, according to word given out here, will handle all the Pacific Film Company product in this territory. His first release will be "The Fatal 30."

The Billy Armstrong comedies, to be produced by the Reaguer Productions, Inc., will not be released through Pacific.

William Fairbanks is busy at work on a series of westerns that will be distributed via the State rights market this season by Blasfour.

Louis Auerbach, vice-president of Export and Import Film Company, is in Los Angeles, consulting William N. Selig in regards to the latter's pictures which the former firm will State right.

Nathan Hirsch Will Distribute New Maciste-Itala Production; Announces Release for 1922-23

Nathan Hirsch, president of Aywon Film Corporation, this week issued an announcement embodying his releases for 1922-23. Mr. Hirsch is particularly enthusiastic about a new super feature, starring Maciste, the Italian strayman star, that his firm will State right next season. This is the same star who appeared in "Cabiria," the famous Italian super which proved such a big financial success in this country. Maciste will appear in a modern drama, which Mr. Hirsch acquired rights to while he was in Europe last winter.

In addition to the Maciste special Mr. Hirsch also announced that he will have for distribution a series of "Diamond Dot" five-reelers, together with three series of short releases. He has also contracted for the distribution of "White Hell," the Charles Bartlett production, dealing with a Northwest Mounted Police story. This is the production that was made in Gloversville, N. Y., and stars Richard Travers.

Aywon also will distribute all the Charles Bartlett productions, the second of which is now said to be in the course of production. The announcement also stated that Mr. Hirsch is dickering for distribution rights to three other productions. Mr. Hirsch is particularly enthusiastic concerning the future and stated that the current year, despite the depression, has brought for him his biggest season.

Von Tilzer Is with Backer

Franklyn E. Backer of East Coast Productions has appointed Jack Von Tilzer, General Sales Manager. While comparatively new to the independent field, Mr. Von Tilzer is a veteran in the film industry, and has had wide sales experience.

In the Independent Field

New International Producing Combination Is Being Formed; Import and Export News

Cable advices from Europe this week brought conclusive information relative to the formation of an international company there for the production of pictures for the world market. This combination will make pictures in England, France and Italy and already is making overtures to American stars and directors.

Another important development in the international situation came in the form of an undenied report that Goldwyn had purposely sent Maurice Tourneur to England for the purposing of interesting certain European producers in a co-operative production plan. Further reports indicate that the coming summer will see a wholesale invasion of European countries by American companies who plan making pictures there.

The German Government has issued an order limiting the importation of foreign films in Germany. In the future an exporter will be permitted to bring in a percentage of film based on the sale of German pictures to the country from which he does the importing. This means that if a picture is sold in the United States for 1,000,000 marks American films worth 1,000,000 marks will be allowed in Germany through that exporter.

Cable reports received this week by Ricord Gradwell, president of Producers Security Corporation, told of the safe arrival in London last week of Elsie Cohen of Hollandia Film Company of Haarlem, Holland. The company that arrived there includes Carlyle Blackwell, Evelyn Greeley and Mr. and Mrs. Oscar Apfel.

Luperini Brothers have acquired distribution rights to the Jack Hoxie series, distributed by Arrow Film Corporation, for Argentine, Uruguay and Paraguay.

Critics in general agree that "The Bohemian Girl," produced by Astra National Productions, Ltd., constitutes one of the greatest productions made in England. The American distribution rights on this feature have not yet been announced.

Carl Laemmle of Universal will sail for London from New York on June 25 to make an inspection tour of the exchanges Universal control in Europe. Mr. Laemmle does not expect to return to the States until the latter part of September.

As a result of a regulation recently issued by the Mexican Post Office Department the importation of American films in that country is being seriously affected. Under the ruling, it is understood, Paramount and Metro will be barred with the threat that Universal and First National will be accorded a similar reception. Why this action has been taken the Mexican Government has not explained, although there is talk to the effect that European film interests, desirous of monopolizing the Mexican trade, inspired the move, which Will Hays is now investigating.

The Reichstag recently passed a bill according the same copyright protection to American authors as is accorded Germans in this country.

Foreign Sales Manager Mountain of Arrow reports foreign business improving rapidly. He takes an optimistic attitude concerning the immediate future.

The big deal involving the U. F. A. and Ike Blumenthal and Al Kaufman of Hamilton Theatrical Corporation has fallen through, according to reports received this week from Berlin.

Matheson Lang, star of "Carnival," which United Artists distributed in this country, has been signed by Swedish Biograph. He will start in pictures that Victor Seastrom will direct.

The British Paramount distributing organization will not distribute Famous Players' "The Little Minister" in Great Britain, for the rights to that production for that territory have been sold to Gaumont.

Export-Import Buys Neal Hart for Foreign Field

The Export & Import Film Company, Inc., announced this week the acquisition of all the available Neal Hart productions for the entire foreign market. The contract covering six pictures was closed with the Pinnacle Productions, Inc., of Chicago late this week.

Included in the deal are five features, namely, "Black Sheep," "King Fisher's Roost," "God's Gold," "Danger Valley" and "Hell's Oasis" and one two-reeler entitled "Go Get Em Gallagher!"

Independent Incorporations

Albany, N. Y.—All Nations Features, New York. Capital $250,000. Incorporators, D. O. Decker, R. Miller and O. Lippincott.

Dover, Del.—Stereoscopic Productions, Inc., New York. Capital $1,000,000.

Albany, N. Y.—Alton Corporation, New York. Capital $5,000. Incorporators, J. J. Mulligan.

Dover, Del.—Graphic Film Exchange, New Orleans. Capital $5,000.

Albany, N. Y.—Brabin Productions, Inc. Capital $50,000. Incorporators, Charles J. Brabin and A. L. Raboch.

Albany, N. Y.—Blackburn Photoplay Corporation, New York. Capital $250,000. Incorporators, R. F. Blackburn, R. T. McGee and F. J. Petronic.

Dover, Del.—Vimy Film Corporation, New York. C. A. Stoltz, Harry Megown and V. S. Knutson.

Raleigh, N. C.—Continental Pictures, Inc., Charlotte, N. C. Capital $100,000. Incorporators, D. E. Oglesby, W. V. De Farley, J. W. Locelace and W. H. Youngblood.

Second National Will Release Two Pictures Every Month

Second National Pictures Corporation, which began operations at the beginning of the year with the release of "David and Jonathan," picturization of E. Temple Thurston's novel of the name, is planning to release two pictures a month, beginning with August or September, instead of the one each month scheduled for the first year.

The current release by Second National are: "The Night Riders," Northwestern, from the novel of the name by Ridgewell Cullum, filmed in the Canadian Rockies; "Her Story," by Titheradge, featuring Madge Titheradge, speaking star of "The Butterfly On the Wheel;" "Broken Shadows," an Irish romance adapted from the novel, "Nance," by Charles Garvice, and "David and Jonathan," with Madge Titheradge.

Ivan Abramson Will Start Work on New Feature About June 1

Graphic Film Corporation announced this week a new production to be released on the State right market this year. Ivan Abramson aided by Assistant Director M. A. Sachs will soon begin production on his latest six-reeler on June 1. The actual story dealing with the present "flapper" girl will be a feature attempting to portray with as much truth and vividness as possible the typical New York "flapper," the sophistications, the originality, the habitude, the ideas and ideals of her type.

Pacific Will Open 'Changes

During the first week in July the Pacific Film Co., Inc., producers and distributors, will open at least six exchanges in key cities west of the Mississippi, according to word received from Mr. John J. Hayes, president of Pacific.

E. H. Silcocks, general sales manager of Pacific, who has recently returned from a sales tour, will supervise the opening of Pacific's Exchanges. It is probable, states Mr. Hayes, that one of these offices will be in St. Louis, a former home of Mr. Hayes, and where he worked as a newspaper reporter before entering the picture industry.

Independent's Court News

NEW YORK—The United States Moving Pictures Corporation of Delaware has filed an answer in the Supreme Court here in a suit of the Russell Clark Sales Syndicate, charging the defendant with failure to pay it $1,250. It is charged that the defendant made the contract on which the suit is based with the plaintiff because of representations that the defendant could get "The Atheist" and "The Threshold" distributed by representing that it could get First National or F. B. Warren distribution. It is further charged that no effort to carry out the agreement was made.

NEW YORK—The Ritchey Lithographing Corporation of New York filed a default judgment in the local City Court against Oscar L. Lamberger for $1,686 on his guaranty that a bill for lithographs and printing for "Why Tell" for Lambsnyde Productions would be paid.

LOS ANGELES—Judge McLucas continued the hearing in the suit of A. L. Hart Productions against the Social Pictures Corporation charging $148,000 damages for alleged failure to carry out a contract for comedies.

LOS ANGELES—Harry F. Davis, a local attorney, has been awarded a judgment of $4,000 against the Pacific Studios Corporation for alleged breach of contract. It was charged that Davis acted in a legal capacity for Pacific Studios Corporation in a case involving unpaid payments.

"Torchy's Nut Sunday" Said to Be His Best Comedy Film

In "Torchy's Nut Sunday," featuring Johnny Hines, C. C. Burr promises one of the best two-reel comedies released this year. Mr. Burr is making good his promise to furnish Hines with the very best that can be had in story, plot and direction, as has been evidenced in every succeeding Torchy made under Burr's direction.

The picturization of "Torchy's Nut Sunday" has called forth Hines' best efforts and the efforts of the capable staff supporting him, which means that this comedy will be replete with comedy elements of high quality. The theme of "Torchy's Nut Sunday" is an elaborate one packed with comic situations.

One of the feature scenes presented will be that of a cyclone, which took the mechanical staff seven days to perfect.

"Retribution," Lucretia Borgia, Is to Be Given New York Premier

Lou Rogers, of Rialto Films, Inc., will present at the Park heatre, New York City, on Monday, June 5, for the first time in America the six-reel feature picture, "Retribution," or the story of Lucretia Borgia. "Retribution" was made in Italy under the personal direction of Innocenti, the Italian director. The scenario is by Fauste Salvateri.

News of the West Coast

By W. E. KEEFE

Wallace Reid did not enter the 500 mile International Sweepstakes Auto race at Indianapolis on Decoration Day. The film star had paid his entry fee for the race and leased a Dusenberg car after he had arranged with Famous Players-Lasky company for a vacation. When Famous Players learned of Reid's entry they ordered him to withdraw, but he refused.

The following statement has been issued by Reid. "I was notified by the studio officials that I could not enter the race and that unless I consented to withdraw, a suit would be filed to enjoin me from going through with it. I refused to do this and took the matter up with my attorney, Gilbert J. Heyfron, who advised that I could not hope to win in a legal battle if the firm employing me really went to the limit of filing suit. I then learned that Mr. Jesse L. Lasky had telegraphed the Indinanapolis Speedway that he had notified his attorneys to take legal action to prevent my entry.

"I realize fully the position of the Speedway officials, who were anxious to play square with the public and who could not guarantee my appearance after Mr. Lasky's protest. Under the circumstances there was nothing for me to do but withdraw. When I sign another contract I shall see that a clause is inserted giving me the privilege of entering an automobile race if I so desire.

"I am issuing this statement owing to the fact that I made my entry in the race in good faith and I do not want the public and the exhibitors especially to think I made application to race merely for the publicity to be derived, while holding the mental reservation that when the final showdown came I would withdraw. I wanted to show people that I can drive a car in a real race as well as in motion pictures."

* * *

Lambert Hillyer has completed the production of "Brotherhood of Hate" for Thomas H. Ince with Lloyd Hughes, Marguerite de la Motte and Frank Keenan in an all-star cast, and is now directing Frank Mayo in a big out-doors special.

At the Hal Roach studios the fourth of the series of the kiddie animal comedies, "His Rascals," has been started. Bob McGowan is directing the picture, the story of which was written by Tom McNamara. A monkey and a cat have been added to the regular featured animals.

* * *

Harry ("Snub") Pollard has started work at the Hal Roach Culver City Studios on a new two reel comedy, with Herman C. Raymaker handling the megaphone.

* * *

Rowland W. Lee will soon complete his production of "The Self Made Man," starring William Russell, with Renee Adoree and Helen Raymond playing principal parts, and leave for the mountains for a three weeks' vacation.

* * *

Miss Carmelita Geraghty, daughter of Tom J. Geraghty, supervising director of Famous Players-Lasky, has returned from New York from a four weeks' vacation. With Miss Geraghty came Miss Elizabeth Cobb, daughter of the famous humorist, who in turn will spend her vacation in California.

* * *

At the United Studios, Richard Walton Tully and Director James Young are selecting the cast for the Guy Bates Post starring production of "Omar, the Tentmaker." The leading role will be played by Virginia Brown Faire.

Dr. Horace R. M. Maddock, who was a resident of India for a number of years, has been engaged as Oriental expert and consultant for the serial in which Ruth Roland is starred, "The Riddle of the Range," being produced for Pathe by United Studios.

* * *

A farewell dinner to Clayton Hamilton will be tendered at the Writers' Club the evening of June 3, with all the local literary lights in attendance. Hamilton's contract with Goldwyn expires in June, after which he will take a much needed vacation in Honolulu.

* * *

George Melford, who recently completed "The Woman Who Walked Alone," starring Dorothy Dalton, has started "Burning Sands" at the Paramount studios.

* * *

Undaunted by the recent ruling of Will H. Hays barring him from the screen, Roscoe Arbuckle has turned his talents to writing with the result that he has sold his first effort to Buster Keaton, who will soon start its production. The title of the comedy is "The Vision."

* * *

Kenneth C. Beaton, otherwise known as K. C. B., and Adella Rogers St. John, western editor of the Photoplay Magazine, were the principal speakers at the recent meeting of the "Wampas." Tom Engier, of Famous Players-Lasky, was toastmaster.

Hodkinson Summer Releases Numbering Six, Due in June

Beginning with "No Trespassing," starring Irene Castle, on June 11, the W. W. Hodkinson Corporation will release six productions up to and including August 27. In addition to this schedule Hodkinson will continue to release the weekly issues of Official Urban Movie Chats put out by the M. P. T. O. A.

"No Trespassing," the release for June 27, is the second in the series of Castle productions to be released by Hodkinson. It was adapted from the Joseph C. Lincoln story, "The Rise of Roscoe Paine" and directed by Edwin L. Hollywood.

On July 2, there will be released "The Veiled Woman" and "Hope." The former is a new Renco production based on the Myrtle Reed story, "A Sinner in the Sun." Marguerite Snow has the lead. "Hope" is the fourth of the Triart series. Mary Astor has the lead.

"Married People," the latest Hugo Ballin production featuring Mabel Ballin, will be released on July 23. This is the $1,000 Chicago prize story submitted by Nell Marie Dace.

"Heart's Haven," a Benj. B. Hampton Production, featuring Robert McKim, Claire Adams, Carl Gantvoort and Claire McDowell, by Clara Louise Burnham, will be released on August 13.

On August 27, Hodkinson will release the third Castle production, "Don't Weaken," by Charles K. Harris, the noted song writer. Alan Crosland directed.

Added to Cast

George Fawcett is the latest addition to the roster of famous players appearing in Cecil B. De Mille's production of "Manslaughter." The noted character actor has been cast in the role of the judge, according to an announcement made by the producer.

Tentative Title

"The Headless Horseman" is the tentative title of the forthcoming Hodkinson release starring Will Rogers, instead of "The Legend of Sleepy Hollow," as previously announced. The change in title was decided upon by the sales control board of the W. W. Hodkinson Corporation as being less cumbersome than the original title and one which has a greater advertising and exploitation value.

Now Being Cut

Fred Niblo has practically completed his big special production for Paramount, "Blood and Sand." Last week saw the final shooting of scenes and the picture is now in the cutting room being prepared for the titles. The star is Rodolph Valentino.

Completed

Chester Bennett has completed "The Snow Shoe Trail," his first production for R-C release. This is the first of the series which Mr. Bennett will make for R-C under his recent contract with that company. Jane Novak is the star. Roy Stewart plays opposite her.

"Shooting" Begun on Talmadge Film

Actual shooting on the next Constance Talmadge feature, "East Is West," which will be a First National release, got under way this week with Sidney Franklin directing and Millard Webb assisting. Joseph M. Schenck, the producer, is, it is said, sparing no expense in order that the films may be superior to anything yet done by Miss Talmadge.

Brings Back Two Mondial Pictures

"American exhibitors and movie audiences will derive artistic as well as financial benefit from the production of American-produced pictures, photographed in the picturesque southern portion of Europe," said Mr. Raymond R. Zimmerman, identified with motion picture enterprises in Texas and the Southwest, who has just returned to America after a year's tour of every country on the Continent.

Mr. Zimmerman, who commanded a machine gun company in the A. E. F., has brought with him two Mondial productions, staged under his advice and cooperation, "On the Blue Danube," a six-reel feature of the gay old Viennese life, and "Sylvia of the Tyrol," a quaint romance of mountain life in the Alpine villages. He is stopping at the Marlborough Hotel, preparatory to opening offices.

"Fascination" Is Widely Exploited

"Fascination," the recent Metro release in which Robert Z. Leonard presents Mae Murray, has proven as rich a field for exploitation as the preceding Tiffany production, "Peacock Alley," Metro states. Crowded houses wherever the picture has been shown, it is stated, have attested the effectiveness of exhibitors' exploitation efforts.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in. Write us that you'd like a free supply of report cards.

Associated Exhibitors

SINS OF MARTHA QUEED. Very fine picture. Good scenery; good cast; a picture for the better class houses. Not what they want in my house, although they went out telling what a good show we had. If you play this kind of picture you can't go wrong on this one. Patronage; middle class. Attendance; first day fair, second day off. William Thacher, Royal Theatre, Salina, Kansas.

Equity

WHERE IS MY WANDERING BOY TONIGHT? A fairly good story that has been done in many pictures. Acting and photography only fair. The title draws well and the picture is not a disappointment. Advertising; billboards and newspapers. Patronage; good class. Atendance; fair. H. C. Stevens, Yale Theatre, Okmulgee, Oklahoma.

First National

BRANDED WOMAN. Fairly good picture, but Norma Talmadge has no drawing power here. Advertising; extra newspaper. Patronage; mixed. Attendance; fair only. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

COURAGE. This is sold as a regular program picture, but it can be classed with 99 out of a hundred specials. I consider it one of the finest pictures shown here in a year. Pleased practically every one. Boost it, as it's big. Advertising; paper, posters, photos, slides. Patronage; small town. Attendance; fair. A. La Valla, Community Theatre, Bethel, Connecticut.

DANGEROUS BUSINESS. Just a good comedy that keeps you laughing. Star new to my theatre, but well liked. Advertising; two threes, three ones, slide, photos. Patronage; average. Attendance; good. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

LOTUS EATER. Well produced and acted. John Barrymore great. Advertising; usual. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre; Alexandria, Minnesota.

POLLY OF THE FOLLIES. The funniest farce in many a day for me. Appreciated by better class, and best of all it's different. You can't boost too hard for a big house comedy. Advertising; big. Patronage; better class. Attendance; good. W. R. Fairman, Queen Theatre, Bryan, Texas.

THE SEA LION. A splendid picture of the sea. Good story. Some patrons do not like the nature of play. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE SKY PILOT. Pictures like this appeal to all classes, and give tone to your programs. We did big business on it for we guaranteed it to please, and it did. Advertising; papers, posters, slides. Patronage; small town. Attendance; good. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York

THE SKY PILOT. Fine, clean Western with good drawing power. Did a good business on this: pleased 95 per cent. Advertising; banners, window cards, ones and threes. Patronage; small town. Attendance; good. E. E. Corr, Princess Theatre, Thompson, Iowa.

STRANGER THAN FICTION. About the best Katherine MacDonald picture to date. Plenty of action and a different story. Patronage; family. Attendance; fair. R. J. Relf, Princess Theatre, Decorah, Iowa.

TEN DOLLAR RAISE. Good, clean cut picture: holds the attention from start to finish. Think it will go over good in any town. Advertising; newspaper, sizes, threes, ones, slide. Patronage; small town. Attendance; fair. L. E. Silverman, Columbia Theatre, Skamokawa, Washington.

TOL'ABLE DAVID. Here is one of the season's biggest hits. Not a dull moment. Richard Bartholemess is the featured player. Advertising; usual allotment of posters, etc. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

TOL'ABLE DAVID. Excellent entertainment, and in our opinion and that of our patrons the best this star (Bartholemess) ever made. Highly desirable picture for any audience. Hit it hard; we should have extended our run. Advertising; every available method. Patronage; mixed. Attendance; good. J. J. Wood, Redding Theatre, Redding, California.

Fox

CONNECTICUT YANKEE. A good picture, but no business, account of admission price. We played it for fifty cents and could have done very well if we could have played it for thirty-five. Advertising; regular theatre advertising, window cards and newspaper. Patronage; regular. Attendance; poor. S. R. Peake, Pastime Theatre, Maquoketa, Iowa.

THE JEST. Splendid program picture; as good as many a special. Johnnie Walker is becoming very popular. Advertising; regular. Patronage; small town. Attendance; fair. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

LADY FROM LONGACRE. Very satisfactory program offering. William Russell, in this picture certainly is pleasing. Advertising; ones, three, slides and programs. Patronage; mixed. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

LAMPLIGHTER. Good picture and well liked by patrons who saw it, but print in bad condition. Played by Shirley Mason. Advertising; set 11 x 14s, slide. Patronage; small town. Attendance; good. E. Eleazar, Casino Theatre, Kaplan, Louisiana.

MERELY MARY ANN. No action in this Shirley Mason five reel picture, and few liked it. Advertising; photos, sheets, bills. Patronage; town. Attendance; fair. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

OVER THE HILL. Played 74 houses day and date for four days after playing 40 houses day and date for a week. We were in the second run group and the picture did not hold up to the standard it should have. Picture itself beyond criticism, as it will please the masses. Chas. H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

ROAD DEMON. This is a sure fire. Went big. Print in fair shape. If you are playing Fox service, be sure and get this one. Lots of good comedy, no rough stuff in this one. Give us more of this kind of picture. Wm. Thatcher, Royal Theatre, Salina, Kansas.

ROAD DEMON. Best Mix I have ever used. The comedy and swift action in the first reel is more than worth the price of admission. Tom shows that he can handle a racing car as well as ride a wild horse. Patronage; small town. Attendance; good. E. E. Corr, Princess Theatre, Thompson, Iowa.

STAGE ROMANCE. With Farnum; not up to his standard. Not a story for Farnum, not enough rough stuff for him. "The Old Nest" playing another theatre for ten cents, business fair. Patronage; mixed. G. K. Nenes, Liberty Theatre, Miami, Arizona.

THUNDERCLAP. A fine race picture and Miss Carr does mother part well. Advertising; lobby, newspaper, billboard, handbills, window cards. Patronage; mixed. Attendance; fair. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

Goldwyn

COME ON OVER. This Rupert Hughes picture with Colleen Moore was unanimously voted one of the finest exhibits ever shown at this theatre. I did nicely with it, and fellow exhibitors can reap a rich harvest with proper exploitation. It will make good every promise. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DOUBLING FOR ROMEO. Take my advice, boys, and look this one over before you present it to a small town audience, for it was a "lemon" for me; they could

Straight from the Shoulder Reports

not understand what it was all about as there is no story. Personally, I liked it; but the boys and girls who pay, said it was awful. Advertising; regular. Patronage; mixed. Attendance; very poor. Steve Farrar, Orpheum Theatre, Harrisburg, Illinois.

HONEST HUTCH. Six reels, pleased all. Will Rogers is always good. This is the best we have shown. Advertising; newspapers, lobby display. Patronage; good class. Attendance: poor. Smith & Correll, Portland Theatre, Casselton, North Dakota.

THE NIGHT ROSE. Drama of underworld life that the people seemed to like. Had about four cold blooded killings. Rose type much overdrawn, particularly as an underworld society leader. Lon Chaney and Cullen Landis good. So is Leatrice Joy. It pleases movie fans. Patronage; general. Attendance; fair. Ben L. Morris, Temple Theatre, Bellaire, Ohio.

THE OLD NEST. After seeing this picture many, most all, patrons pronounced it best of its kind. Advertising; double usual amount. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

TALE OF TWO WORLDS. Wonderful for me. Goldwyn should be given credit for this picture. Went over big. I packed my house and ran until 11:45 p. m. Advertising; three ones, two sixes, photos, slide. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

Wid Gunning, Inc.

WHAT DO MEN WANT? A very good picture that drew good houses. Made money, as I did not have to pay it all to the distributors who believe in live-and-let-live prices and give good pictures. Advertising; big lobby front, special. Patronage; mixed. Attendance; good. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

WHITE HANDS. Corking good Western. One that will please all. Advertising; one and three sheet posters. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

Hodkinson

LAVENDER AND OLD LACE. I didn't see it myself, but from what I heard it was extra good and drew the largest house in ten months, and pleased every one. Patronage; all classes. Atendance; good. A. E. Rogers, Temple Theatre, Dexter, New York.

LAVENDER AND OLD LACE. A very good picture, but did not draw as well as expected, yet did a fairly good business. Advertising; usual. Patronage; mixed. Attendance; fair. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

PARTNERS OF THE TIDE. Good picture, though weak in places. Advertising; extra newspaper, banners and 24 sheet. Patronage; mixed. Atendance; good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

Metro

ALIAS LADYFINGERS. Interesting crook story in which Edythe Chapman outshines Lytell. Pleased. Advertising; regular. Patronage; average class. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

CINDERELLA'S TWIN. Only fair picture. Advertising; newspaper. Patronage; regular. Attendance; poor. S.. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

FASCINATION. A real knockout for me. Good in every respect. Stars were wonderful; support equal. Advertising; posters, papers, postal cards. Patronage; small town. Attendance; good. J. Carborell, Monroe Theatre, Key West, Florida.

FIGHTING MAD. A good Western comedy-drama. Just right here. Too many weak society plays kill patronage. Advertising; thorough. Patronage; general. Attendance; good. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

PEACOCK ALLEY. Excellent box office attraction. A real chance for exhibitors who buy this one right. Advertising; billboards, mailing list. Patronage; better class. Attendance, fair. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

PEACOCK ALLEY. A very good picture: you can't go wrong on this one. Miss Murray does some real acting. S. R. Peake, Pastime Theatre, Maquoketa, Iowa.

RIGHT THAT FAILED. Bert Lytell in a good picture which played to very good business and pleased largely. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

Paramount

AFFAIRS OF ANATOL. Good acting, but a weak story, and nine reels is too long for this type of picture; does not hold interest. Advertising; big, threes, ones, heralds, mailing list, newspapers. Patronage; rural community. Atendance; good. L. P. Frisbee, Community Theatre, Meredith, New York.

BOBBED HAIR. I watched this carefully at the initial performance, and as the film progressed I wondered and wondered what the opinion of my patrons would be on this five reels of (for me) drivel; and believe me! when I met them coming out they didn't leave me long in doubt. Various expressions, such as "Stung!" "Fine piece of cheese!" and one very fair minded and daily patron handed me the information it was his idea of a "perfectly good afternoon wasted, looking at such an affair." You can't escape this—it's coming to you. But strengthen the program or let them in free and pay them for coming if you don't bolster up the exhibit. I booked in a crackerjack Sennett comedy and other short reel subjects and still they felt like asking for their money back, so you can see what a bad taste this may leave. Advertising; usual. Patronage; health seekers and tourists. Attendance; matinee very good, evening "punk." Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

BOOMERANG BILL. Good feature; pleased every one. Advertising; regular. Patronage; mixed. Attendance; good. F. S. Widenor, Opera House, Belvidere, New Jersey.

CONQUEST OF CANAAN. A good program picture; seemed to drag in places but seemed to go very well as a whole. Advertising; usual. Patronage; mixed. Attendance; fair. H. W. Wharton, Pastime Theatre, Warren, Arkansas.

EXCUSE MY DUST. Good feature only. Rental too high for this stuff. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

MORAN OF THE LADY LETTY. One of the best we have had. Valentino and Dalton good: but for some reason failed to draw. Advertising; newspaper. Patronage; small town. Atendance; poor. N. R. Carskaden, Music Hall, Keyser, West Virginia.

THE SPEED GIRL. I wish I could get about a dozen such good little comedies each month. Daniels is headed right if she keeps this up. Advertising; lithos, newspaper, lobby, etc. Patronage; mixed. Attendance; good. J. J. Wood, Redding Theatre, Redding, California.

WHITE OAK. Give Hart more pictures like this and he will "come back." It is what the public expect from Hart. Advertising; usual. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

Pathe

HOUSE OF THE TOLLING BELL. Fine picture. If some of the other companies put this out it would be classed as a big special. I say you can always bank on Pathe pictures. Advertising; average. Patronage; mixed. Attendance; good. Emily P. Kenney, Pastime Theatre, Northeast, Maine.

R-C

THE BARRICADE. Very good, but nothing to rave about. Will hold interest: clean. Advertising; regular. Patronage; neighborhood. Attendance; fair. W. L. Landers, Gem Theatre, Batesville, Arkansas.

POSSESSION. For me, an imported piece of cheese. Advertising; posters and papers. Patronage; small town. Attendance; poor. J. Carborell, Monroe Theatre, Key West, Florida.

SALVAGE. Pauline Frederick and Milton Sills a good star combination. Theme good, title poor drawing feature, photography good. Advertising; one, three, photos, heralds. Patronage; small town. Attendance; poor (no fault of picture but title lacked drawing power). Russell & Son, Lyric Theatre, Cushing, Iowa.

TWO KINDS OF WOMEN. An above average Western which greatly pleased but in my opinion Pauline Frederick is beginning to look too old for young girl parts. Advertising; newspaper, lobby, circulars, pole and window cards. Patronage; average. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Selznick

CONCEIT. A very ordinary picture, principally a "Canadian Rockies scenic." Pleased about 20 per cent of the patrons and that's a liberal estimate. In my opinion, L. J. should put more in the picture. Advertising; usual. Patronage; health seekers and tourists. Attendance; fair. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

DE LUXE ANNIE. Norma Talmadge and Eugene O'Brien sure did fine in this picture; everybody liked it. Broke house records for eighteen months. Advertising; handbills, lobby, photos and newspaper. Patronage; high class. Attendance; extra good. Thomas Clark, Electric Theatre, Maryville, Missouri.

A WIDE OPEN TOWN. A picture that will please all: we need more like it. Advertising; regular. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

Straight from the Shoulder Reports

SHE LOVES AND LIES. Pleased about 75 per cent. Some very good comedy, but women noticed old style clothes and knew picture was old. Advertising; paper, posters, photos, slides. Patronage; small town. Attendance; good. A. La Valla, Community Theatre; Bethel, Connecticut.

United Artists

THE IRON TRAIL. Good story but a little draggy in spots. Capable cast. Photography very good. Audience generally pleased. Advertising; regular with no extras. Patronage; average.. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

LITTLE LORD FAUNTLEROY. Pleased those who saw it, but the rental price demands too high admission prices. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

THE LOVE FLOWER. A D. W. Griffith production. Pleased a big business. Patronage; general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

WAY DOWN EAST. One of the best and pleased 100%, but the price asked is so high that I can't make any money in a small town. Advertising; slides, window cards, one sheets, and two newspapers. Patronage; neighborhood. Attendance; fair. J. C. Mapes, K. of P. Theatre, Chester, New York.

Universal

BEAUTIFULLY TRIMMED. Fairly good picture, pleased fair crowd. Advertising; regular, lobby, etc. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

THE BLAZING TRAIL. The ending was either dropped off or the picture unfinished, otherwise a beautiful thing. Patronage; small town. Attendance; fair. J. R. Rush, Pastime Theatre, Pearl City, Illinois.

THE FOX. Harry Carey. Did a good business at 20c with the Unique Theatre charging ten cents for "Rosary." They charge 33c in Globe, a town five miles away, for the same picture. Patronage; all classes. Attendance; excellent. G. K. Nenes, Liberty Theatre, Miami, Arizona.

HEADIN' WEST. Pleased as well as "The Fox." Just enough comedy. Better than any star series Carey ever made. Book it. Patronage; small town. Attendance; fair. G. H. Jenkenson, Victor Theatre, Minocqua, Illinois.

HEARTS OF HUMANITY. This is a fine one. I personally liked it better than "Birth of a Nation." I lost money on it, but unless you have lived in Snyder, you don't know what a little cloud can do to you as the people here think this is the cyclone center of the world. Patronage; best. Attendance; poor. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

HIGH HEELS. Picture good, but nothing extra. Advertising; one sheets, four sheets. Patronage; small town. Attendance; good. D. W. Strayer, Monarch Theatre, Mt. Joy, Pennsylvania.

THE LEATHER PUSHERS. This takes with the men fine, but the ladies walk on me unless they are with their husbands and lovers. Advertising; photos and ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Vitagraph

FLOWER OF THE NORTH. A real picture of the Northwest. You don't have to speed the projector to get action on this one. Good direction, but he might have taken the signal fire out of the back yard. Advertising; six sheets and singles. Patronage; industrials. Attendance; good. Howard James, Union Theatre, Voluntown, Connecticut.

SILENT VOW. An excellent picture, will please any audience. Advertising; slide, posters and newspapers. Patronage; mixed. Attendance; good. W. H. Hufford, Lincoln Theatre, Petersburg, Indiana.

THE SILVER CAR. Just a fair picture. People liked it fairly well. Advertising; newspaper, lobby and slide. Patronage; mixed. Attendance; fair. Thomas Clark, Electric Theatre, Marysville, Missouri.

SINGLE TRACK. Patrons reported it a good one. Not a dull moment in it. A good snappy feature. Advertising; photos and ones. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Comedies

BELL HOP. (Vitagraph). Larry Semon. Book these and you wont go wrong. All good, produce laughs. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

ONE HORSE TOWN. (Universal). Most of Harry Sweet's comedies are good, but this one is punk. Nothing to it, no laughs, no nothing. Patronage; middle class. Wm. Thacher, Royal Theatre, Salina, Kansas.

RE-ISSUED CHAPLINS (Warner Bros.). Although these Charlie Chaplin comedies are old, they'll positively satisfy anyone who hasn't seen them before. Advertising; sildes and programs. Patronage; smalltown. Attendance; they always draw 'em in. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

STRAP-HANGER (Century-Universal). These comedies are among the best and this one which sells right to the exhibitor is funnier than Lloyd, Keaton or Semon. Attendance; good. Ben S. Morris, Olympic Theatre, Bellaire, Ohio.

Serials

HURRICANE HUTCH (Pathe). Am on the 10th chapter and it seems to be holding up pretty well. There is the usual line of Blah, but it's better than the average. Advertising banner, photos, etc. Patronage; smalltown. Attendance; good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

State Rights

CYCLONE BLISS (Arrow). Here is a good star and a real western picture with lots of action and plenty of fights and thrills. Didn't draw, but no fault of the picture. Pleased 85%. A. E. Rogers, Temple Theatre, Dexter, New York.

DANTE'S INFERNO. It doesn't make any difference how many years old this picture is. It is a real money getter. Showed this to my best Monday in a few months. There are some fine scenes in this and some horrible ones. It is no picture for children. Advertising; dressed front of lobby to resemble Hell, and had Devil outside. Attendance, great. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

LOGGERS OF HELL ROARIN' MOUNTAIN (Amer. Film). Just ordinary program picture which did not please over 50%. Advertising; ones, sixes, photos. Patronage; middle class. Attendance; fair. Wm. Thacher, Royal Theatre, Salina, Kansas.

TEN NIGHTS IN A BAR-ROOM (Arrow). 100%. Better picture than I expected. Will please all. Struck three days of rain so can't judge drawing power. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

WHY GIRLS LEAVE HOME (Warner). Excellent. Pleases well. Wonderful title. Any exhibitor should clean up providing he buys it right. Advertising; mail list. Patronage; mixed. Attendance; good. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

The Man From Home

(*Featured Cast—Paramount*—6,895 *feet*)

M. P. W.—Well-known play picturized amid magnificent scenery. There is a distinct box-office value in the title.

T. R.—As a scenic attraction the feature leaves nothing to be desired, but in point of real human interest it drops 'way below zero mark.

N.—As a screen contribution, it is not so interesting as a means of entertainment as it is in feasting the eye.

F. D.—Pictorial appeal the chief asset of Fitzmaurice picture made abroad.

Beyond the Rocks

(*Gloria Swanson and Rodolph Valentino—Paramount*—6,740 *Feet*)

M. P. W.—A love story with an assured box-office appeal.

T. R.—The plot up to the concluding reel contains nothing particularly new . . . Fair entertainment.

F. D.—First joint appearance of Swanson and Valentino looks like a box-office bet.

N.—Get this straight! This picture is going to knock every box office in the country for a goal.

E. H.—A picture with many unusually strong box-office angles.

Watch Your Step

(*Cullen Landis—Goldwyn*—4,713 *Feet*)

M. P. W.—Clean, simple picture, entertaining throughout, and well taken, although not by any means of the super production class.

E. H.—A corking story of youth, love and romance.

N.—Here is a good old fashioned picture—one of these types of yesteryear that helped to make "movies" popular.

T. R.—The picture belongs in the mildly amusing class. It zips along in breezy fashion, thanks to skilful direction and the clever acting of Cullen Landis and his fellow players.

F. D.—Clean, wholesome picture that offers very pleasant entertainment.

Step On It

(*Hoot Gibson—Universal*—4,225 *Feet*)

M. P. W.—Superior to many Westerns.

N.—Plenty of gun-play, dashing horsemanship, some snappy humor and the balancing love interest.

F. D.—A pleasing Western picture that works up fine action as it moves along.

T. R.—A Western play with plenty of good comedy and lively action to hold the interest.

E. H.—A refershing Western drama, crammed full of action, gun play and wild riding with a pleasing love story running through it.

Kissed

(*Marie Prevost—Universal*—4,231 *Feet*)

M. P. W.—Marie Prevost's personality helps to put over light comedy.

F. D.—Very light material that will please if the others have.

N.—Marie Prevost's piquant personality, her ability to interpret a flapperish type of heroine, her gift of wearing smart clothes, a faint dash of romance, some clever titles and a tasty production—these are the sole assets of "Kissed."

E. H.—Slight story of no great interest, aside from the piquant Miss Prevost herself, but it winds up with an exciting finish.

T. R.—For light frivolous entertainment Marie Prevost's new picture, "Kissed," offers pleasant amusement.

His Wife's Husband

(*Betty Blythe—American Releasing Corp.*—5,500 *Feet*)

M. P. W.—Should prove successful in the average house.

F. D.—Will hold their attention until the end.

T. R.—Should prove its worth anywhere as a first-rate attraction.

N.—Carries a box-office title, is well played and definite in its appeal. And it should bring returns.

E. H.—Fairly interesting story.

The Man Who Married His Own Wife

(*Frank Mayo—Universal*—4,313 *feet*)

M. P. W.—Gets the spectator's interest in the beginning with a gripping scene and the story is good enough to hold it throughout.

N.—The story is unusual, but so highly improbable that it will be accepted as fiction and nothing else. Its originality, however, will appeal to many screengoers.

F. D.—Would have been a knock-out if it stuck to the starting pace.

T. R.—For the most part, it succeeds in holding the interest.

The Deuce of Spades

(*Charles Ray—First National*—4,505 *feet*)

M. P. W.—The typical Charles Ray punch is late in coming, but when it does come in "The Deuce of Spades," it's good enough to leave you with the impression that you've seen a good picture.

T. R.—For wholesome entertainment his latest is quite acceptable.

N.—Charles Ray partly redeems himself in this production. It is a better picture by far than either "The Barnstormer," or "Gas, Oil and Water."

F. D.—Ray falls way below his standard in latest release.

E. H.—Fairly pleasing.

Queen O' the Turf

(*Featured Cast—Robertson-Cole*—5 *reels*)

M. P. W.—Should interest the average audience and gives it the sort of entertainment fare that has generally proved successful.

N.—This production might be exploited into good box-office attraction.

E. H.—While obvious as to plot, it nevertheless intrigues your interest from the start and holds it throughout.

F. D.—Racing melodrama that offers first-rate thrill in climax.

T. R.—A fine race horse story, not unlike the usual plot that holds sway in this type of melodrama, but possessing a gripping climax.

North of the Rio Grande

(*Jack Holt and Bebe Daniels—Paramount*—4,770 *Feet*)

M. P. W.—Although there is nothing startlingly new to the story or the manner in which it is related, there is enough melodramatic excitement and typical Western stuff to satisfy the many who have a penchant for Westerns.

N.—The cast and settings should get this production over at the box office. It's a good summer attraction.

T. R.—Starting off very slow and rather incoherently, "North of the Rio Grande" soon develops into a Western that is far above the average.

F. D.—Very good direction keeps it from being ordinary.

E. H.—A robust Western, teeming with action.

Don't Write Letters

(*Gareth Hughes—Metro*—4,800 *Feet*)

M. P. W.—Entertaining comedy-drama.

N.—Appealing enough to score with picturegoers the world over.

F. D.—First rate story and all-around enjoyable picture.

T. R.—A bright and sparkling comedy-drama in which humor and heart interest are pleasantly mingled, "Don't Write Letters" gives every indication of winning widespread and well-deserved popularity.

E. H.—The humor well brought out and enjoyably acted.

Love's Masquerade

(*Conway Tearle—Selznick*—4,300 *Feet*)

M. P. W.—The countless admirers of Conway Tearle no doubt will be most enjoyably entertained.

E. H.—Holds the interest stimulated in the early footage.

F. D.—Has possibiilties of pleasing the majority.

N.—The picture has been admirably mounted and it contains enough dramatic possibilties to intrigue the mind of the average spectator.

T. R.—There is a good deal of heart interest in this picture, considerable suspense and fast action.

The Cradle Buster

(*Glenn Hunter—American Releasing Corp.*—5,200 *Feet*)

M. P. W.—Situations that are sure to amuse. Here is the comedy-counterpart of the mother-love picture.

E. H.—A new star in a pleasing, bright, little comedy that should find a ready welcome in houses catering to discriminating picturegoers.

N.—It is quite a refreshing bit of screen work and one which should go good during the coming warm months when folks like entertainment that does not overtax the brain in figuring out what it's all about.

T R.—Can easily be classed one of the best juvenile comedies that has been put on the screen recently.

F. D.—A first rate entertainment that just misses being a knockout.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Yellow Men and Gold"

Gouverneur Morris Adventure Story Is Made Into Thrilling Picture by Goldwyn.

Reviewed by Fritz Tidden.

Do you want a good adventure story for a contrast to the society dramas you may have run lately? Or the opposite in type to the Pollyanna-Cinderella theme? Or an exciting tale without a horse in it? Or a red blooded, exciting adventure picture with a capital "A" just for its own sake? If so, you cannot go wrong in booking "Yellow Men and Gold."

It is a picturization of Gouverneur Morris' story of the same name, made with special fidelity and a careful attention to the melodramatic construction contained in the original. Irvin V. Willat directed the picture in such a way that the adventure story is related with speed and smoothness and given an atmospheric background. The excitement and thrills are intensified by the manner in which they are introduced, and the necessary romantic love interest is neatly interwoven.

A remarkably strong cast is headed by Helene Chadwick and Richard Dix, who are featured. Miss Chadwick not only fulfils all acting claims made upon her in a gratifying manner, but her piquant charm and appealing beauty aids the picture greatly. Dix is vigorous and efficient as the fighting hero. A well nigh perfect performance is contributed by Goro Kino, as the Chinese sea captain. And there is no better place than this to state that it is a welcome relief and somewhat of a novelty in placing a group of Chinamen on the story's good side in its triumph over the evil and not as villains.

The dodge of obviating the improbabilities in a story of this sort by having the whole thing turn out to be the accepted manuscript of an author who had been unsuccessful up to this time is well introduced.

The Cast

Parrish ..... Richard Dix
Bessie ..... Helene Chadwick
Carroll ..... Henry Barrows
Carmen ..... Rosemary Theby
Lynch ..... Richard Tucker
Craven ..... Fred Kohler
Todd ..... Henry Hebert
Cunningham ..... William Moran
Chang ..... Goro Kino
Jili ..... George King
John ..... William Carroll
Abraham ..... R. T. Frazier

Adapted from Gouverneur Morris' Story of the Same Name.
Scenario Not Credited.
Directed by Irvin V. Willat.
Length, 5,224 Feet.

The Story

Parrish, a young author, leaves his study during a rainstorm to answer a call for help and learns of a wallet under a spotted rock. His search rewards him with the discovery of a treasure map which he shows to Carroll, a retired sea captain, and the latter's cronies. A quest for treasure is planned and prior to the sailing of Carroll's ship, the Calliope, Parrish is drugged, the map is taken from his wallet and he is thrown from the dock to die. In the harbor waiting for a chance cargo is the Shantung. A girl leaps from her deck and drags Parrish to safety. When he revives next day he meets his savior, Bessie, fascinating American mistress of the Shantung's Chinese crew, and learns of Carroll's treachery. Through the advice of Carmen, one of Carroll's gang, Parrish has secreted a copy of the treasure map and now the Shantung starts in the mad race for gold. Parrish arrives first but his victory is interrupted by Carroll's armed crew. Bessie is imprisoned on Carroll's ship and Parrish fights his way to the beach, swims to the hostile Calliope and sets the ship afire. Bessie, still a prisoner in the hold of the boat and suffocating from the smoke, breaks the port-hole window and shouts to the departing Parrish. Bessie is rescued and the pair return to the Shantung where after further thrilling adventures they find that they have discovered the greatest treasure of all—love.

IN THIS ISSUE

"For His Sake" (*Zerner*)
"They Like 'Em Rough" (*Metro*)
"The Ordeal" (*Paramount*)
"To a Finish" (*Fox*)
"Strange Idols" (*Fox*)
"His Back Against the Wall" (*Goldwyn*)
"One Clear Call" (*First National*)
"The Men of Zanzibar" (*Fox*)
"Yellow Men and Gold" (*Goldwyn*)
"The Black Bag" (*Universal*)
"The Five Dollar Baby" (*Metro*)
"The Glory of Clementina" (*R-C*)
"The Timber Queen" (*Pathe*)
"John Smith" (*Selznick*)

"Toonerville Blues"

Educational has another deliciously humorous Fontaine Fox-Toonerville Comedy in "Toonerville Blues," which Ira M. Lowry directed for the Betzwood Film Company and Ralph Spence edited and titled. Again the characterization of small town folk are excellent and the funny situations and mirthful subtitles frequent. The story is about a crooked lawyer and how he is thwarted in his designs on the heroine by the hero, who discovers oil in the outfield of the diamond where he is playing baseball. The courtroom scene, where Dan Mason, as justice of the peace, lays down the law, is rich in comedy. The subject is in two reels.—S.S.

"Screen Snapshots No. 1"

With this issue, this single reel weekly release, produced by Jack Cohn and Louis Lewyn takes its place among the subjects distributed by Pathe Exchange. The standard established by previous issues is well maintained and many of the screen's most famous players are shown in this number. The opening section shows players at the Lasky Studio enjoying themselves during the noon hour and introduces Wallace Reid, Theodore Roberts, Cecil DeMille, Lila Lee, Betty Compson, Thomas Meighan and others. Other subjects include the canine star Pal and little Fay McKenzie; Guy Bates Post and Adele Ritchie; Charles Chaplin and Douglas Fairbanks; Norma and Constance Talmadge. Herbert Rawlinson and the little negro comedian, Sunshine Sammy.—C. S. S.

"For His Sake"

Hilda Nord and John Dillon Featured in Zerner Picture with Rather Childish Plot.

Reviewed by Mary Kelly.

"For His Sake" is not sufficiently involved to hold out much attraction for the adult. With children it will be more of a success, as the theme is of the simplest, the atmosphere is highly moral and the action is of the obvious type. Another reason for its promised popularity with juveniles is the youthfulness of the principals, Hilda Nord and Charles Jackson.

The story proceeds, without subtlety, to describe the healthful influence which a sunny-haired girl of the tenements has upon those around her. A combination of the plots of Cinderella and Little Lord Fauntleroy show her final acquisition of luxury and her reformation of an uncle, determined to destroy his brother.

Hilda Nord is a natural, pleasing performer, who looks as if she would like to be happy if the role would permit. Her youthful pal, Jimmie, is played enthusiastically by Charles Jackson. The rest of the cast are somewhat hampered by unreal parts, but are as successful as can be expected.

The Cast

Ethel Dean ..... Hilda Nord
Jimmie ..... Charles Jackson
Sidney Bentham ..... John Dillon
Mrs. Dean ..... Mrs. Coller
Aunt Elizabeth ..... Jane Jennis

Story, Scenario and Directing by John S. Lawrence.
Length, 4,850 Feet.

The Story

Ethel Dean is left an orphan when her mother dies of consumption, because of insufficient care. Her mother's brother, Sidney Bentham, is a wealthy financier, but has isolated himself from all his relatives. Ethel and her pal, Jimmy, the newsie, set out to find Bentham. They happen to arrive at his home, and Bentham, who has heard of his sister's death, repents sufficiently to take Ethel into his home. Jimmie, too, finds shelter there and the two plot to reform Bentham, who is bent on destroying his brother in the stock market. The two children plan a clever campaign and succeed in restoring the friendship between the two brothers.

Program and Exploitation Catchlines:

A Little Orphan Girl of the Tenements, and Her Pal, the Newsie—How They Boarded a Freight Car and Rode Forth in Search of the Rainbow—How They Fell Into Good Kind Hands and Made a Human Being Out of a Heart-Hardened Money King.

Exploitation Angles: Make your drive along the angle of the slums slant.

Movie Chats No. 17

When F. H. Gillette, Speaker of the House of Representatives recently made a speech and expressed his high regard for the moving picture and for what it can do for the nation and the world at large, "Movie Chats" was on hand to "shoot" the proceedings. Speaker Gilette making his speech is shown in Chat No. 17.

There are also finely photographed films of the extensive salt beds in southern California. The work of preparing the salt for market is interestingly shown.

Pictures of the way to prepare a tasty dinner economically will be interesting to housewives. —T. S. daP.

Newest Reviews and Comments

"His Back Against the Wall"

Raymond Hatton Achieves a Characterization That Will Stand As Unique in Goldwyn Picture.

Reviewed by Mary Kelly.

In "His Back Against the Wall," Goldwyn has produced a conspicuous picture. More like life than fiction. it features an unideal character in lieu of the customary hero and brings the spectator face to face with a type that he meets every day, but with whom, in all probability, he has little sympathy. This character is the man who is afraid.

Instead of starting out with a display of his weak traits and then proceeding, as have countless pictures, to show how circumstances and associations bring out untold strength of character, so that the transition from cowardice to manliness is somehow achieved, the story is worked out on a different basis. Jeremy Dice is born a coward, continues a coward and ends up by being a coward. He is one of the unnumbered throng of those who are something less than men. Only an accidental remark finally inspires sufficient self-forgetfulness in him so that for a small moment he becomes a hero, but this does not mean that he has conquered fear.

The picture is one which draws the line so finely between comedy and tragedy that it would be unfair to generalize in describing its appeal. Too much depends upon the temperament of the one who sees it. It is this sensitive quality that should make it capable of bringing a varied response.

Raymond Hatton is a despairful figure. He does not once fail to register. He shifts about, a furtive frame in loose clothes, his chin is frail, his eyes, unhappy. He hasn't the courage to tell the truth and he hasn't the courage to lie. He is a victim of events, without a combatting will of his own.

A cast that is well qualified, supports him. The directing by Rowland V. Lee is a fine accomplishment.

The Cast

Jeremy Dice.....Raymond Hatton
Mary Welling.....Virginia Valli
Sheriff Lawrence.....Will Walling
Bronc Lewis.....Gordon Russell
Henry Welling.....W. H. Bainbridge
Mrs. Welling.....Virginia Madison
Arizona Pete.....Fred Kohler
Lew Shaler.....Jack Curtis
Dr. Farley.....Dudley Hendricks
Dorothy Petwell.....Shannon Day
Jimmy Boyle.....Raymond Cannon
Foutch ..... Louis Morrison

Story by John Frederick.
Scenario by Julien Josephson.
Directed by Rowland V. Lee.
Length, 4,690 Feet.

The Story

Jeremy Dice, the coward, went West. Kicked off a freight in an Arizona desert, he stumbled upon the rendezvous of two bank bandits who murdered each other in a quarrel over the division of the spoils. Jeremy is scared speechless and is unable to deny that he heroically, and single-handed killed the bandits when the sheriff's posse finds him with a revolver in his trembling hands. He is made a hero and falls in love with the daughter of the wealthy ranchman whose son one of the bandits had shot.

Under the stimulus of unselfish love, Jeremy develops the courage he had never had.

Program and Exploitation Catchlines:

They Took Away His Silver Prize, Then Snatched His Girl—He Was Too Paralyzed to Protest—He Went to Arizona, Was Found With Two Dead Ruffians and Immediately Pronounced a Hero — He Hadn't the Nerve to Tell the Truth—Then the Girl Came Along.

Exploitation Angles: Play up the story as a novelty, using the theme of a coward's one brief moment. You can make it sell on this alone if you work it strong enough.

"To A Finish"

William Fox Production Has Plenty of Dramatic Action.

Reviewed by J. M. Shellman.

While Buck Jones' latest starring vehicle "To a Finish" is an excellent western story of the red-blooded he-man type, the direction by Bernard Durning is a trifle faulty in spots and the subtitles are written in a cramped and unnatural style. To the discriminating film fan this might, to a certain extent, hinder the enjoyment, while others may not even notice the deficiency.

Mr. Durning has endeavored to paint (so to speak) this drama with broad, bold strokes, in the manner of some artists in oils; but the lack of detail work weakens the structure and makes the continuity too spasmodic and jerky. Some of the face-to-face encounters of the principal characters in the story border on the humorous when they are supposed to be dramatic, but others get over very nicely. The runaway accident and the rescue is decidedly well done.

Norman Selby is developing into a first-rate comedian and his portrayal of Wolf Gary in this production lifts him into a class by himself. The satirical note in his acting just suits the type he represents in this play without bordering on the burlesque. He furnishes a refreshing high light throughout the attraction.

There is plenty of dramatic action that will please seekers of film thrills. There are realistic fights; the photoplay is good, and some of the lighting arrangements are cleverly manipulated. The action that takes place after the encounter in the hotel is supposed to happen after ten o'clock at night. For awhile it is night and then the scenes are taken like broad daylight.

Sets and locations are used in this picture that are practically the same as those used in the production of Zane Grey's "The Last Trail," starring Maurice Flynn. The barroom of the hotel is similar, if not exactly the same, and the exterior shots of this building practically coincide, as do some of those of the ranch house.

This picture is well balanced with pathos, humor and stirring action.

The Cast

Jim Blake.....Buck Jones
Doris Lane.....Helen Ferguson
Billy Terry.....G. Raymond Nye
Wolf Gary.....Norman Selby
Joe Blake.....Herschel Mayall

Story and Scenario by Jack Strumwasser.
Direction by Bernard Durning.
Length, 4,000 feet.

The Story

"To a Finish" is a story of the western plains, in which a young ranchman, in defense of his father and himself, undertakes to run down a villain who seeks, by surreptitiously placing rebranded cattle among their herds, to stamp upon these men the infamy of cattle rustling. The young man succeeds, of course; but before he succeeds he undergoes some thrilling experiences and hair-breadth escapes from death. And in the prosecution of his task he is assisted more than once by a very charming girl who at the close finds a permanent haven in the arms of the intrepid ranchman.

Program and Exploitation Catchlines:

He Was Falsely Accused of Cattle Stealing; the Girl He Loved Turned Against Him But He Had Fighting Blood in Him. Did He Fight? You Betcha! "To a Finish."

By Using Brawn and Brain, Jim Blake Fought His Way Through His Adversary's Gang of Ruffians, Outwitted Him and Rescued the Girl He Loved, in "To a Finish."

Exploitation Angles: Sell this on the star and the Western angle.

"The Black Bag"

Universal Stars Herbert Rawlinson in Entertaining Detective Story.

Reviewed by Mary Kelly.

The patron with a zest for the picture of adventure, for highly imaginative activities amid conventional surroundings will appreciate "The Black Bag." Universal has used here a Louis Joseph Vance story of mistaken suspicion. The result is a picture adhering to the familiar standards of detective thrillers, prepared with considerable understanding of what makes this type of story successful on the screen, and acted by a cast adorned by Herbert Rawlinson and Virginia Valli.

Romance has been the first purpose in the interpretation of the story which is all done in a light vein. This is perhaps one of the best recommendations, as a plot such as this is too improbable to be taken seriously. Touches of melodrama are subdued. The thrills are found rather in moments of speedy action, as in the motor boat race. Rawlinson appears as he is best liked, in a romantic role which demands nothing so strenuous as to mar his sartorial perfection. Virginia Valli is a pleasing note and the direction throughout is very good.

The Cast

Billy Kirkwood.....Herbert Rawlinson
Dorothy Calender.....Virginia Valli
Mulready ..... Bert Roach
Mrs. Hallam.....Clara Beyers
Freddie Hallam.....Charles L. King
Samuel Brentwick.....Herbert Fortier
Burgoyne ..... Lou Short
Martin ..... Jack O'Brien

Adapted from the Novel by
Louis Joseph Vance.
Scenario by George Hively.
Direction by Stuart Paton.
Length, 4,343 Feet.

The Story

The story concerns a young business man who falls in love with a girl he is afterward told has stolen a costly string of gems. He surprises the leader of the criminal band ransacking the girl's home. Kirkwood overpowers the burglar and takes the gems to his own hotel room, whence they are stolen again by a woman accomplice of the man Kirkwood had recently left. Kirkwood, still mystified as to what it's all about, recovers the necklace and brings the thieves back, only to be arrested himself as one of their number. How he frees himself is shown in the climax.

Program and Exploitation Catchlines:

They Told Him She Had Stolen a Necklace—But He Had Fallen in Love With Her First—He Set Out to Protect Her and Ran Into the Real Criminals, and Got Heavily Involved Himself!

"Science at Home"

In this number, Prof. F. P. Smith, of London, gives a "demonstration" of sound waves and how they are communicated to the air by bodies in rapid vibration. One of the most interesting of the experiments illustrates how certain flames are affected by sound waves. How a jet of water can be affected by sound is also picture as well as a number of other interesting experiments, all having to do with the same subject (Kineto).—T. S. DaP.

"The Village Sheik"

The best feature about this Fox comedy, starring Al St. John, is the title which should have good drawing powers. The picture apparently has little relation to the title unless there is an unsuspected analogy between an undergraduate barber and a sheik. Al St. John in this role does strange and amusing things with his customers, or rather patients. Now and then there are moments of hilarity but for the most part the humor is quiet and scattered. —M. K.

Newest Reviews and Comments

"One Clear Call"

Good All-Around Entertainment—Released By First National

Reviewed by Marguerite Kemp.

The old catchline of a picture getting a grip on one's emotions is a fitting one for this feature. There is a laugh, a tear, or a mystery in every foot of reel.

Henry Walthall is at his tearful best in this feature. His characterization of the "black sheep" is the outstanding feature of the picture, yet so skillfully is his wickedness handled that he has the sympathy of the audience from the first moment when he must pass unrecognized by his blind mother to the last supreme sacrifice. Claire Windsor, as the winsome heroine, portrays her role with the proper element of mystery, which is aided by the colored maid's mysterious manner.

The plot is a real story, with a real moral—a story of human frailties and love—whose interest never lags. The injury of the little boy and the melodramatic regeneration of his uncle, the surgeon, represents an unusually strong climax, for the operation which saves his life is staged in a way that keeps the audience guessing as to the outcome until the happy tears of the mother break the news. Fortunately the strain of this scene is broken at two intervals by a happy little colored boy's melon feast. The title represents the struggle of a man to heed the demands of friendship despite the fact he loves the unregenerate's wife, until conscience gives the one clear call. The title is not exactly clear to many patrons, which might be termed the only outstanding fault of the picture, but it gives them something to think about afterwards.

The cast is well chosen, the parents of the black sheep giving the proper mixture of stern dignity and tender mother love, and Irene Rich reveals an unsuspected dramatic talent as the young mother. The scenes are chiefly interiors, remarkable for the good taste in furnishing and decorating.

The Cast

Henry Garnett.....H. B. Walthall
Faith ..... Claire Windsor
Dr. Hamilton.....Milton Sills
Mrs. Thornton.....Irene Rich
Mr. Garnett.....Joseph Dowling

Adapted from the Novel by Frances Nimmo Greene.
Scenario by Bess Meredith.
Directed by John M. Stahl.
Length, 7,450 Feet.

The Story

Dr. Hamilton continues to befriend Henry Garnett, the town outcast, despite the appeals of his sister, Maggie Thornton. He is urged to continue the friendship by one person, Faith, a girl who was brought into the hospital unconscious and who has refused to reveal her identity. Dr. Hamilton declares his love for Faith on the evening he is successful in turning a riotous mob of indignant citizens away from Garnett's gambling den, and tells her of his search for Garnett's wife, who is needed as her husband is near death. Faith reveals herself as Garnett's wife, but is persuaded by the false friend not to return to him. Then overcome by his remorse at the betrayal of a friend, Dr. Hamilton takes to drink until he is regenerated by the injury to his little nephew. He takes Faith to her husband but Garnett speaks only of her happiness and sends her away while he takes a glass of poison. The blind mother of Garnett is visited by Faith, and she tells her of her great strong boy, with the curly hair, for he had been "dead" to his mother through his years of wickedness in the same city.

Exploitation Angles: Offer this as a story that fits Walthall to the last fraction of an inch and sell on his name. Work hard, for each person you sell will come back, and you can increase the list of your regulars.

"The Ordeal"

Agnes Ayres, the Star in Entertaining Feature Made by Paramount.

Reviewed by Marguerite Kemp.

"The Ordeal" is an entertaining feature that will go well with the patrons who like a number of punches interwoven with considerable sobbing. It begins with a storm, indicated by much blowing of curtains and rain beating against the windows, and leaps through a path of lust, murder and burglary to a thrilling finish when a garage becomes a funeral pyre.

The story is a happy relief from the many sacrifice tales, in that it points the moral that sacrifice isn't always the best path to take. Its sequence of logically drawn climaxes recommend it, while not the least of its good points is the good work of Agnes Ayres as the sacrificing sister. Under skillful direction she is losing her aptitude for mere posing, and while less picturesque, perhaps, she gives a more realistic performance. In one scene her hair is actually disarranged.

The scenes are without exception indoors, and the settings are unobtrusive—the story carries the center of the stage from start to finish. The characterizations are well taken—but when will a colored maid on a screen learn to make-up without looking cold-creamy? The glistening countenance of Anne Schaeffer mars her splendid portrayal of the important role of the colored maid.

The Cast

George Bruce.....Vlarence Burton
Sybil Bruce.....Agnes Ayres
Dr. Acton.....Conrad Nagel
Buddy.....Edw. Sutherland
Minnie.....Anne Schaefer
Jean.....Eugene Corey
Madame St. Levis.....Adele Farrington
Elise.....Claire Du Brey

Story by W. Somerset Maugham.
Scenario by Beaulah Marie Dix.
Direction by Paul Powell.
Length, 4,592 feet.

The Story

Sybil Bruce is the wife of George Bruce, a drunkard, whom she endures for the sake of a home for her younger brother and crippled sister. Suspecting her love for Dr. Acton he puts the doctor out of the house during a storm, forcing the young brother to follow. A few days later George suffers an attack of heart trouble, and Sybil withholds the drug which would cause his recovery and the sufferer dies. But the vengeance of the drunkard has remained for by the terms of his will she can have his money if she remains single, if she marries she gets nothing. Then Sybil begins a life of sacrifice so her brother and sister may receive the benefit of the money. A famous surgeon cures the crippled sister, who becomes a cabaret frequenter with unsuitable friends, and the brother becomes a gambler, constantly demanding money from his sister. At last the sister is involved in an unpleasant scrape at a roadhouse, from which she is rescued by her old nurse who loses her life as a result of the fire she started. On her deathbed, the nurse confesses that the dead husband was killed by the drug administered by herself, and not from the lack of the drug withheld by Sybil. The sense of guilt is removed, and Sybil realizes her sacrifice has made her sister a drunkard and her brother a thief so the money is given up in favor of Doctor Acton.

Exploitation Angles: Playup Miss Ayres and Nagel and then hammer on the story angle. You can get a good newspaper discussion on the sacrifice slant if you get after it early enough.

"The Dog and the Wolves"

That "Providence Protects the Innocent" is the moral of the newest of the Paul Terry cartoons distributed by Pathe. In this number there is the usual amount of humor and clever animation. Mr. Terry uses the kidnapping of a little dog by a band of pirate wolves and the rescue of the puppy by a friendly stork to point his moral.—C. S. S.

"The Men of Zanzibar"

Richard Harding Davis Story of East Africa Made by Fox With William Russell As the Star.

Reviewed by Mary Kelly.

This is one of the best William Russell features that have been recently offered. He has been provided with favorable material in a Richard Harding Davis story of East Africa and a supporting cast of superior ability. It is a detective story of the type that is highly fictional, but containing enough mysterious action and comedy to overshadow in importance any effect of improbability.

The scenes in the hotel concerning the theft of the papers have been skillfully managed, and might be cited as an example of the successful purpose of the plot in mystifying the spectator. Suspicion points to each of the three men who are active in this skirmish, and in turn, each one suspects the other. A charming girl appears to be the enthusiastic accomplice of one, and the romantic admirer of another. The result of this unexplained intrigue is dramatic at times, and at times ludicrous.

There is an appeal from the purely pictorial standpoint as well. The men, resplendant in Palm Beach suits, prowling about in sinister underground retreats and pretty Ruth Renick on the scene in clothes that are always beautiful, if not exactly typical of East Africa, are part of the panorama. The sets, like the story, are attractive, despite a sort of paper mache unreality.

The Cast

Hugh Hemingway.....William Russell
Polly Adair.....Ruth Renick
George Sheyer.....Claude Peyton
Wilbur Harris.....Harvey Clarke
Arthur Fearing.....Arthur Morrison
Sir George Firth.....Michael Dark
Lady Firth.....Lila Leslie

Adapted from the Story by Richard Harding Davis.
Scenario by Edward J. Le Saint.
Directed by Rowland V. Lee.
Length, 4,999 Feet.

The Story

Zanzibar is a seaport on the East Coast of Africa. Hugh Hemingway arrives unannounced and attracts suspicion when he immediately shaves off his beard. Polly Adair, secretary to the Consul, proves of great interest to Hemingway, but because of her close friendship with Fearing, he suspects her. Fearing in turn suspects another man, George Sheyer, who is also a recent arrival. Sheyer enters Hemingway's room one night to get some papers but before he gets them, he hears Hemingway and escapes. Hemingway then comes upon Fearing and Polly, who have been waylaid by Arabs, and he protects them. Later he discovers Polly in Fearing's arms, while exploring an underground retreat. The solution of the matter is that Fearing had stolen some money, but had repented and Sheyer, a detective, has been dishonest enough to steal some of the money while Hemingway, is on the scene to track the crooked detective and to find Fearing. Fearing proves to be Polly's brother, and Hemingway is free to marry her.

Program and Exploitation Catchlines:

Three Men Pursuing Each Other and Trying to Get Something On Each Other—a Girl With a Mysterious Mission—Everything Unexplained Until the Finale—This Richard Harding Davis Adaptation Will Keep You Entertained If You Love Intrigue.

Exploitation Angles: Richard Harding Davis and William Russell should share the advertising honors, for both can sell some tickets. For the general non-reading public offer it as a superior sort of detective story with a s uccession of surprises.

Newest Reviews and Comments

"The Glory of Clementina"

Pauline Frederick Stars in R-C Picture Made From Locke Novel.

Reviewed by Fritz Tidden.

There is an intangible something in a William J. Locke novel, which for want of a better name might possibly be called charm, that is practically impossible to interpret visibly. Locke's plots are frequently of the frailest, and the reader's strong interest in any of his books is built up with this indefinable quality. To spread this on the screen without the spoken word presents a difficulty that is surmountable in only but inspired instances.

Locke's novel, "The Glory of Clementina," is a perfect case in point. As reading matter it is wholly delightful. In translating it in terms of film it naturally followed that some of the quality that made the book unusually charming was lost in transit, through no fault of the producers. They have done the best possible with the usable moving picture material in hand. The result is a picture that some persons will consider too long, in that it outgrows its plot.

The story furnishes Pauline Frederick, the star, with a role that requires acting of a high quality. As might be expected, Miss Frederick meets the demands upon her with her familiar ability. In her interpretation of the brilliant but dowdy young woman who in the pursuit of artistic success had stifled every natural instinct in her until she becomes what might be called rejuvenated Miss Frederick gives a vivid performance. She is assisted by a capable cast of well known players. Louise Dresser, famous musical comedy star, makes her screen debut in this picture, unless a great mistake is made.

The novel has been widely read; it became justly popular at the time of its publication some years ago. The name, coupled with that of the star, should furnish good box office possibilities.

The Cast

Clementina Wing.....Pauline Frederick
Quixtus .....Edward Martindel
Huckaby .....George Cowl
Billiter .....Lincoln Plummer
Tommy Burgrave.....Edward Hearn
Etta Concannon.....Jean Calhoun
Vandemeer .....Wilson Hummel
Lena Fontaine.....Louise Dresser
Little Sheila.....Helen Stone
Sheila's Maid.....Lydia Yeamans Titus
Lady Louise Malling.....Truly Shattuck

Adapted from William J. Locke's Novel.
Scenario by E. Richard Schayer.
Directed by Emile Chautard.
Length, 5,700 Feet.

The Story

At thirty-five Clementina Wing might have been any age. In the struggle to gain fame in painting she had foregone all thought of self and had devoted her life entirely to art. Tommy Burgrave, a fellow artist who frequents her studio, brings his uncle Quixtus, a wealthy man, who poses for his portrait before Clementina. Following a succession of disillusions that take the forms of truths from out his past happy life, Quixtus was turned into a man who hated life and all in it. Fate drags him into the company of undesirables and he narrowly escapes being the prey of a notorious woman when Clementina, detecting the plot, intervenes. At a dinner party given by Quixtus, Clementina is one of the guests. She had undergone a complete transformation. Instead of being the drab and dowdy genius she appears as a brilliant young woman in a ravishing costume. She bowls Quixtus over by his revelation of her charms. Will Hammersley, an old friend of Quixtus, dies and entrusts his little daughter to Clementina and Quixtus. At first Quixtus declines to accept the child because he had suspected Hammersley of friendliness with his dead wife, but when his mistake becomes known he and Clementina take the little girl. The child awakens in Clementina all the sleeping instincts of wifehood and motherhood, with the result that she marries Quixtus and they accept Hammersley's child as their own.

"Strange Idols"

Picturesque Settings and Popular Theme in Fox Feature Starring Dustin Farnum.

Reviewed by Mary Kelly.

You can't expect a hot-house blossom to flourish in the woods—and that's the story of "Strange Idols." It gives a chance for picturesque contrasts of environment, sunset in the north lumber woods competing with the brilliant charm of Broadway. The story is superficial but presents a phase of married life that has proved entertaining in times past, and as reproduced here, it should have considerable appeal.

Some of the cabaret shots have a more than ordinary attractiveness. The picture opens with a deep-set scene with the light focused upon a dancing act, and the distances and shadings give an impression of unusual beauty. Doris Pawn's dancing is another reason for admiring this scene.

Dustin Farnum appears to find his role too restrained in its demands. At the dramatic moments he is apt to over-act and go into unlovely rages. The seriousness of the situation, however, demands considerable strength and the fans who adore red-blooded instincts will idolize him.

The Cast

Angus MacDonald.....Dustin Farnum
Ruth Mayo.....Doris Pawn
Ted Raymond.....Philo McCullough
Malcolm Sinclair.....Richard Tucker

Story and Scenario by Jules Furthman.
Direction by Bernard Durning.
Length, 4,300 feet.

The Story

Mr. Farnum appears as a stalwart son of the wild—a wealthy lumberman who becomes fascinated with a beautiful cabaret dancer in New York's white light district and secretly weds her. Life at the lumber camp soon palls upon the Broadway favorite, despite a fine home and plenty of servants at command. The lure of the old life at length proves too strong for her. The husband accompanies her back to New York—but business will not permit him to remain, and she cannot summon courage enough to return with him to the primitive surroundings of the lumber camp.

It is at this point, following the advent of a baby, that the drama begins.

Program and Exploitation Catchline:

Which Call Would Be Stronger With the Girl Who Had Been Brought Up on Broadway—the Note of the Wild Birds or the Lure of the Saxaphone, the Lumber Yard or the Cabaret? The Picture Has an Interesting Answer.

Exploitation Angles: After Farnum play up the title, using collections of the strange idols of the Billikin type. Start an advance lobby display and offer a pair of seats for the loan of new "idols," only one of a kind to be taken. Then play up the cabaret stuff. That always goes.

"The Landlord"

The tendency toward obvious comedy is so marked in this Sunshine number that it has been robbed almost entirely of any effect of real humor. The dangers of doing your own rent-collecting when your tenants are bigger men than you is illustrated in robust style. The rise of a hod-carrier to landlord is the fundamental theme, with a tragic climax occuring when the hero is forced to return to hod-carrying after all. Considerable physical energy is shown throughout and wherever unadulterated slapstick is popular, it should get results. Produced by Fox.—M. K.

"John Smith"

Selznick Comedy Drama With Eugene O'Brien Is Original and Pleasing.

Reviewed by Mary Kelly.

It holds because of its novelty at first, and later because of its dramatic tension, and altogether it is an interesting production. As a humorous solution of servant difficulties, this picture offers a neat tribute to the art of flattery. The construction shows a skilled hand and the story has an ingratiating trend that indicates that it will be generally pleasing.

The material is less flimsy than some of Eugene O'Brien's recent subjects. Something besides the star's personality is relied upon to sustain the interest, and the work of the others in the cast, as well as the nature of the story itself brings the production up to a higher standard. The work of Ester Banks as the irritable mistress of the mansion is a splendid comedy touch, and the types which have been chosen for the servants, not forgetting Vivia Ogden, are assured of success.

Eugene O'Brien has a chance to employ his suave arts to the best advantage as the tactful arbiter in a wrangling household. Before the end, however, he becomes something more than a tactful arbiter and proves capable of some soulful heroics that will make him more popular than ever—if that is possible.

The Cast

John Smith.....Eugene O'Brien
Cook ..... Vivia Ogden
Butler.....Wm. J. Ferguson
Chauffeur ..... Tammany Young
Mrs. Lang..... Ester Banks
Maid ..... Frankie Mann
Irene Mason.....Mary Astor
Haynes ..... George Fawcett
Martin Lang.....J. Barney Sherry
Crook ..... John Butler
District Attorney.....Walter Greene
Doctor ..... Warren Cook
Lawyer ..... H. Sedley
Gangster ..... Daniel Hayes

Story by Victor Heerman.
Scenario by Lewis Allen Browne.
Directed by Victor Heerman.
Length, 6,000 Feet.

The Story

John Smith, discharged from prison after serving an unjust sentence takes the name of Lawrence Hilliard and gets a position as head of the servants in the Lang household. He soon restores order because of his engaging personality. He falls in love with Mary Mason, the secretary, but hesitates to tell her because of his past. He is made treasurer of a social organization, but when the funds are suddenly missing he is accused of theft, and later on, as the affair gets complicated, of murder. He is tried, but an unexpected interruption delays the sentence, and some new evidence, assuring his innocence is revealed after a tragic suspense. Mary has a chance to prove her great loyalty.

Program and Exploitation Catchlines:

He Was Made Head of the Servants in a House Without a Smile—Then the Lady's Secretary Smiled at Him—It Was a Shock—It Changed His Whole Life—It Brought Him Everything Worth While.

"Kidder & Co."

Bryant Washburn is the star of this three-reel Pathe playlet, originally issued in five reels. The story deals with the son of a codfish magnate. The boy is inclined to take things easy and father tells him not to return until he has made a thousand dollars. He meets with a thrilling series of adventures and finally demonstrated that he has inherited his father's ability for making money, at the same time winning the girl of his choice. The story follows along conventional lines and the technique is hardly up to modern standards, however, the production is entertaining.—C. S. S.

Newest Reviews and Comments

"They Like 'Em Rough"

Viola Dana As the Young Cave Woman in Metro Comedy-Drama.

Reviewed by Mary Kelly.

The title of this carries a certain lure and the picture is not a disappointment. It will appeal to both men and women. Even after seeing it, the question as to which sex likes them rough is not definitely answered, as stone-age tactics are pursued by both sides in the tempestous love affair which ends in true romantic style with a masculine victory in sight.

Viola Dana has a part sufficiently far removed from the conventional nice young heroine to be startling. She has here, material that keeps up with her. The picture is hot-tempered for the most part and moves swiftly along from one explosive scene to another, with a good intermixture of comedy. The star's talent for serious-faced comedy is used to good advantage in many situations, none more amusing that her appearance in the finery bought in the only store in the lumber camp. Pictures like this, on the theme of wife-handling, are not infrequent, but this one avoids the monotonous trend. One new incident worth noting: She cooks her first meal for her husband and no mention is made that the biscuits are tough!

Although there are a few tense moments, the main motive is comedy. The cast is in excellent mood, due chiefly to the fine directing of Harry Beaumont, and the sets are attractive.

The Cast

Katherine ..... Viola Dana
Richard Wells, Jr.....William E. Lawrence
Richard Wells, Sr.....Hardee Kirkland
Mrs. Wells.....Myrtle Richell
Waddie ..... Colin Kenny
Grogan ..... Steve Murphy
Kelly ..... Walter Rodgers
La Grande..... Burton Law
Pete.....W. Bradley Ward
Dr. Curtis.....Knute Brickson
Mrs. Curtis.....Elsa Lorimer

Story and Scenario by Rex Taylor.
Direction by Harry Beaumont.
Length, 4,700 Feet.

The Story

Katherine Trowbridge is the despair of her aunt, Mrs. Curtis. When she finally decides to accept Weathersbee, she is infinitely relieved to have her off her hands, but does not dare show she is pleased as Katherine's perversity would immediately break it off. Katherine finds out on her wedding day that it is the result of her aunt's maneuvers, so she runs away. She asks the first man she meets to marry her. The second accepts, and she finds afterward that he is Dick Wells, a rejected suitor, who has grown a beard and looks wild. She is furious but is forced to go with him and live in the lumber camp. Here he disciplines her, making her cook and keep house for the first time in her life. She hates him, but when he is wounded in a brawl her sympathies are aroused and she falls in love with him. Then the beard comes off and she discovers he is handsome.

Program and Exploitation Catchlines:

She Always Did the Opposite of What She Was Told—She Married a Rough Lumberman Just to Upset Her Aunt's Plans—But She Found for the First Time That She Had Met Her Equal—He Bullied Her Into Loving Him.

Exploitation Angles: Sell Viola Dana as a cave-girl flapper. If they won't fall for that they will be hard to get with anything.

United States Navy in the Making

An exhaustive and interesting insight into the way Uncle Sam builds and equips his battleships is shown in this Kineto Review. The spectator is shown every detail, from the small model after which the big battleship is copied, up to the launching and the putting on of the big guns. These are contrasted with the guns of Commodore Perry's famous old frigate which was the pride of the Navy in 1812.

Sailors being trained aboard a training ship are also shown, as well as the graduating class at Annapolis going through a drill.—T. S. daP.

"The Five Dollar Baby"

Metro Presents a Story With Exceptional Human Appeal, Logically Told and Well Acted.

Reviewed by T. S. da Ponte.

Few pictures lately can be said to carry a greater human appeal than this one. Tinged with pathos, it is also lighted at appropriate times with touches of mirth that will bring a sparkle to the eye that has but a moment before been laden to the brim with ears. The story is well sustained throughout—there is no vagueness which has to be bridged by the spectator's imagination, and the smoothness of its pictured telling is one of the chief charms of the production.

Because of the direct way in which the theme is adhered to, as well as the portrayal of genuinely human characteristics, this film can be counted on to come in for a great deal of praise from any sort of audience. It will prove a money-maker for exhibitors no matter from what station in life their patrons are drawn.

Miss Dana does some of the best work of her career. As a hoydenish girl of twelve she is captivating even in her assumed "roughness," and later on as a refined young college girl she is none the less to be admired. The acting of Ralph Lewis as Ben Shapinsky, the pawn-broker, could not be improved upon, and goes a long way toward giving the production its charm. He makes his screen character wholly lovable.

Otto Hoffman as The Solitary Kid is another whose portrayal is hardly less than great, and even though he plays the part of a tramp, skulking and scheming, he has managed to impart a certain wistfulness to the character that gains for him a spark of sympathy when he is finally "pinched" by the cops. The remainder of the cast plays up adequately to these three characters, which requires commendable work indeed.

The Cast

Ruth ..... Viola Dana
Ben Shapinsky.....Ralph Lewis
The Solitary Kid.....Otto Hoffman
Larry Donovan.....John Harren
Mr. Donovan.....Tom McGuire
Bernie Riskin.....Arthur Rankin
Esther Block.....Marjorie Maurice
Isadore ..... E. Pasque

Adapted from Story by Irvin S. Cobb.
Scenario by Rex Taylor.
Directed by Harry Beaumont.
Photographed by John Arnold.
Length, 6 Reels.

The Story

"The Solitary Kid" finds an abandoned baby. With the child is a note saying that whoever finds her can, on the child's eighteenth birthday, go to a certain trust company and learn the details of a reward to be conferred.

"The Solitary Kid" pawns the baby and goes away, but retains his hold on her by always paying the interest on the loan. The pawnbroker rears the girl as his own daughter, but on her eighteenth birthday "The Solitary Kid" returns and demands that she be turned over to him, or in lieu thereof demands $10,000 cash. The pawnbroker raises the money with difficulty, but at the opportune moment the police arrive and "The Solitary Kid" finds that he must face a charge of blackmail if he persists in his demand. Therefore he relinquishes his claim. It develops that the reward which is to be claimed from the trust company is only a "reward in heaven" which the baby's mother hopes will be conferred on the finder of her infant.

"The Timber Queen"

There Is Plenty of Punch and Thrills in This Ruth Roland Serial Distributed by Pathe.

Reviewed by C. S. Sewell.

Ruth Roland fans will revel in her newest serial, "The Timber Queen," which as with her previous productions, is being distributed by Pathe. In story value and thrills it is superior to her previous serial, "White Eagle," in addition, it also has the advantage of unusually fine scenic surroundings which have been superbly photographed; the action is laid in the timber country which provides opportunities for majestic forests and wooded hills.

In common with the majority of continued photoplays the action will not always bear too close scrutiny from the standpoint of logic or consistency, but there is enough excitement provided in this serial, judging from the first three episodes to satisfy the most hardened serial fans, and there are thrills galore. For example, the first thrill is the rescue of the heroine just as she is about to be hit by a falling tree, then follows an excellent scene where she is rescued from the top of a runaway freight car which is constantly gaining momentum as it speeds down the mountain side. There is also an exciting situation where Ruth, speeding to her lovers aid stumbles and is rendered unconscious just as her lover faces a firing squad.

The story deals with a young woman who is heir to vast timber lands which the timber trust seeks to secure. She is opposed by a cousin who seeks to prevent her from marrying before she is twenty-one as under the terms of her father's will he will then inherit the property. In her fight against these odds she is assisted by a lumber foreman who falls in love with her.

Ruth Roland is congenially cast as "The Timber Queen" and is ably assisted in the stunts and thrills by Bruce Gordon. The remainder of the cast is entirely satisfactory.

The Cast

Ruth Reading.....Ruth Roland
Don Mackey.....Bruce Gordon
James Cluxton.....Val Paul
Bull Joyce.....Leo Willis
Vance ..... Frank Lacteen

Directed by Fred Jackman.
Story by Val Cleveland.
Scenario by Bertram Millhauser.

"Such Is Life in Monte Carlo"

The famous pleasure haunt has been visualized in this Hy Mayer Travelaugh with an appreciation of the points that have always attracted public curiosity, and in addition, some of the features that have been less press-agented. Some of the natural touches are quite as interesting as the artificial. The author-cartoonist's faculty for introducing his characters and scenes with a laugh is as ingenious and full of surprises as ever, although a possible criticism is that the humor is a little forced at times. Among the attractive sights, the promenades and artistic gardens make one of the most definite impressions. A one-reeler distributed by R. C. Pictures.—M. K.

"Starland Revue"

Private and public facts about some of the well-known stage stars and scenes from current stage successes are included in this reel, the product of R-C. William Kent, Florence Moore, Charlotte Greenwood, Cleo Mayfield, Nan Halperin, Tom Powers and Clare Eames are represented in this sketch of personalities. It is an unusually inclusive number, considering the short length, and because of the subject-matter should stimulate interest generally. —M. K.

PROJECTION

By F. H. RICHARDSON

Impractical

The Belize Amusement Company, operators C. Us Theatre, Belize, British Honduras, through Manager Guy W. Nord, asks:

Our distance of projection is at present 140 feet. We are using an arc, taking 110 volt D. C. (generator set), but wish to install a Mazda lamp instead. We propose to locate our projection room about 80 feet from screen, but find that if we do so, and place it in the center of the house, would to some extent interfere with a portion of our patrons' view of the screen.

We, therefore, propose to bring the projector within eighty or ninety feet of the screen, but to locate it at the side of the house instead of in the center.

Would be glad to learn if this plan would be practical, as we know there would be an effect with regard to focusing the picture. Attached find rough sketch showing proposed location, exact distances, etc.

Cannot suspend projection room from ceiling because it is too low, and to raise it would cost too much. We would appreciate your comments.

A Side Projection Angle

From sketch I learn that from center to side of house is twenty-five feet, therefore you would have a side projection angle equal to the diagonal of a rectangle eighty by twenty-five feet, or about eighteen degrees.

I certainly would advise against it. You are projecting a picture twelve by sixteen feet. You would have a picture 16.9 feet wide, by twelve feet high at one side and 12.675 feet high at the other, because the light beam would have to travel 4.5 feet further to reach one side of the screen than the other, hence would spread out that much more.

You would have what is called a "side keystone." This may be eliminated, insofar as concerns the paralleling the top and bottom of the picture, by filling in the aperture opening with hard solder (see page 156 of handbook), or by procuring a special aperture plate from the projector manufacturer and filing same, but this would NOT prevent the distortion of the picture itself; also you would eliminate a portion of the picture.

There is absolutely no way in which you could project a picture with the projection room in that location without distortion of the picture and either side keystone effect, or the elimination of some of the picture if the top and bottom of the picture be made parallel.

The elimination would probably not be enough to be seriously objectionable, but still the picture would be distorted. Most likely your audience would be unable to discern this if the top and bottom lines be paralleled, but the general effect would nevertheless NOT be so pleasing. *You cannot distort a picture without injuring the general effect,* at least to some extent.

Not All

But this is not all, because there would be an impossible condition set up in another direction. Mazda projection as at present constituted demands a relatively wide diameter projection lens, and with such a lens you would find it impossible to get your picture in sharp focus on both sides of the screen.

Put concretely, with a picture of that size and a Mazda lamp you would be forced to use a very "fast" (large diameter) projection lens in order to get all the illumination available, whereas the condition would absolutely demand a stopping down of projection lens diameter in order to secure the necessary debth of focus.

I have explained at length, but the real answer is: The thing is impossible. It cannot be done and a good picture put on the screen.

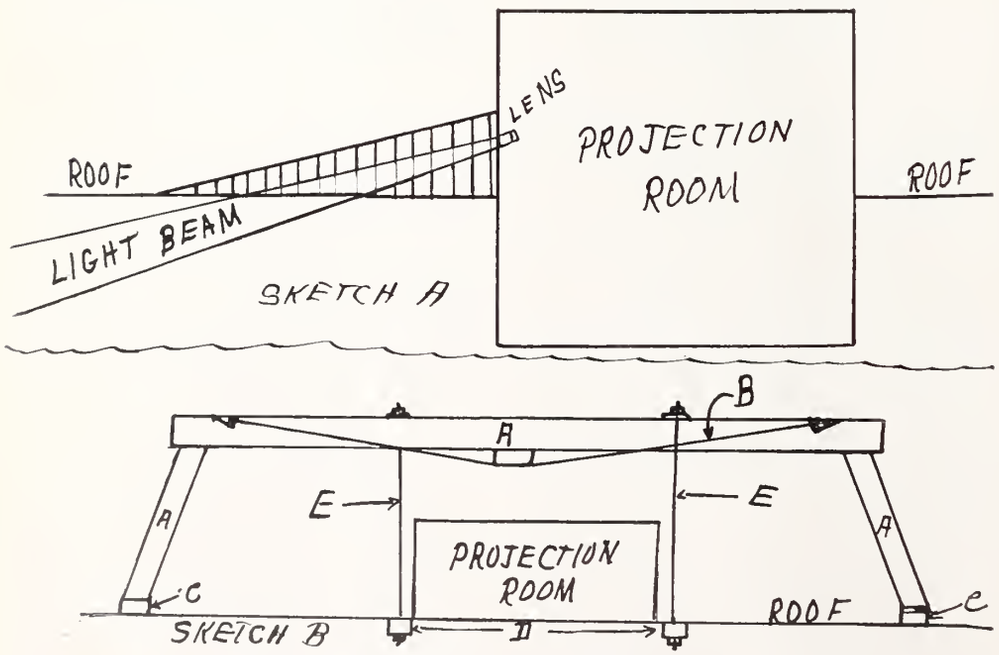
And now let us see. A distortion due to pitch in projection is not nearly so bad, because the picture is not so deep as it is long. If it can be done, I would advise you to cut a hole in the roof and build a projection room partly above the roof line, with a slope added, if necessary, to accommodate the light beam.

Not a Good Condition

Mind you, it is NOT a good condition, but would at least be possible, and probably is the only way out. In sketch A I have located the lens above the roof level. Probably this will not be necessary, though most likely it will be necessary to at least build some slope to accommodate the outlook from the observation port.

On the whole, while it probably is unnecessary, perhaps I had better add a rough sketch of how to reinforce the roof, if cutting the hole will weaken it too much. This is shown in sketch B, in which A A A is a frame of heavy timbers—say 6x8 inches, B now ⅝ inch iron rods, one on each side of the top timber, to strengthen it and prevent sagging. C C are substantial timbers laid down on roof (in the sketch your are presumed to be standing on the roof looking toward the screen). D D are timbers placed on under side of roof and E E iron bolts of suitable size, the purpose of which is self evident. There might be but one of these trusses needed.

Certainly two ought to be sufficient. I think the meaning is sufficiently clear without further explanation. In this I of course asume your roof to be a flat one, as seems likely if it is so low.



CONSTRUCTION SKETCH

Showing suggested method of reinforcing the roof to permit of cutting hole in same

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

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THE LENS CHART

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Why Is It?

A projectionist correspondent from the Middle West wants to know:

Why is it the projectionist must re-design the rotating shutter to make it fit his local conditions of projection? Why cannot projector manufacturers supply a rotating shutter which may be used under all conditions of projection? Were the clerk in a clothing store to tell me that in order to make the suit fit I must alter it myself, I would purchase two suits somewhere else.

The same thing is true of the rotating shutter. It is absurd to expect the projectionist to cut out a dozen or more cardboard blades in order to get one to give maximum results in illumination with minimum of flicker. After visiting many of the so-called pcture palaces and seeing all the different shape shutter blades hanging on the wall I have come to the conclusion that they really are nothing more than experimental

rooms, the projectionist finishing up the design of the projector when the manufacturer has finished. This is a bad condition and the sooner projector manufacturers stop putting in nickle plated screws and placing gold bands around magazine doors, and instead devote more time and energy to the fundamentals of their projector, the better it will be for all concerned.

This letter may be a bit rough on the manufacturer, but after having "dug up" thirty-three perfectly good dollars for two patent shutters, only to find that a properly designed shutter has more light and better results, I'm what they call "sore."

A Grouch

Wow! You certainly have accumulated a grouch, brother. But let us look into the whole matter, for it raises several rather deep questions.

First and foremost let me say that the shutters you bought have proven their worth. The trouble lies in the fact that, like the three-combination lens, those who try to make them fit a condition they are not capable of fitting find results unsatisfactory, and blame the shutter itself, instead of their own lack of intimate knowledge of the fundementals involved.

And right here lies the kernel of the nut. I have for years tried to drill into projectionists the idea that they cannot act intelligently and efficiently on the various problems projection is constantly presenting, except they understand the fundamentals involved.

In the shutter matter you must, first of all, understand exactly what the various problems really are. You must know, for instance, that things you can do with a weak illuminant you cannot do with a powerful one, and you must understand the reasons why that is so. You must understand exactly what travel ghost is and WHY it is. You must understand persistance of vision thoroughly, both in its theory and its practical application, as well as what constitutes the differences in local conditions.

The many blades you have seen is evidence that the projectionists in those theatres ARE projectionists—that they experiment and work to understand the problems, and to improve. and IT IS EXACTLY THAT WHICH MAKES THEM REALLY VALUABLE MEN. If projector manufacturers could so build their projectors that no problems were left for the projectionist to solve, then we could and would have cheap men and kids projecting pictures.

But projector manufacturers cannot make a rotating shutter which will fit every condition, when conditions vary so widely. It simply cannot be done. Manufacturers can, however, make an adjustable shutter blade, and will do it too, when projectionists themselves learn to use such a device intelligently, and so as to raise sheol with everything—and then blame the projector for what is the fault of their own lack of knowledge.

Of course I know how you feel after getting your manager to purchase something which you find cannot be used as well as something else you made at no cost at all. I suppose the manager gave you hail Columbia, nor could one blame him. Well, its a part of the game. The shutters you bought are excellent if the conditions be right for them. They should not be sold except where the conditions fit them that's the real trouble, but manufacturers have goods to SELL, and—there you are.

PROJECTIONISTS

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I. P. A. Lecture

The International Projection Association of New York City, of which our old friend, All Polin, is president, staged a lecture on the new Sunlight high intensity arc in its club rooms recently. The writer received an invitation, but overlooked it. He was peacefully slumbering amid the hay at thirty minutes after midnight, when r-r-r-r went the phone bell and he was informed that unless he put in an appearance way down in the Bronx some sooner than quick, he would be listed among the unforgiven.

So there was a hasty scramble into clothes, a yanking of Nancy Hanks, the Go Devil, out of her garage. The meeting and lecture were enlightening. Not so much because of the lecture itself as because it was illustrative of the great good to be accomplished by just such meetings.

The men listened attentively to a talk by C. G. Nesbitt, Eastern sales manager, and a lecture on the high intensity arc and the Sunlight lamp, by P. R. Bassett, technical engineer, who has had much to do with the development of the Sunlight Arc.

At the end of Mr. Bassett's lecture the men were invited to ask questions, which they did. For one thing, the point was brought out that the high intensity arc is NOT at all detrimental to the health of the projectionist, provided the projection room be decently ventilated, and the lamphouse piped to the open air, as should be the case.

But the big thing was that the men were given an understanding of the underlying principles of the high intensity arc, and of its operating mechanism as exemplified by the Sunlight lamp. They now know, or certainly should know why a high intensity arc IS a high intensity arc. They have some intimate knowledge of the carbons. Their nervousness concerning it was set at rest, and men who were there will, when called upon to take charge of a high intensity arc, do so with some degree of confidence.

The International Projection Association and the American Projection Society are both doing a work of great merit in the holding of such meetings and lectures.

After the lecture we all adjourned (four thirty a. m.) to a food emporium where the inner man was satisfied, while the discussion of the high intensity went on apace. The writer bade All Polin, Mr. Bassett, Mr. Nesbitt and the men adieus at 4.35 a. m. and turned on the light in his boudoir at 5.

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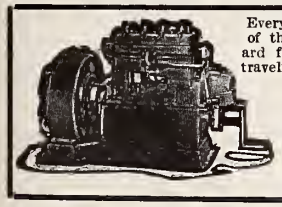

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$7,127,000 Will Be Expended Upon Thirty-three New Picture Houses

IN the following list of seventy-three new picture theatres planned or building, information regarding the estimated cost of but thirty-three was available, but the total of the expenditures specified in this latter group is $7,127,000.

In analyzing how these expenditures will be made, we find that one house will cost $2,500,000 and one will cost an even $1,000,000.

There are two houses at $300,000 each and two more at $250,000 each.

At a cost of $225,000 one house will be built, while three others will cost $200,000 each.

One house will cost $170,000, two will cost $150,000 each and one will cost $145,000.

Dropping down to the $100,000 mark, there are five houses to be built at this figure. Three houses will be built at individual expenditures of $75,000, $70,000 and $60,000, respectively.

At $50,000 each, three houses will be built. One house will cost $40,000, two more $35,000 each and two $30,000 each. One house will cost $22,000, while at $20,000—the lowest estimated price quoted this week—two houses will be built.

Picture Theatres Projected

TUCSON, ARIZ.—Thomas K. Marshall will open moving picture theatre at University avenue and Park street.

MENA, ARK.—Price McCall will open airdome theatre.

BAKERSFIELD, CALIF. — West Coast Theatre Corporation has opened Hippodrome Theatre.

INGLEWOOD, CALIF.—Malley & Spaulding are erecting moving picture theatre at Commercial and Queen streets, to cost $30,000.

LODI, CALIF.—Turner & Dahnken will erect theatre on North street between Elm and Pine, to cost $100,000. Address Frank Besley, manager T. & D. Jr., Theatre.

OAKLAND, CALIF. — Proposed to erect new theatre, to cost $1,000,000. Address William A. Rusco.

OROVILLE, CALIF.—C. E. Howard, of Gardella Theatre, will erect large airdome.

SAN JOSE, CALIF.—Junior Orpheum Theatre will be erected and conducted along same lines as new Junior Orpheum recently opened in San Francisco.

SONOMA, CALIF. — E. G. Perkins will erect theatre and dance hall.

DERBY, CONN.—I. J. Hoffman, proprietor, Capitol Theatre, Ansonia, has plans by E. C. Horn Sons, 1475 Broadway, New York, for two-story brick and terra-cotta front theatre, store and office building, 65 by 200 feet, to be erected on Elizabeth street. Theatre will have seating capacity of 1,600.

MIDDLETOWN, DEL.—J. E. Lewis, Milford, and Watson & Burns, Smyrna, have contract to erect one-story brick moving picture theatre, to cost $40,000.

MIDDLETOWN, DEL. — Hoffman-Henon Company, Finance Building, Philadelphia, are preparing plans for new $50,000 theatre to replace one recently destroyed by fire.

WILMINGTON, DEL.—Thomas J. Waller, owner Waller Theatre, recently destroyed by fire, will rebuild.

CHEVY CHASE, D. C. — Chevy Chase Amusement Company will erect two-story brick, concrete and terra-cotta moving picture theatre, dance and assembly hall, at 5612 Connecticut avenue, to cost $100,000. Theatre will have seating capacity of 1,150.

WEST PALM BEACH, FLA.—Nichols-Williams Company, Inc., will erect theatre on Clematis avenue, near Poinsettia street, to cost $35,000.

CHICAGO, ILL.—Mutual Construction Company, 253 Warren avenue, has contract to convert office building at 10 and 12 North Clark street into an up-to-date theatre for James Roder, 62 West Randolph street, to cost $35,000.

CHICAGO, ILL.—J. M. Browarsky & Company, 111 West Washington street, has plans by Fridstein & Company for stone, brick and reinforced concrete theatre, store and apartment building on 63d street between Blackstone and Harper avenue, to cost $2,500,000.

DORCHESTER, ILL.—Eli Gore will rebuild burned theatre.

ELGIN, ILL.—Ralph Crooker, of Star Theatre, has plans by Ralph E. Abell, 44 Spurling Building, for three-story theatre and store building, 66 by 185 feet, to be erected on Grove avenue, to cost $225,000.

GIBSON CITY, ILL.—Wooley Brothers will erect new theatre.

ROCKFORD, ILL.—Alhambra Theatre Corporation has plans by C. E. Wolfley, 613 Stewart Building, for three-story stone Alhambra (moving picture) Theatre, 85 by 150 feet, with seating capacity of 1,000, to be erected at North Main street and Auburn streets.

ROCKFORD, ILL. — Sheets Construction Company, 105 North Clark street, has contract to erect three-story Alhambra Theatre, store and apartment building at North Main and Auburn streets, for Alhambra Theatre Corporation, 6 North Michigan avenue, Chicago, to cost $200,000. Theatre will have seating capacity of 1,000.

EVANSVILLE, IND.—Mrs. Anna Ross has plans by Anderson & Stengle, 110 Fourth street, for theatre, to cost $60,000.

MISHAWKA, IND.—R. Levine, 217 Chamber of Commerce Building, Chicago, is preparing plans for two-story brick and concrete theatre, store and office building, 70 by 116 feet, to cost $150,000.

ROCHESTER, IND. — Alhambra Theatre Corporation, 6 North Michigan avenue, Chicago, has plans by C. E. Wolfley, 690 Stewart Building, Rockford, for two-story brick and terra-cotta Manitou Theatre, 80 by 165 feet, to be erected at Sixth and Main streets, to cost $170,000.

SOUTH BEND, IND. — Ralph Sollitt & Sons Construction Company, 5 North La Salle street, Chicago, have contract to erect 3½-story theatre, store and dance hall, 90 by 166 feet, at northeast corner Michigan and Colfax avenue, for Palace Theatre Company, care Jacob Handleman, 304 South Wabash avenue, Chicago, to cost $300,000. Theatre will have seating capacity of 3,000.

COUNCIL BLUFFS, IA.—Council Bluffs Theatre Company will erect theatre at 321 West Broadway, to cost $135,000. Lessee, A. H. Blank Company, of Des Moines.

MONROE, LA.—Saenger Amusement Company has plans by Charles David for rebuilding Lyceum Theatre on De Siard street, to cost about $20,000.

HIAWATHA, KANS.—An airdome theatre will be opened at Electric Park. Address Col. Scott, mayor.

KANSAS CITY, KANS.—F. C. and E. J Grubel, 546 Minnesota avenue, have plans by Carl Boller & Brother, 508 Ridge Building, Kansas City, Mo., for theatre to be erected at 628 Minnesota avenue, to cost $250,000.

DETROIT, MICH.—Joseph P. Jogerst, 55 Rowland Building, is preparing plans for theatre, with seating capacity of 1,200, to cost $250,000.

ST. PAUL, MINN.—Christians Brothers have opened new Mohawk Theatre.

KANSAS CITY, MO.—Max Eichenberg, 19 West Fifth street, will erect theatre at Forty-fifth street and State Line.

ALLIANCE, NEB.—J. E. Hughes, formerly manager of Imperial Theatre, will open new moving picture house.

BORDENTOWN, N. J.—Moving picture theatre under construction here, to cost $125,000, will be completed and opened early in September.

CAPE MAY, N. J.—Hunts Theatre, Inc., 1220 Vine street, Philadelphia, has plans by Andrew J. Sauer, Denckle Building, Philadelphia, for one-story frame theatre and pier, 125 by 100 feet, to be erected opposite Lafayette Hotel.

WILDWOOD, N. J.—Edward G. McGarry has contract to erect an addition, 32 by 80 feet, to three-story theatre, store and apartment building on Garfield avenue for W. C. Hunt.

ROY, NEW MEXICO—S. E. Paxton and M. Floersheim are interested in proposed theatre and community hall.

BRONX, N. Y.—Samuel Barkin, 220 Broadway, has plans by Oscar Goldschlaf, 16 Court street, for one-story brick moving picture theatre and store building to be erected at northwest corner Tremont avenue and Southern boulevard.

HUDSON FALLS, N. Y.—Hudson Falls Theatre Corporation will erect theatre, 50 by 150 feet, to cost $50,000.

JACKSON HEIGHTS, N. Y.—Ward & Glynne, of Flushing, L. I., have filed plans for moving picture theatre, with seating capacity of 1,800.

MARGARETVILLE, N. Y.—James Cummings, 39 South Broad street, Norwich, has contract to erect one-story moving picture theatre and store building, 140 by 50 feet, for Clarke A. Sanford.

OLD FORGE, N. Y.—G. Harry Brown plans to erect moving picture house.

SYRACUSE, N. Y.—New Rivoli Theatre will open shortly.

TROY, N. Y.—C. P. Boland, 30 Fourth street, has contract to erect two-story Rose (moving picture) Theatre, 60 by 120 feet, on Fourth street, between Ferry and Congress

streets, for J. C. Rosenthal, 20 Locust avenue, to cost $30,000.

CLEVELAND, O.—Morlease Company, 514 Swetland Building, will erect four-story brick and terra-cotta trim moving picture theatre and office building, 110 by 96 by 200 feet at southwest corner St. Clair and East 105th streets, to cost $200,000.

CUYAHOGA FALLS, O.—H. Rosenthal, proprietor, Strand Theatre, 121 Cedar avenue, Ravenna, has plans by J. W. Greene, 246 Grant street, Ravenna, for large theatre, store and office building to be erected at Main and Cuyahoga streets to cost $145,000.

DAYTON, O.—Norris & Delscamp will erect garage and dance hall, to include stage and moving picture projection booth, to cost $200,000.

LANCASTER, O.—L. S. Wagner has contract to erect municipal theatre and hall building.

MARION, O.—John Williams and Born Brothers have contract to erect theatre, with seating capacity of 450, on Davids street near Bellefontaine avenue, for W. T. Jones.

MIDDLETOWN, O.—Gordon Theatre on Third street has been closed for renovation. Interior will be redecorated, balcony remodeled and seating capacity rearranged. House will reopen in September.

PORTLAND, O.—John Hochneter has plans by Ernest Kroner for new theatre to be erected at East 13th and Spokane streets, to cost $20,000.

RAVENNA, O.—William Dunbar Company, Cleveland, has contract to erect theatre and business block for Ravenna Amusement & Theatre Company, to cost $75,000. R. F. Stahler will be manager of theatre.

MUSKOGEE, OKLA.—Ensley Barbour reported to erect moving picture house.

CORVALLIS, ORE.—Whiteside Brothers have plans by H. Ryan, Peoples Ban Building, Seattle, Wash., for theatre to cost $100,000.

PORTLAND, ORE.—C. P. Barrett has plans by Houghtaling & Dougan for theatre to be erected at East Twenty-eighth and Antheny streets, to cost $22,000.

ALTOONA, PA.—Walter Frieling, 1312 Fourteenth avenue, is preparing plans for an open-air moving picture theatre to be erected on Independence Island in the Susquehanna River. Address A. George, 1601 Eleventh avenue.

EASTON, PA.—New up-to-date theatre and office building will be erected on site of Abel Opera House. Theatre will have seating capacity of 1,700.

NEW CASTLE, PA.—John Olmstead, of Cleveland, O., has option on site for erection of an up-to-date moving picture theatre.

PHILADELPHIA, PA.—Franklin Theatre has plans by Eugene A. Stopper, 1507 Arch street, for alterations and addition to theatre on Third street above Fitzwater.

PITTSBURGH, PA.—Steel City Amusement Company, 801 Wylie avenue, has plans by Simons, Brittain & English, Magee Building, for three-story brick, stone and terra-cotta trim Douglas Theatre and office building, 60 by 170 feet, to be erected at Center and Montrose avenues, to cost $150,000.

LOUDON, TENN.—Lyric Theatre has been remodeled and reopened.

KNOXVILLE, TENN.—Moore Feature Film Company, 619 West Glenwood avenue, will erect three-story moving picture theatre.

DALLAS, TEXAS.—Popular Amusement Company has leased Rude Building at 1521-23 Elm street and will expend $100,000 to convert it into an up-to-date theatre.

LUBBOCK, TEXAS—J. G. Gelin has contract to erect community auditorium at Ninth and I streets, with seating capacity of 2,500. Address Chamber of Commerce.

SPEARMAN, TEXAS.—Arcade Theater recently destroyed by fire will be rebuilt.

SALT LAKE CITY, UTAH.—Proposition to erect community theatre is being considered. Address the mayor.

NORFOLK, VA.—Bank Street Theatre has plans by Philip B. Moser, Dickson Building, for two-story brick and reinforced concrete moving picture theatre and store building, 61 by 80 feet ,to cost $50,000.

MT. VERNON, WASH.—Mr. Ruth, manager, Stanwood Theatre, Stanwood, has purchased site at Front and Main streets for erection of theatre.

APPLETON, WIS.—Neil Duffy will erect reinforced concrete and tile addition, 60 by 135 feet, to theatre, to cost $70,000.

MADISON, WIS.—Fischer Theatres will erect new theatre, with seating capacity of 1,800, to cost $300,000.

RACINE, WIS.—Fred Platte has plans by Racine Construction Company for theatre and store building, to cost $100,000.

RHINELANDER, WIS.—Rouman Amusement Company has opened State Theatre. Pictures will be shown.

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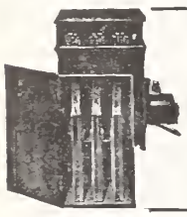

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More Economical to Light Locations Than to Build Sets, Neilan Claims

WITH the tendency on the part of producers to get away from the use of artificial interior sets built on the studio stage and the growing practice of "shooting" interiors in actual surroundings, the matter of lighting sets has become of added importance.

A NEILAN GENERATOR
Outside of country boarding house supplying "juice" for interiors

In the early days the complete production including interiors and exteriors was made right on the studio stage with painted drops, flats, paper flowers, prop trees, etc., serving their purpose. The natural sun-light provided the necessary "juice" to film the scenes and open-air stages abounded in Hollywood.

The artificial gardens, forests, etc., soon became unsatisfactory to a discriminating audience when a few producers instituted the practice of going on location for natural scenes of rare beauty. The artificial exterior is today practically eliminated.

Just as artificial exteriors became obsolete, so are the artificial interior scenes disappearing from the larger productions. Producers no longer build bank interiors, hotel lobbies, dance halls, etc., when it is possible to use actual locations for backgrounds.

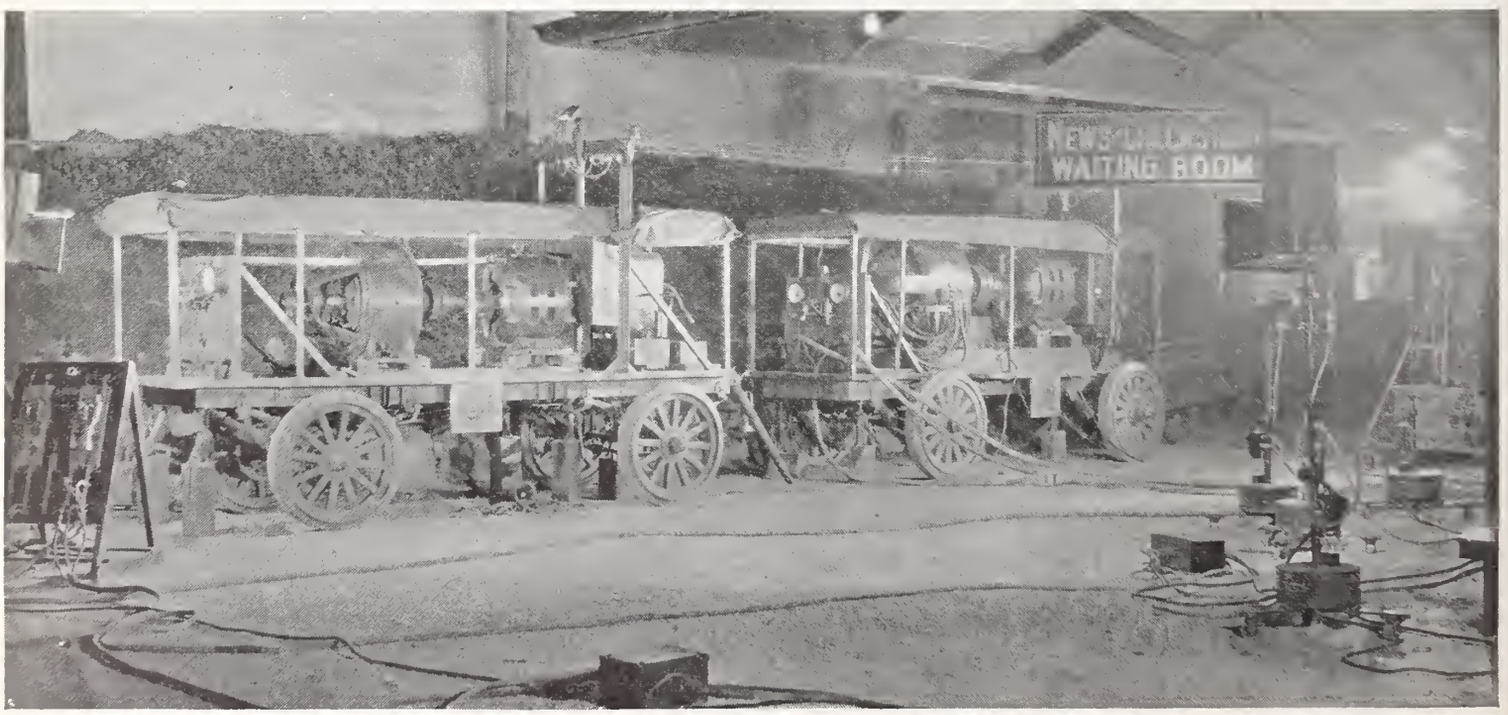
Artificial Interiors Eliminated

In "Fools First" and "Her Man," Marshall Neilan's two latest productions, this director has practically eliminated the artificial interior. Banks, jails, schools, hotel lobbies, railroad stations and office interiors were staged in real settings.

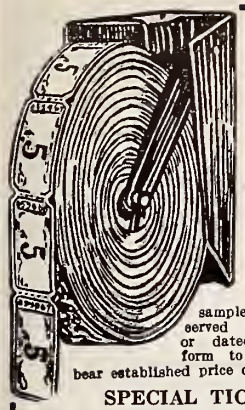
The matter of lighting genuine interiors, however, is something that requires greater facilities and study than lighting studio sets where all conveniences are at hand. Special adjustable lamp stands and other apparatus are required and the Neilan electrical force is at present working on such paraphernalia following Neilan's announcement of his new policy to eliminate entirely, if possible, the artificial set from his pictures.

In producing "Her Man" recently, this director staged the major part of the story in and around a country boarding house outside of Pasadena. Through the use of his portable generators, Sun-light Arc and Winfield-Kerner lamps exclusively, he obtained results that he claims far exceed anything he has ever produced amidst artificial interior sets built on his stages.

The time and expense required in the building of interior sets usually exceeds that of running a portable generator and lights to a "location," according to Mr. Neilan, who believes that with the speedy facilities of handling portable generators, sun lights and broads now extant the practice of building large interior sets when the original article is available nearby, is no longer necessary.



A TANDEM OF GLOOM-CHASERS
Neilan's generators lighting a railroad depot interior for "Fools First"



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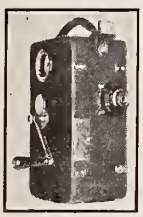

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A New Half Million Dollar, Twenty-five Hundred Seat House for Kansas City

WORK on the construction of what is claimed will be the finest and largest theatre in the State of Kansas, began April 24. It will cost $520,000, and replace th present Electric Theatre at 542-548 Minnesota avenue, Kansas City. The new house will retain the old name and be operated by the same company, Grubel Brothers of Kansas City, who also operate theatres in Springfield, St. Joseph and Joplin, Mo.

The new building will have a seating capacity of twenty-five hundred. It will have every modern device and improvement in theatre construction and will measure 90 by 125 feet, with a balcony carrying clear across.

The outside frontage on Minnesota avenue will be seventy-five feet wide and fifty-four feet high. It will be of terra cotta, tapestry brick and art glass, with a series of doors capable of emptying the house in three minutes.

A main foyer, twenty feet deep, extending the width of the main building, will be one of the entrance features. It will be finished in Circassian walnut and verde antique marble.

Spanish Renaissance Architecture

The general architecture of the building will be Spanish renaissance. The general plan of interior color decorations will be in blue and gold. All construction will be of fireproof concrete.

Features of the new theatre will be a nursery in the basement, and a playroom for children. A system of rest rooms is planned for the basement. On the mezzanine floor will be a rest room for women, telephone booths and lounging chairs. A similar room will be set apart for men.

The third floor will be devoted to the executive offices of the Grubel Bros. Co., where the business of their entire circuit will be transacted.

Accommodations for musicians and performers will be elaborate, including a club room for the orchestra, dressing rooms for the performers and a system of shower baths.

Boller Brothers, architects, have worked in a ventilation system which will deliver 200,000 cubic feet of fresh air a minute. A smaller system will be used during the colder months.

An independent generating plant will guard against failure of the municipal power.

A. F. Baker will continue as manager. He has managed the Kansas City house since its beginning.

Changes in Management

SAN DIEGO, CALIF.—Mission Amusement Corporation has leased Colonial Theatre and will make improvements, to cost $35,000.

BRISTOL, CONN.—Mrs. Ida Horwitz and Mrs. Nettie Rotstein, of New Britain, have purchased Princess Theatre.

IDAHO FALLS, IDAHO.—O. C. Schmidt has purchased Colonial Theatre.

CASEYVILLE, ILL.—New Lyric Theatre has been purchased by Harry F. and George F. Stout.

CHICAGO, ILL.—Harvard Theatre Company has leased moving picture theatre at 6312 Harvard avenue for ten years.

CHICAGO, ILL.—H. A. Spanuth has taken over management of Ziegfeld Theatre on Michigan boulevard.

CHICAGO, ILL.—Abraham Bernstein has sold Langley Theatre at Langley avenue and 63d street to Nate J. Sugar.

CHICAGO, ILL.—Dearborn Theatre Company has leased theatre under construction at Elston, Keystone, Cullom and Crawford streets. New house will have seating capacity of 1,600.

TERRE HAUTE, IND.—Sidney Smith has resigned as manager of new Indiana Theatre.

BRAYTON, IA.—William Fries has purchased Princess Theatre from Jensen Brothers. New owners will make improvements and install new moving picture equipment.

HAYNESVILLE, LA.—Dixie Theatre has been purchased by Norman A. Cohen.

HOLYOKE, MASS.—Strand Theatre, formerly operated by James H. Baker, has been leased by Goldstein Brothers.

KALAMAZOO, MICH.—Koch & Buchte have sold New Theatre on West Main street to P. C. Schram, owner of Lyric and Orpheum Theatres.

OSAKKIS, MINN.—Mrs. Len Fearing, of Brownsville, has purchased Empress Theatre.

SAUK CENTER, MINN.—Caughren Theatre is now being operated by A. J. Jerue.

KANSAS CITY, MO.—G. C. Buchanan has sold Roanoke Theatre to J. J. Maddux.

SAVANNAH, MO.—E. L. Wise has sold Globe Theatre to W. C. Mills, of Chicago.

BOULDER, MONT.—Mrs. H. E. Thompson, operating Temple Theatre, has disposed of business to H. K. Hundley and Edward Ivey.

LYONS, NEB.—Chaplin and Leriger have acquired and opened Plaza Theatre.

OMAHA, NEB. — Hostettler Amusement Company has sold Isis Theatre, a moving picture house, to H. A. Bluechel and J. P. Lannan.

PAWNEE CITY, NEB.—Olin Shannon and Earl Nesbit have sold Linwood Theatre to Edward Taylor.

NORWICH, N. Y.—James Rose is new manager of Colonial Theatre.

ST. MARYS, O.—Andrew J. Makley has purchased Auditorium Theatre at Spring and Spruce streets.

PHILADELPHIA, PA.—Fifty-sixth Street Theatre Company has sold moving picture theatre and store building, 140 by 81.6, at northeast corner 56th and Pine streets, to M. Weinstein for $110,000.

SUMMER, WASH.—McGill and Sutton have purchased Summer Theatre.

KEMMERER, WYO.—George Whitten has sold his interest in Kemmerer Theatre to Frank and William E. Davis.

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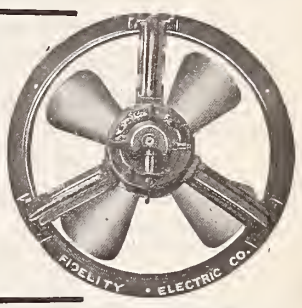

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A Picture Theatre for Children Is About to Open at Watertown

A MOTION picture theatre, exclusively for children, is to be in operation soon in Watertown, N. Y. It will, it is claimed, be the only theatre of its kind in the United States owned and operated by a commercial theatrical company. The house will be closed for a few days while a modern ventilating system is installed. The house, which was formerly the Strand, is now owned by the Nova Operating Company, operating motion picture theatres in Watertown and other cities in New York State.

Only children will be admitted, with the exception of parents and guardians accompanying their charges. Features adapted to juvenile minds and tastes will make up the program. These will consist of children's stories, comedies, scenic and educational reels and novelty pictures having an educational basis. All programs are to be submitted for approval a full week in advance of their showing and are to be selected in co-operation with a number of agencies having the welfare of children at heart, these including the orphanages and parent-teacher associations.

The Children's Hour

Performances are to be given at such hours as will allow the children to return to their homes early in the evening. The afternoon shows will begin shortly after the closing hours of schools. On Saturday mornings each week there will be a free show for the poor children of the city. Tickets to this will be distributed by the orphanages, the Parent-Teacher Association and the Salvation Army.

Music suitable to children will be featured at each performance. The admission price will be placed at ten cents. Only the exact capacity of the house will be allowed admission, thus guarding against any possible danger from overcrowding. Moreover, all children attending must be cleanly dressed.

George H. Cobb, chairman of the New York State Motion Picture Commission, resides in Watertown. In his annual report submitted to the New York State Legislature, Mr. Cobb expressed himself in favor of a children's theatre and declared at the time that it was the logical step toward the future presentation of screen subjects to children. Mr. Cobb will probably be present on the opening day of the theatre. The house will be managed by Charles A. Sesonske, managing director of the Avon Theatre in Watertown.

Power's at Radio Show

Two Power's No. 6-B type-E projectors of the very latest type were installed in the 71st Regiment Armory for the Radio Show, which was held from May 22 to 27. Pictures were shown on the main floor of the building throughout the day and evening, with the aid of a daylight screen, and this novelty attracted considerable attention. This screen, measuring 25 by 25 feet, was hung from the roof of the Armory, and could be seen from every part of the floor. A big sign in the front of the projection booth notified visitors to the Radio Show that Power's projectors were being used.

The showing of the pictures interested the public to a remarkable degree. It shows the hold that motion pictures have upon the public when they will stand and watch a motion picture of radio when all they have to do is to wander around the floor and see and hear the radio itself in actual operation. It would appear that motion pictures have some subtle attraction for people apart from the actual scenes shown.

Installing Equipment

VALLEJO, CALIF.—Methodist congregation will erect church at Sonoma and Virginia streets, to cost $50,000. Moving picture equipment will be installed. Address Dr. A. B. Gilbert.

JOHNSTOWN, COLO.—Business men contemplate purchasing moving picture machine to install in new high school. Address clerk, school board.

LAPORTE, IND.—A. L. Trester, superintendent of schools, recommends erection of high school, providing for auditorium, with seating capacity of 2,000, to cost $35,000. Plans include moving picture booth.

CEDAR RAPIDS, IA.—Moving picture equipment will be installed in new school building. Address J. A. Motejl, secretary Board of Education.

KANSAS CITY, KAN.—First Methodist Episcopal Church will erect community hall, to cost $75,000. Moving picture machine will be installed.

TOPEKA, KANS.—Charles D. Cuthbert, 735 Kansas avenue, is preparing plans for large auditorium, including stage and moving picture booth, to cost $175,000.

WARRENSBURG, MO.—Central Missouri State Teachers' College has plans by Samuel M. Hitt, 573 Sheidley Building, Kansas City, Mo., for assembly hall, to include pipe organ, opera chairs, moving picture equipment, etc., to cost $150,000.

KINGSTON, N. C.—First Baptist Church will erect new edifice. Moving picture machine will be installed. Address Rev. Lee McBride White.

BELLEVILLE, O.—Y. M. C. A. will purchase moving picture machine. Address secretary.

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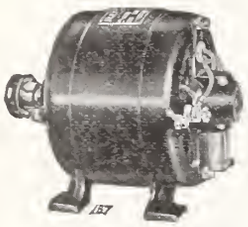

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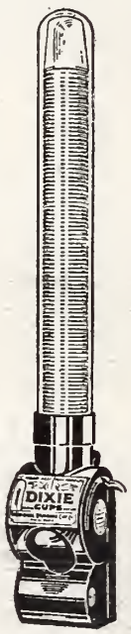

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Developing
Printing
Tinting
Toning
Editing
Titling

Ordinary film reduced to American Standard Safety Size.

(Absolutely fireproof film passed by all fire underwriters.)

Laboratory Capacity One Million Feet Per Week.

American Film Co., Inc., Laboratories

6231 Broadway, Chicago, Ill.
and
London, England
Samuel S. Hutchinson, Pres.

American 10 Points:

1—QUALITY. Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2—REPUTATION. Gained in 10 years of experience.
3—RESPONSIBILITY. A concern of strong financial standing.
4—LOCATION. In the proper geographical location, assuring quick delivery anywhere.
5—EQUIPMENT. All of the most modern obtainable.
6—CLEANLINESS. Within two blocks of Lake Michigan. Away from dirt and dust.
7—SAFETY. Plant approved by City of Chicago and Board of Fire Underwriters.
8—PROMPTNESS. Accustomed to serve exacting requirements.
9—PRICES. Reasonable and competitive.
10—GUARANTEES. Write for our unique guarantee of quality work.

QUARTER SIZE
2½ inch
2¾ inch
3 inch
$30

3¼ to 6 inches
$25

HALF SIZE
5 to 8¾ inches
$50

9 to 11 inches
$60

SOLD BY ALL LEADING SUPPLY HOUSES
Send for Descriptive Booklet

KOLLMORGEN OPTICAL CORPORATION
35 Steuben Street Brooklyn, N. Y., U. S. A.

We manufacture "Snaplite Jr." lenses for portable projection machines.

RAVEN HAFTONE SCREEN

MAKES YOUR WORST SEAT A GOOD SEAT

Stands Rough Handling and Can Be Easily Washed

RAVEN SCREEN CORPORATION
ONE-SIXTY-FIVE BROADWAY, NEW YORK

Simplex

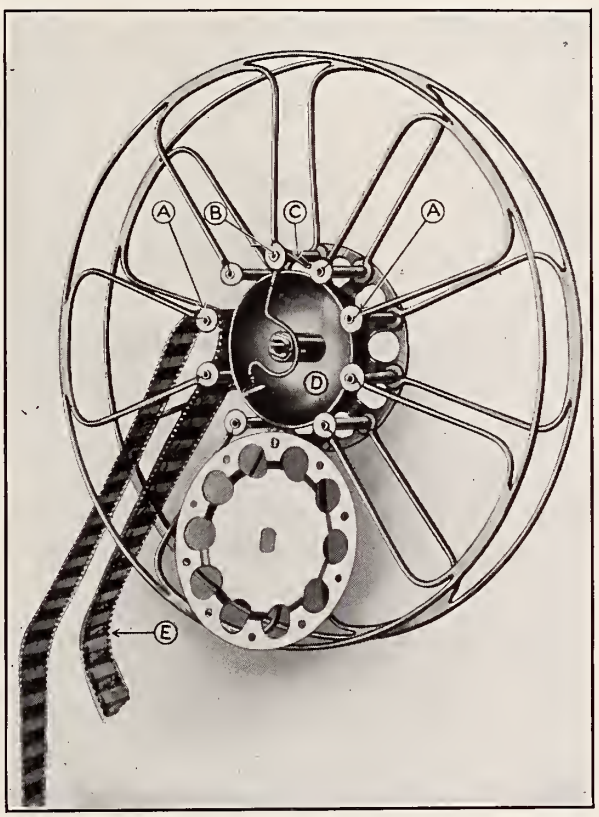
LET THE SIMPLEX AUTOMATIC SIGNAL REEL RELIEVE YOU OF YOUR WORRIES

The time at which all men in the front line trenches labored under the greatest nervous strain was in the early hour before dawn while awaiting the order to go "Over the Top."

This same tension is felt by the projectionist who anxiously awaits the period when it is time to make a clean "pick-up" from one machine to the other.

THE SIMPLEX AUTOMATIC SIGNAL REEL

DOES AWAY
WITH
PUNCH-MARKS
CUE SHEETS
ANXIETY
NERVOUSNESS
AND
GUESS WORK



BUILT IN THE SIMPLEX WAY

IT
RINGS
THE
BELL

Particularly recommended to those who require a perfect "pick-up" from one machine to another

SIGNALLING MECHANISM COMPRISES SIMPLY A HAMMER ARM AND GONG

All contained in one single unit within the reel itself

NO
OUTSIDE ATTACHMENTS
ROLLERS
MAGNETS
COMPLICATED MECHANISM

Just determine how near the end of the reel you wish the bell to signal and—

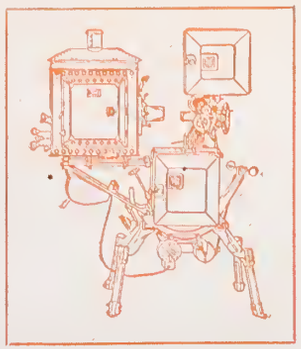
THE BELL RINGS EVERY TIME!!

Nothing to get out of order—nothing to wear out. Declared by projection editors to be

THE MOST POSITIVE DEVICE YET INVENTED
FOR REEL SIGNALLING

ASK YOUR NEAREST SIMPLEX DISTRIBUTOR FOR DEMONSTRATION

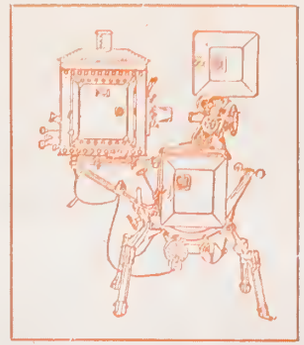
THE PRECISION MACHINE CO. INC.
317-29 East 34th St—New York



THE NAVY DEMANDS THE BEST

ONE OF THE MANY SHIPS OF THE
UNITED STATES NAVY
EQUIPPED WITH

POWER'S PROJECTORS



U.S. SUPERDREADNAUGHT MARYLAND
FLAGSHIP OF THE ATLANTIC FLEET—
NEWEST AND LARGEST SHIP OF THE U.S. NAVY

Largest PAID Circulation in the Field—10,709

MOVING PICTURE World

FOUNDED IN 1907
BY J. P. CHALMERS

PUBLIC LIBRARY

ZANE GREY'S
GOLDEN DREAMS
IS NOW PLAYING TO A RECORD BUSINESS AT THE CAPITOL—THE WORLD'S LARGEST THEATRE

DISTRIBUTED BY
GOLDWYN

Published by CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the act of March 3, 1879.
Published weekly. $3 a year.

Vol. 56. No. 7

June 17, 1922

Price 25 Cents

Moving Picture World

Announces

An Independent Showman's Number

To Be Dated—July 8; out June 30

This number will be edited and prepared in its entirety by

ROGER FERRI

It is planned to announce the independent productions for the coming season so that theatre owners will know in advance what to expect.

Reservations for advertising space can be made now

MOVING PICTURE World

The oldest and newest trade paper in the field

And Still They Come!

A FEW weeks ago Paramount made the most sensational announcement in history—the complete line-up of all its product for six months in advance—41 releases from August to January.

And almost every important exhibitor in the country has written congratulating the company on this great line-up. A few of these letters are given herewith.

No finer group of pictures has ever been announced. And every one of them will be up to standard and delivered on schedule!

VIRGINIA AND STRAND THEATRES

YOUR book announcing the forty-one productions to be released beginning in August is at hand.

This book has everything.

The information needed by an exhibitor to make intelligent decisions is all there and in a form that makes reading it a pleasure.

Surely there has never been such an array of talent gathered between the covers of so small a book nor such complete, comprehensive information compiled for the benefit of the exhibitor.

I am sure all exhibitors will appreciate the effort that has been made to assist them by giving them all information well in advance of the release dates.

Sincerely,

PETER HANLON.

FRANK L. NEWMAN
KANSAS CITY, MO.

LET me congratulate you most heartily on the brochure announcing the 41 Paramount pictures to be released the first six months of next season.

Aside from the fact that the idea of laying before an exhibitor the product as he is to work with it for the new season in a most concise and intelligent manner, which in itself is something that fills a long felt want and gives him an opportunity to plan ahead, the booklet itself is a work of art.

So much money is wasted every year by various producers and distributing companies in printer's ink that when a thing of this kind reaches an exhibitor he cannot help but appreciate it and become enthused with the line of pictures, every one of which is thoroughly explained to him to the smallest detail.

Aside from the listing of the story, the star, and the director, the other information, such as the synopsis and description of the story, the supporting cast and the punch scenes are so cleverly compiled that—well, the only way I can express it is to say that it makes me feel good all over.

The exploitation suggestions on each attraction and the contract and booking sheet in the back of the book certainly make it appear that the motion picture industry is no longer the picture "game," but is at last arriving as the motion picture business with all the dignity that the fifth largest industry should command.

You and your organization are certainly to be congratulated on this method of presenting your new product and I look upon it as one of the greatest forward strides yet accomplished in the selling end of the business.

Very sincerely yours,

FRANK L. NEWMAN.

CALIFORNIA, IMPERIAL, GRANADA AND PORTOLA THEATRES
SAN FRANCISCO, CAL.

I WANT to take this opportunity to convey to the Famous Players-Lasky Corporation my congratulations for the wonderful offerings they have listed for the first six months of the coming period.

It is undoubtedly a master stroke—not alone for themselves, but for the industry generally and particularly for the exhibitors fortunate in having the franchise or privilege of exhibiting Paramount product.

We have reached the crisis where the public can no longer be satisfied with the mediocre quality of pictures that has been thrown upon the screens within the last year. The exhibitors throughout the country have felt this very keenly and were facing almost an alarming condition.

I know that the result of this splendid array of talent assembled in pictures as listed with wonderful stories and splendid directors spells the word of success with capital letters. And, what is perhaps more gratifying, in my recent visit to Los Angeles I ascertained with much pleasure the information that the second half will even excel the first six months of releases.

I am sure that every exhibitor in the country shares the same opinion as above expressed.

Again I say—more power to the Famous Players-Lasky!

Very truly yours,

EUGENE H. ROTH.

MADERA OPERA HOUSE
MADERA, CAL.

SOME line-up to be sure. Just what the public wants—BIG PICTURES. They WILL NOT come out to the ordinary or so-called program pictures.

It looks as though Mr. Zukor and Mr. Lasky have surely HIT THE NAIL ON THE HEAD!

One will have to read of these pages more than once to really believe what they are reading, so great does the announcements appear.

EVERYONE LOOKS LIKE A BOX-OFFICE ATTRACTION.

A. C. H. CHAMBERLIN.

LYRIC THEATRE LINCOLN THEATRE
STOCKTON, CALIFORNIA

I THINK it is the cleverest, most artistic, and the greatest line-up of pictures ever announced by one concern in the history of the industry.

It comes at a most opportune time, it brings a ray of sunshine into the lives of the exhibitors fortunate enough to procure the Paramount service. We are still struggling through a period of depression and have been wondering what would be the outcome, but now we know, and look forward to the future with renewed hopes and cheerfulness.

Might I suggest that you recommend to your firm the continued policy of putting out such a book on all future productions, and especially to maintain the high quality of stars, stories and directors as contained therein.

FRANK C. PARKER.

KAHN & GREENFIELD
SAN FRANCISCO

IT is with great satisfaction, and I might say, even sincere joy, that I am writing to you, congratulating you on the greatest screen entertainment known in the history of motion pictures.

Kahn & Greenfield have always been 100% Paramount Exhibitors. We have always taken a great pride in offering patrons of our five theatres Paramount Pictures in the past. What the future holds for us after perusing your little booklet I cannot find words to express.

In your book I found something that a year ago anybody connected with the motion picture industry would have called an idle dream.

I want to go on record and say that for entertainment value and box office value nothing that has ever been offered by any producing organization since the first motion picture was projected on to a screen can come near to equalling what the Paramount Picture will accomplish during the coming season.

Believe me, the very fact that we play Paramount Pictures makes us secure in the future no matter what might happen in general to the motion picture industry. In addition to the great box office value of these pictures I am sure that the calibre of entertainment offered by them promotes to a higher plane the whole sphere of motion picture endeavor.

Again my congratulations and sincere thanks to the Famous Players-Lasky Corporation for placing a product of this sort on the market that will be my pleasure to handle in the future.

LOUIS R. GREENFIELD.

T. L. KEARSE
CHARLESTON, W. VA.

ANYTHING I might say commendatory must not be accepted as over-enthusiasm, but is born of a desire to make a plain and comprehensive statement for the good of the service in general and the great benefits any exhibitor can obtain by knowing so far in advance, so definite and tangible a thing to the exhibitor, who is fortunate enough to secure Paramount service in whole or in part for six months in advance.

Never before in my experience have I been able to secure productions of one company covering so long an advance period. It enables one to study these productions from every possible box-office angle. It enables you to lay out splendid, and what is more important, economical exploitation campaigns. It enables you to acquaint the patrons of your house with a better understanding of picture productions, of what is coming and what may be expected in the way of such splendid entertainment.

These are only a few of the many benefits that the exhibitor derives from your plan. Famous Players are to be congratulated and I look forward to running these productions with good profits to myself and to the credit of your company in offering me this wonderful opportunity.

T. L. KEARSE ENTERPRISES

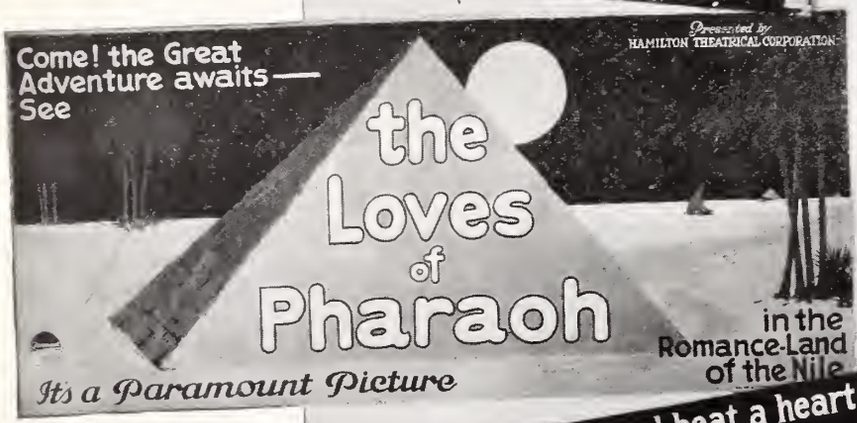
Forty-one Without a Single Alibi!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

Posters as good as

Conqueror of maddened beasts-Conquered by a woman's glance
Rodolph Valentino
A FRED NIBLO PRODUCTION
BLOOD AND SAND
SUPPORTED BY
LILA LEE and NITA NALDI
It's a Paramount Picture


Come! the Great Adventure awaits— See
Presented by HAMILTON THEATRICAL CORPORATION
the Loves of Pharaoh
in the Romance-Land of the Nile
It's a Paramount Picture

HERE are some of the posters on the new season subjects. Even without the striking coloring of the originals, you can see they are knockouts.

Here's what some exhibitors think of Paramount accessories.

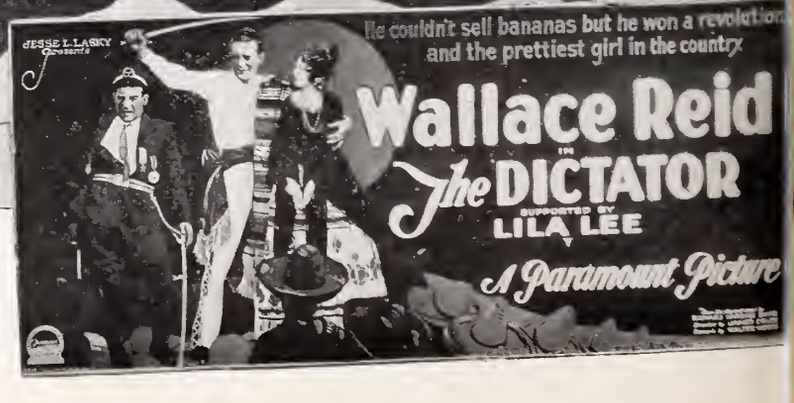
"A picture may be a sensation, but without the proper accessories it would fail to attract the necessary attention. The reason I use so much Paramount advertising material is because it sells the picture to the public."

JOS. J. JACOBSON
Mgr. Strand Theatre
Marshalltown, Ia.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President

When a flapper flirts perhaps a real woman loves.
a WILLIAM deMILLE production
NICE PEOPLE
WITH
WALLACE REID, BEBE DANIELS
CONRAD NAGEL and JULIA FAYE
Presented by ADOLPH ZUKOR


JESSE L. LASKY Presents
He couldn't sell bananas but he won a revolution and the prettiest girl in the country
Wallace Reid
IN
The DICTATOR
SUPPORTED BY
LILA LEE
A Paramount Picture

the Pictures!

And Here are a Few More:

"I am surprised that you ask me if I would rather use new paper than old. How can any progressive, live showman think of using paper that is dirty and soiled, when for a very few cents he can have a nice neat attractive display of clean, new paper? Paramount paper on the whole is wonderful."

H. B. WATTS, Strand, Omaha.

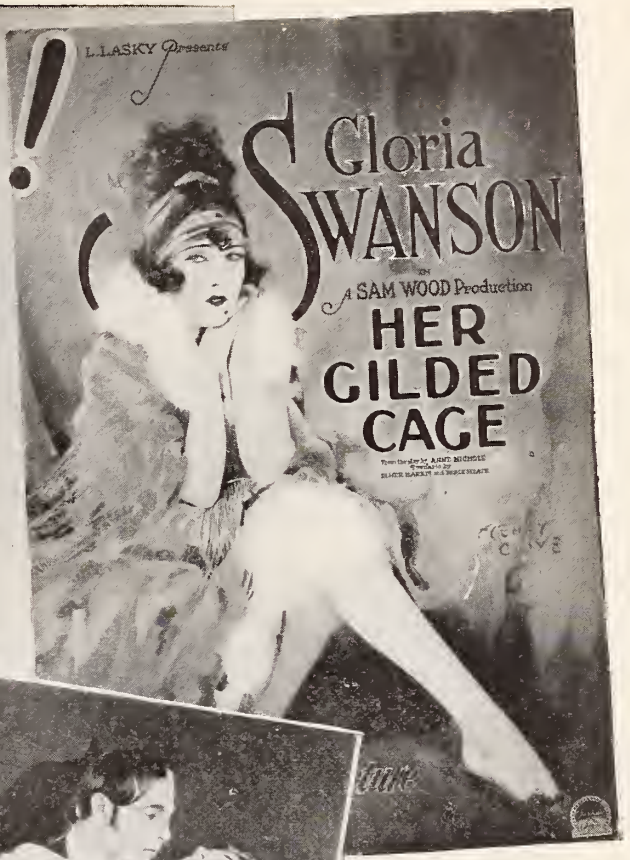
"I use Paramount accessories because they make money for me. Every once in a while the exhibitor has to take his hat off to Paramount.

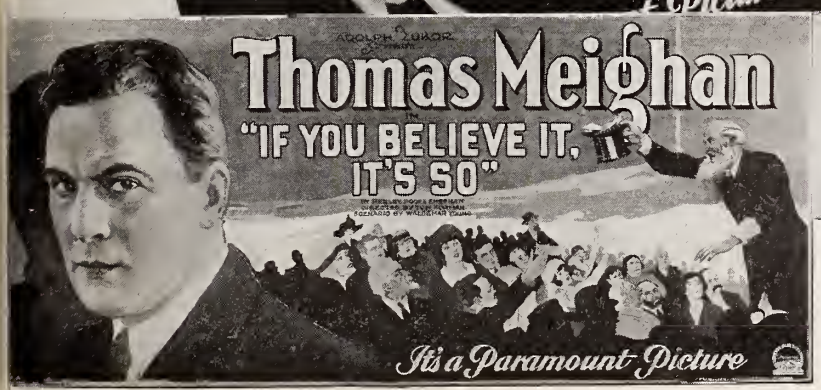
"How often have you heard a Paramount exhibitor knock Paramount? The knockers are the envious."

G. A. REA, Forum, Cincinnati.

Get acquainted with the accessories man in your exchange!

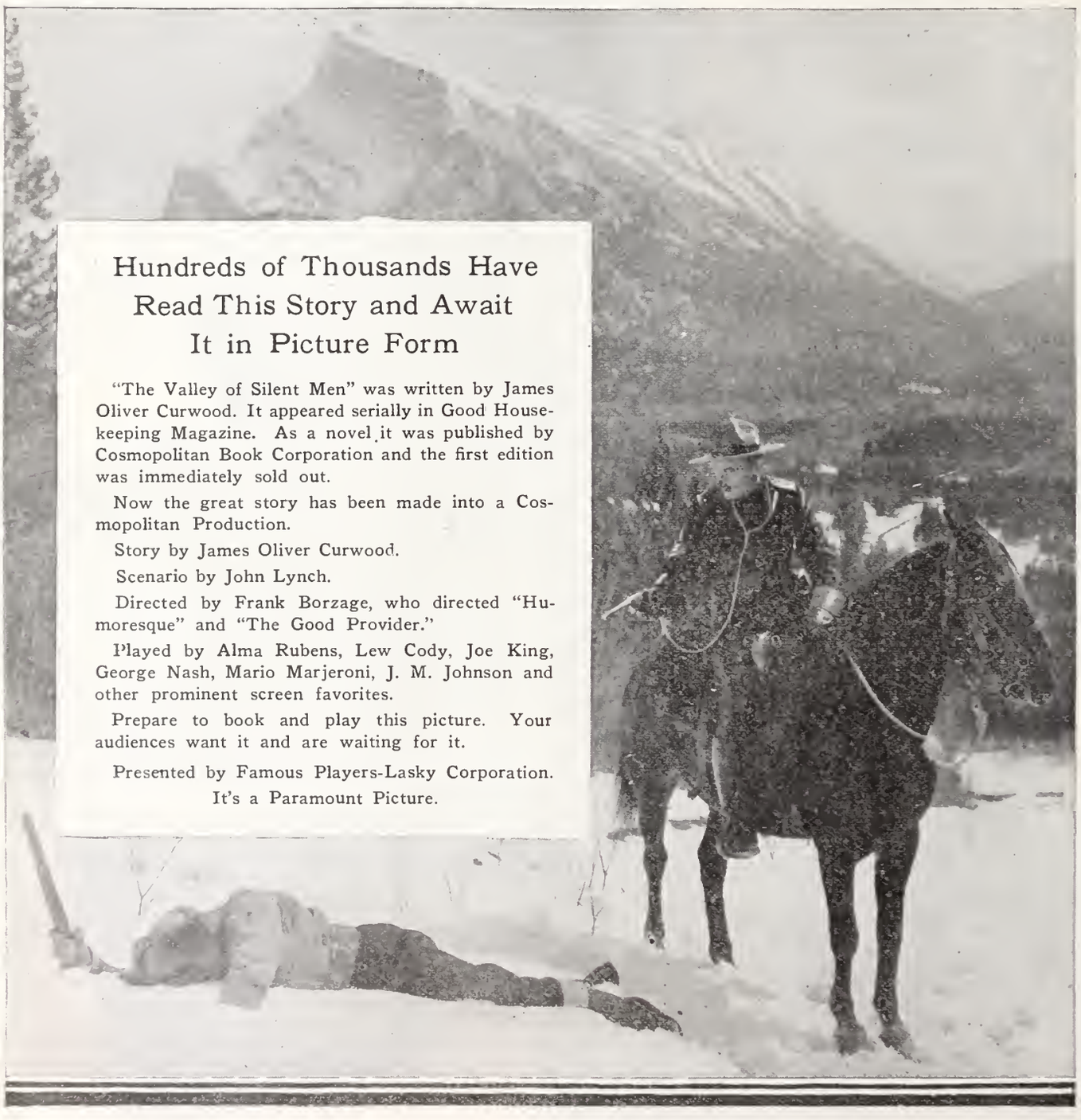
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY





Created by Cosmopolitan Productions

"The Valley of Silent Men"



Hundreds of Thousands Have Read This Story and Await It in Picture Form

"The Valley of Silent Men" was written by James Oliver Curwood. It appeared serially in Good Housekeeping Magazine. As a novel it was published by Cosmopolitan Book Corporation and the first edition was immediately sold out.

Now the great story has been made into a Cosmopolitan Production.

Story by James Oliver Curwood.

Scenario by John Lynch.

Directed by Frank Borzage, who directed "Humoresque" and "The Good Provider."

Played by Alma Rubens, Lew Cody, Joe King, George Nash, Mario Marjeroni, J. M. Johnson and other prominent screen favorites.

Prepare to book and play this picture. Your audiences want it and are waiting for it.

Presented by Famous Players-Lasky Corporation.

It's a Paramount Picture.

The Truth

about The Adventures of

Sherlock Holmes

IF you at the time were a customer of Educational, you were sure, when we announced the new series of pictures—The Adventures of Sherlock Holmes—that we had them to offer, because we never make statements to exhibitors which we cannot back up.

If you were not a customer of Educational, you know now what we mean when we speak of "KEEPING FAITH WITH EXHIBITORS". We mean making positive announcements *only* when we have facts to support them.

These pictures, from the original stories by Sir Arthur Conan Doyle, are EDUCATIONAL PICTURES, and the first two will be released in June. They are:

THE DEVIL'S FOOT
and
THE DYING DETECTIVE

We have everything which is necessary to release all pictures of our series—original negatives, working prints, everything.

And . . . . The Editors-In-Chief and Reviewers of every National Trade Paper, together with the official representative of the Regional Trade Papers, have privately pre-viewed the two pictures mentioned above, for the express purpose of giving advice as to the best methods of exhibitor exploitation for this series of short-reel features.

This means not only that Educational's own exploitation staff is engineering unusual exhibitor helps, but that in addition an expert from every Trade Paper in this industry is co-operating with Educational to give exhibitors the last word on exploitation and box-office help.

Here is a new angle on Exhibitor Service. No picture released ever had such an aggregation of brains back of it.

AND . . . . Educational is going to give you these pictures in JUNE. We are giving you a box-office tonic in the summer when you need it to fight hot weather—though we could have held these two-reel gems until September!

THAT'S REAL EXHIBITOR SERVICE—THAT'S KEEPING FAITH!

The entire series is backed up, in addition,
by national advertising to

24 MILLIONS OF PEOPLE

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC. *E. W. HAMMONS, President*

FLORENCE

Brings Artistry and Box Office Powe

"The Real

A powerful Dramatization of

The Player Supreme of "Lying Lips." The Central Figure of Hail the Woman." The Star Superb of "Woman, Wake Up!" The Idol of the Screen in "The Real Adventure."

Echoes of praise from a thousand theatres have risen to an insistent call for more Florence Vidor features.

Because Florence Vidor—the star of dazzling beauty, innate refinement, dramatc perfection—is a star by virtue of unchallenged box office value.

A King Vidor Production
presented by
Cameo Pictures

VIDOR

Her Second Starring Production

Adventure"

...ary Kitchell Webster's Famous Novel....

To say "The Real Adventure" is a superb Florence Vidor attraction implies its worth. It's a story of a wife who had to quit her luxurious home and win success in the world before the husband would accept her as a real pal instead of a pretty pet.

Few productons rival its realism and mighty few can touch it as a vivid picture of actual life.

Exhibitors, it's not a question of HOW, it's a matter of WHEN.

ASSOCIATED EXHIBITORS
ARTHUR S. KANE *PRESIDENT*

Foreign ... Sidney Garrett

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

We are On the Right Track

The large number of contracts which we have already closed throughout the country with Territorial Partners *PROVES IT.*

The avalanche of letters we have received expressing approval of our distributing plan and confidence in the personnel of our organization *PROVES IT.*

The indisputable box office value of the titles of the pictures which we have scheduled for future production *PROVES IT.*

The unanimity of UNSOLICITED favorable comment we have received on the exceptional cast which we have selected for our first production, "RICH MEN'S WIVES", *PROVES IT.*

And, finally, the gratifying interest our announcements in the various Trade Journals has aroused among exhibitors all over the country *PROVES IT.*

AL LICHTMAN CORPORATION

576 FIFTH AVENUE, NEW YORK

AL LICHTMAN
President

B. P. SCHULBERG
Vice President

J. C. BACHMANN
Treasurer

'A BAD WOMAN IS THE SORT OF WOMAN A MAN NEVER GETS TIRED OF'
OSCAR WILDE

SELECT SP PICTURES

Lewis J. Selznick,
President,
Presents With Pride

OSCAR WILDE'S

RENOWNED DRAMA

"A WOMAN OF NO IMPORTANCE"

A W

SELECT SP PICTURES

LEWIS J. SELZNICK, PRESIDENT

Oscar Wilde's Celebrated Play

"NOTHING IS SERIOUS EXCEPT PASSION"
~Oscar Wilde

"A Woman of No Importance"

THE GREATEST SUMMER RELEASE OF A DECADE

They Register

in "The Curse of Drink"

With Harry T. Morey, Edmund Breese, George Faucett, Marguerite Clayton and Miriam Battista

FOREIGN RIGHTS:
Export & Import Film Corporation
729 SEVENTH AVENUE
Bryant 4566 N. Y. CITY

AMERICAN DISTRIBUTORS:
L. Lawrence Weber and Bobby North
1600 BROADWAY
Bryant 6642-3 N. Y. CITY

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard and James Colwell

MONROE SALISBURY has made a score of pictures that for ruggedness and strength stand out like great towering mountain-tops amid a range of low-lying hills. "The Great Alone" is the strongest and biggest picture of an unforgetable strong star.

JACCARD, the director, is in most respects the strongest director of melodrama among all the makers of pictures. "The Great Alone" is the swiftest and strongest picture he has ever directed.

BERNSTEIN, with many production successes to his credit, has thrown all the resources of the capable and efficient Pacific Studios, at San Mateo, behind "The Great Alone" and it represents the ablest production delivered to any distributor by that organization.

At its American premiere "The Great Alone" did a smashing big business at Turner & Dahnken's Tivoli, San Francisco, and immediately was booked for the T & D Oakland theatre and the T & D circuit.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

IT'S A GREAT PICTURE VIEWED FROM ANY ANGLE! Story? A great author's greatest work. Direction? Dell Henderson has to his credit a long list of box-office successes. Cast? A group of highly popular players, whose names spell MONEY. If you can't do business with "The Broken Silence" you can't do business!

W. E. Shallenberger,

ARROW PICTURES
INDEPENDENT

ARROW presents-

The greatest Curwood picture of the year!

The Broken Silence

by James Oliver Curwood

STARRING- ZENA KEEFE

With-
J. BARNEY SHERRY
ROBERT ELLIOTT
GYPSY O'BRIEN

Screen Version by-
THOS. F. FALLON

Directed by-
DELL HENDERSON

Produced by-
PINE-TREE PICTURES INC.

CURWOOD- A BIG MAN!

Every magazine carries his stories; his books have sold into the millions; they call him The Great American Author!

AVAILABLE AT LEADING INDEPENDENT EXCHANGES

ARROW FILM CORPORATION-220 WEST 42ND STREET-NEW YORK

Distributors for United Kingdom

Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

World's Most Beautiful Woman A Big Hit at The New York Strand

Plays to large and enthusiastic crowds in her latest feature at the New York house. Read what the reviewers say:

STAR IS ADMIRABLE

"Katherine MacDonald is admirable in the film."—*New York American.*

GREAT FOR THE WOMEN

"Miss MacDonald's comeliness is much appreciated by the spectators. She knows how to wear her coiffure and her clothes. The story is written in romantic vein."—*New York Telegram.*

BEST WORK OF CAREER

"An interesting feature. The story is well told and the acting is capable throughout. The photography is expert. Above the average feature, with the added attraction of having the always beautiful Miss MacDonald as its star. She does the best work of her screen career. She does wonders with the story."—*New York Morning Telegraph.*

"Miss MacDonald is one of the most beautiful girls on the screen and is costumed in a manner befitting her loveliness. There is an excellent cast."—*New York Globe.*

"Miss MacDonald continues to be the most beautiful and gracious star on the screen."—*New York Tribune.*

B. P. Schulberg presents

KATHERINE MacDONALD

The American Beauty in

"Domestic Relations"

Story and Scenario by Violet Clarke

Directed by Chet Withey

"The Woman's Side"

A thrilling tale of newspaper life; story and direction by J. H. Barry

A First National Attraction

FOR THE COMING YEAR
we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH for our WAIT
SENSATIONAL ANNOUNCEMENT

"The Infidel"

A romance with the glamour of the South Seas
By Charles A. Logue
Directed by James Young

There'll be a Franchise everywhere

Your Patrons Will Thrill To This Big Mystery Tale!

Mysteries of the U. S. Secret Service.

Banditti battling with Revenue Officers.

Smugglers trapped by agent and girl.

Aeroplanes whirling overhead in strange mix-up.

Autos speeding to the rescue at night.

Motorcycles roaring down the Borderline.

A pretty girl in distress.

Thrills in the Mexican Oil Fields.

LOVE—ROMANCE—MYSTERY
AND WILDEST ADVENTURE

Arthur S. Kane presents

CHARLES RAY

in

GAS—OIL—WATER

By Richard Andres; Photographed by George Rizard; Directed by Charles Ray and Produced by the Charles Ray Productions, Inc.

RAY PICTURES ON OPEN MARKET

"The Deuce of Spades" "The Barnstormer"
"Gas-Oil-Water" "Smudge"
"Alias Julius Caesar"

FOR THE COMING YEAR
we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT
for our
SENSATIONAL ANNOUNCEMENT

Distributed by First National Exhibitors Circuit, Inc.

"Worth Double Admission Price"

—Baltimore American

Joseph M. Schenck presents

CONSTANCE TALMADGE

In Her Latest Fun Maker

"The Primitive Lover"

Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn; directed by Sidney A. Franklin, director of "Smilin' Through."

Both newspaper and trade reviewers call this one a money maker and one of Miss Talmadge's best!

WORTH DOUBLE PRICE

"Miss Talmadge is bewitching as the lovely heroine. She is sweet and appealing, with an unfailing sense of humor. Unusually entertaining and the spanking scene alone is worth double the price of admission."—*Baltimore American.*

GREAT FOR HUBBY

"Downtrodden husbands will do well to see this film." —*Baltimore News.*

HER BEST PICTURE

"It helps you forget there is sorrow in the world. Most amusing. Miss Talmadge's sparkling personality makes the role distinctive. The star has never done anything better in her screen career."—*New York Evening Telegram.*

HIGHLY ENTERTAINING

"Highly entertaining and humorous. Thrilling and virile."—*New York Evening Journal.*

BEST OF THEM ALL

"Constance Talmadge again demonstrates her ability to carry off light comedy better than any one else who can be named. Admirably photographed and deftly put together."—*New York Sun.*

GOOD AMUSEMENT

"It is always a pleasure to watch this splendid screen comedienne and she has few worthy rivals. All her films have the same bright, pleasingly cheerful atmosphere and she always laughs tragedy out of court. 'The Primitive Lover' is an excellent example of this. Merry comedy and good amusement."—*New York Evening Mail.*

QUITE DELIGHTFUL

"It is quite delightful and makes the audience glad." —*New York Herald.*

BIG MONEY MAKER

"Exhibitors cannot afford to overlook this feature which gives every indication of proving a big money maker. It is irresistibly funny."—*Exhibitors' Trade Review.*

THEY'LL ALL LIKE IT

"Well known Talmadge style that should connect with fans all over. Great stuff."—*Variety.*

DELICIOUS ENTERTAINMENT

"The vivacious Constance in her own inimitable way dashes through several reels of enlivened fun. A delicious travesty."—*Moving Picture World.*

FOR THE COMING YEAR
we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT
for our
SENSATIONAL ANNOUNCEMENT

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JUNE 17
1922

Watch, But Don't Wait

THERE are several phases of our business that properly engage and require our attention, especially at this time when the heat of the season hits patronage in the eye and gives us time for the consideration of problems that confront us.

There is the moral element of pictures which is of importance to all, but which is the first concern of the producer. He must lean over backwards a bit in order to make pictures that will offend nobody, and his terrific job is to do this and still make them interesting. Pictures that are in bad taste also are included because the term "moral" is interpreted variously.

He must not lose legitimate sex appeal but must avoid the exaggeration of sex appeal to the point where it predominates. Of course, sex appeal is nature's method of perpetuating the human race, but the bold, the vulgar, the offensive portrayal of it on the screen must be avoided. These conditions confront the producer first, then the distributor and then the exhibitor.

The matter of censorship is next and is a part of this problem, and the question of taxation and Sunday laws are ever with us.

At this time the question of greatest importance to everyone is the matter of plain, unvarnished business. We face a new season and are rapidly approaching it, traveling over the arid fields of Nothing Doing Land. This trip will be short enough and the time to get ready for the rush is now.

Exhibitors will do well to prepare forthwith for the program of business activity that will bring back to them the losses of the season just closing or farther reward the box offices in the houses where business did not fall flat.

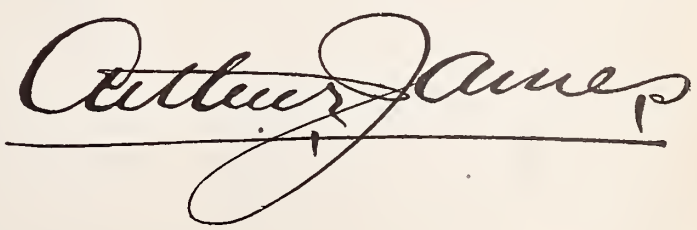
The promise and the real prospect present a fine array of great offerings which are of box office quality. It will be well that these productions be carefully scanned. We recommend a policy of watchfulness without the waiting. Where sure fire offerings are in sight and available we believe it to be the part of wisdom to snap them up and prepare for their exploitation.

Our pages will contain announcements of these productions and in addition, wherever feasible, a show valuation, made solely with reference to the exhibitor. We shall not praise where blame is due, nor shall we withhold praise if the production warrants.

Formal announcements will appear in the advertising pages and these will be worth your careful consideration. They furnish you with information you will need. Read them, read the comments upon the pictures they tell about and get your slant on your season early.

Bear one thing in mind, the days of depression end with the new season for showmen who appreciate the necessity for presenting real entertainment in their theatres. The day is past when just anything will do. The rewards will go in rich measure to the exhibitor who selects wisely and then puts his show energy back of his pictures.

Watch—but don't wait!



M. P. T. O. of North Carolina, Plans to Work with Better Films Organization

THE Motion Picture Theatre Owners of North Carolina at their annual convention in Asheville, June 20 to 22, intend to make an earnest effort to get together with the various better films organizations with a view of co-operating instead of combating these people. To this end a Better Films Committee will be appointed composed of influential and well-known exhibitors of the State, who will work in close co-operation with the Department of Public Welfare, the Parent-Teachers' Association, and the North Carolina Sorosis and Better Films Committees.

Mrs. Johnson, Commissioner of Public Welfare, of Raleigh, N. C., and Mrs. J. F. Spruill, president of the N. C. Parent-Teacher Association, have been invited to attend the convention in Asheville and will no doubt accept the invitation and sit in with the exhibitors. H. B. Varner, of Lexington, secretary of the North Carolina organizaiton, is strong for the idea.

"We want to create a better films committee in North Carolina," declares Mr. Varner, "instead of having the antagonism of the women's clubs and the social workers of the state, we should have their co-operation, because we are just as much interested in better films as they are and I think we ought to get close to them and show them we are willing to co-operate, and I feel confident they will show a like disposition."

In this connection the North Carolina Sorosis is sending a questionnaire to all candidates for legislature berths throughout the whole state, asking them to answer ten questions pledging themselves, and one of the questions seeks to pledge them to work for state censorship of motion pictures. They claim to have received very flattering pledges from candidates throughout the state, and this indicates that the consorship fight will be up again next session.

New Distributors for Universal

With the formation in London of the European Motion Picture Company, Ltd., it is announced that that organization in future will distribute the entire forthcoming product of Universal. The London office of the new company will be opened within a fortnight at 167-169 Wardour street, in the premises at present occupied by Paul Kimberley.

The board of directors at their first meeting appointed as managing director, Edwin J. Smith, one of the best known film men in America. Mr. Smith is already busy gathering around him a staff of competent executives. One of the first to join is E. M. Bates, formerly secretary of Film Booking Offices, Ltd., who assumes a position as secretary of the new firm.

While the new arrangement for the distribution of Universal's product becomes operative at once, it is announced that it does not conflict with the present bookings of Universal's being operated through Film Booking Offices, Ltd., whose contract with Universal, it is understood, has expired insofar as further releases are concerned.

Enacts Law Against a Harmful Practice

Legislation making illegal the giving of gratuities by business men or establishments to employees of other concerns as an inducement to them to divert business to the donors of the gratuities has been enacted by the House of Representatives, Washington, D. C., and is now before the Senate.

The moving picture industry, in common with most others, in the past has suffered from time to time from the practice of commercial bribery.

First National Appoints Committee to Seek and Pass on Story Material

ASSOCIATED FIRST NATIONAL announces an innovation—the appointment of a "story committee" to obtain the best vehicles for its stars and producers.

The committee consists of J. D. Williams, Richard A. Rowland, C. L. Yearsley, E. J. Hudson and Bob Dexter with Earl Hudson as secretary.

The producing units releasing through First National will be the beneficiaries of the new plan, for the story committee will co-operate with their staffs and assist them in searching for books, plays and other material.

The committee will not solicit original material, but will devote its energies to judging the merits of published books, magazine stories and stage plays to determine their cinematic possibilities.

Each member of the committee has been assigned to read the output of specified magazines and book publishers. Whenever a tale with screen possibilities is discovered, it will be considered in committee, where every element will be discussed at length.

Every story will be subjected to a test which includes audience appeal, logic, dramatic qualities, comedy relief, box office drawing power, characterization and pictorial potentialities.

When a story is found that proves sufficiently meritorious, it will be sent to a First National producer or star, with the recommendation that it be purchased and produced.

The formation of the committee, it is stated, does not imply any deviation from the policy of Associated First National which remains solely a distributing organization, but the new plan has been designed to provide an auxiliary service which will permit every unit to devote its entire time to producing pictures. With the official O. K. of the story committee, backed by the approval of the executive committee practically every case will result in the production of the story selected.

The committee does not care to consider unsolicited manuscripts from unknown writers, because of the physical impossibility of reading all the stories that would reach it from this source.

Crandall Takes Up Duties

Harry M. Crandall, prominent exhibitor of Washington, on June 5 took up his duties as a member of the First National Rotating Committee, to serve two weeks in that capacity.

Under a plan adopted several months ago, each of the 26 original First National franchise holders spends a fortnight at the New York headquarters of the corporation, acting in an advisory capacity with the officers and executive committee.

The trade paper whose pages are constantly read because they are constantly interesting and whose word is believed because its honesty and judgment on matters of show values have been demonstrated year after year is the trade paper for you.

Maybe that's why you buy Moving Picture World or borrow it from somebody else.

There is an adage in the trade about Moving Picture World. It's this:

"They read it just the same."

It's one we're proud of because we have tried to earn it, and when you've worked hard in a square service it's pleasant to hear the audience murmur its appreciation.

Trade papers are *not* all alike.

Georgia, Reinforced by Lynch Exhibitors, Forms New Independent Organization

ATLANTA, GA.—The first official step toward the formation of a confederation of independent exhibitors of the country was taken by the Georgia Amusement Protective Association at its first general meeting here on Monday, June 5.

This action confirms the exclusive announcement published in Moving Picture World several weeks ago concerning the formation of such a confederation to function co-operatively with and along the lines of the Theatre Owners Chamber of Commerce of New York City. The move also virtually endorses Willard Patterson's attitude taken at the annual convention of the M. P. T. O. A. in Washington last month.

The Georgia convention attracted national attention because of the part delegates from that State took at the Washington meetings at one of which Mr. Patterson on being informed by Chairman Julius Brylawski that the convention "was through with Georgia," replied, "That's right Mr. Chairman you are through with Georgia."

The action of the Georgians did not come unexpectedly. The resolution making the Georgia organization independent was supplemented by the acceptance of by-laws forbidding affiliation with any organization in the industry.

The following officers were elected: President, Joe Burton, Alama Theatre, Toccoa; First Vice-President, Mrs. Charles Cinciola, Alamo Theatre, Gainesville; Second Vice-President, R. J. Edenfield, Augusta; Treasurer, Y. F. Freeman, Southern Enterprises, Atlanta.

Willard Patterson was made chairman of the executive committee. The committee will embrace five other members.

Harmony ruled throughout the convention, which went down into history as one of the best held in this State. For the first time, no evidence of factionalism in Georgia exhibitor circles was given. Powerful competitors laid aside all differences and grievances and worked diligently for the development of the Georgia State unit. After the convention closed the delegates agreed that it was the most constructive meeting ever held in this State.

The S. A. Lynch organization, which had never before shown any interest in organization, came out 100 per cent. in support of an independent organization of Georgia exhibitors. Although Patterson is one of their bitterest competitors, the Lynch workers came out in favor of certain moves that the organization has in mind for the near future.

The Georgia exhibitors also went on record endorsing the constructive measures initiated by Will Hays and pledged support on issues looking toward advancement of the industry.

By ANNA EUGENE AIKEN
Special Correspondent of Moving Picture World

The executive committee convened immediately after adjournment of the convention and devoted the major part of their session to the question of assessment to be based on seating capacity of theatres and population of cities and towns and villages wherein they are located.

The committee also adopted a graduated scale making membership relatively cheaper for smaller exhibitors.

With the opening of the annual session of the Georgia Legislature but 20 days away, considerable emphasis was laid upon the program for reaching representatives and Senators and gaining their sympathetic support and understanding of the industry's problems.

Allen Creditors Are Not Inclined to Press Matters at Present Time

CREDITORS of Allen Theatres, Limited, have agreed upon the organization of a special committee to consider developments. At a meeting in the office of G. T. Clarkson, assignee and trustee, representatives of important interests involved showed little disposition to press matters, and there was an indication of feeling that if the Allens are given a little time they will weather the storm. At the same time, however, the creditors' committee was given power to negotiate with the Famous Players Canadian Corporation, for the possible sale of Allen houses to that corporation which is said to have made several offers for Allen theatre investments since September, the latest after Jule and J. J. Allen made personal assignments at Toronto, being, it is believed, to buy the theatre stock at two-fifths of its value.

The creditors' committee is made up of representatives of the following: Robert Simpson Company, Limited, Toronto, which supplied considerable furnishings, Ocean Accident and Guarantee Company, Minnesota Loan and Trust Company, Canadian Bank of Commerce, Associated First National Exhibitors, Inc., Perkins Electric Company, Limited, Montreal, which supplied projection machines and much other equipment, Department of Finance, Dominion of Canada, along with J. W. Bain, K. C., representing various creditors and R. Bulkeley.

The reason why the Canadian Department of Finance is involved is that the Allens are said to owe taxes to the Canadian Government. Some months ago the Allens secured sub-franchises from Associated First National Exhibitors for practically all of their theatres in Eastern Canada, and a fairly large sum is owing on this agreement, it is asserted.

DON'T BE AFRAID OF THE DARK

You can change the dull summer months from a liability to an asset if you buck up and go to it with vim.

Turn to page 661 and read what Harry Gainsborough and sixteen other live wire exhibitors are doing to insure good business this fall—then try the prescription on your own house.

Berman Joins R-C; Schnitzer Promoted

R-C Pictures announces the appointment of Harry M. Berman, for several years manager of exchanges of Universal Film Manufacturing Company, as general manager of distribution of the R-C organization. J. I. Schnitzer has been promoted to the vice-presidency of R-C and will continue to be active in an executive capacity.

The appointment of Mr. Berman to the position of general manager of distribution of R-C is in line with the general policy of P. A. Powers, who several months ago acquired a controlling interest in R-C of surrounding himself with the most able executives obtainable.

Mr. Powers is aiming at establishing an efficient selling and distributing organization which will assure the new R-C product of the widest circulation of any organization in the industry.

Mr. Berman will assume his duties with R-C on July 1.

Mr. Schnitzers' promotion comes as a result of his excellent work in reorganizing the R-C organization in the past two months. He will continue to aid in the shaping of the policy of the organization and will remain in executive control under P. A. Powers, managing director of R-C.

Corporation Formed

The Lincoln Theatre Corporation of Dunkirk, N. Y., has been capitalized at $50,000 with the following officers: President, Henry P. Lally; Vice-President, Mark F. Lally; Secretary, John J. Walsh. The company has taken over all the theatres in the city.

Many Prominent in Public Life Accept Invitations to T. O. C. C. Dinner to Walker

THE testimonial dinner which the Theatre Owners Chamber of Commerce is to tender to Senator James J. Walker at the Hotel Plaza on June 19, has every indication of being one of the most representative not only of the motion picture industry but of the civic, commercial and professional world as well. The dinner committee of which William Brandt is the chairman, has been deluged with requests from out-of-town exhibitors and others for reservations since the announcement of the affair was made.

The dinner date coincidently falls on the birthday of the Senator and thus the event will have a double significance. Those that are to be present include the most prominent names in the state and municipal governments, the judiciary, as well as those of the picture industry and the theatrical fields.

On the afternoon of June 19, the executive committee of the Motion Picture Theatre Owners of New York State are to hold their meeting in New York City and they are to attend the dinner in a body.

The affair has assumed such cosmopolitan proportions that the dinner committee of the T. O. C. C. has found it advisable to name an honorary committee that is to co-operate with them in the arrangements for the event. The honorary committee will comprise the following:

Will H. Hays, president Motion Picture Producers and Distributors, Inc.; E. F. Albee, head of the B. F. Keith Booking Exchange and the Keith Circuit of theatres; John Ringling of the famed circus-owning family, Lee Shubert, Judge McQuade, as representative of the major league baseball clubs; Horace De Lisser, president of the Broadway Association; Robert Gier Cook, president of the Fifth Avenue Association; Max Levine, president of the Grand Street Boys' Association; Sam H. Harris, president of the Producing Managers' Association; Samuel Rothafel, managing director the Capitol Theatre; John McE. Bowman, of the Bowman Chain of Hotels, and Charles Gehring of the Hotel Men's Association, and Marcus Loew of the Loew Circuit.

The guests who have accepted invitations to be present include Governor Edward I. Edwards of New Jersey; John F. Hylan, mayor of New York City; Charles M. Schwab and J. H. Ward; Henry D. Sayer, head of the New York State Industrial Commission; John J. Lyons, Secretary of State of New York; Edward J. Flinn, sheriff of Bronx county; Commissioner Philip F. Donohue of the Board of Water Supply; Fire Commissioner Thomas J. Drennan; Commissioner of Licenses John F. Gilchritt; William E. Walsh, chairman of the National Board of Standards and Appeals; Borough President Mathew J. Cahill of Richmond and the following judges of the Court of Special Sessions, Arthur J. Salmon, James J. McInerney, John J. Freschi, Moses Herrman and Clarence Edwards.

The producing branch is to be represented by practically every organization now active.

Louis F. Blumenthal of the T. O. C. C. is treasurer of the Walker Dinner Committee and requests for reservations should be forwarded to him at the Theatre Owners Chamber of Commerce, 1540 Broadway, with check at $10 per cover to the number of the seats wanted.

April Admission Taxes Show a Big Decrease

A falling off of three-quarters of a million dollars in admission taxes during the month of April is shown by figures just made public by the Bureau of Internal Revenue, Washington, D. C. Total collections from this source during the month were $5,439,014, as compared with $6,284,528 in March. Collections in April of last year were $7,415,568.

Not all of this decrease is attributable to poorer business in the moving picture theatres of the country, however. Much of it is due to the poor theatrical season all over the United States, and some is due to the lower prices which the legitimate theatres in many cities found it necessary to announce last winter. The moving picture business, it is believed, is holding up well in most sections.

The bureau shows also the taxes collected on the seating capacity of theatres, circuses, etc. April collections were $18,010, as compared with $18,130 in March.

Lowers Admission to Attract More Business

Paramount and Goldwyn first run photo features in a luxurious theatre for ten cents admission and no war tax is to be O. S. Hathaway's next contribution to new ideas for attracting summer business in the city of Binghamton, N. Y.

This policy will go into vogue at the Binghamton theatre at once. Mr. Hathaway and his manager, H. M. Addison, are banking on attracting capacity houses to put the policy over. As a special inducement for women, Mr. Addison has set "A Dollar a Dozen" for women in the afternoon.

Government Ruling of Interest to Travelers

The House Committee on Interstate and Foreign Commerce, Washington, D. C., has authorized a favorable report upon the bill introduced in the Senate in April, 1921, by Senator Watson, of Indiana, providing for interchangeable mileage tickets, good on any road.

The measure requires each rail carrier to issue, at such offices as it may prescribe, interchangeable mileage or scrip coupon tickets "at a just and reasonable rate" good for passenger carriage upon the passenger trains of all roads.

The measure is of great importance to traveling men of the moving picture industry. The various traveling men's associations of the country will make an effort to have the House adopt the legislation before the end of the present session.

Will Help Stop Thefts

The handling of freight robbery cases in the courts will be greatly expedited under the terms of a bill that was passed by the House of Representatives, Washington, D. C., on June 1, providing that the waybill of a shipment is to be considered prima facie evidence of the places from and to which shipment was made.

Under the present law, it is incumbent upon the government to prove the character of a shipment, step by step, from its origin to its destination, a lengthy and expensive proceeding.

Soriero Resigns

Thomas D. Soriero, general manager of the Strand Theatre, Lowell, Mass., has tendered his resignation to take effect on June 17, and will spend the Summer at his camp in the Maine woods before proceeding with plans which have been maturing for another important activity.

The Trade Paper that's believed is the Trade Paper of value.

The Trade Paper that's worth believing is the Trade Paper of character.

The Trade Paper that is believed and is worthy of belief is the *one* really important trade paper serving the industry and all of its elements all of the time.

Moving Picture World has the unique distinction of being *that* trade paper.

Exhibitor History Will Be Made Next Week

M. P. T. O. A. Committee Will Meet Will Hays—Georgia Action No Surprise—Massachusetts Theatre Owners Ready to Fight Censorehip—What Is Going On In Exhibitor Organization and Confederation Circles

By ROGER FERRI

JUST how far the M. P. T. O. A. will go in its expressed intentions to co-operate with Will Hays, director general of the Producers and Distributors Association, will be ascertained next week when the two factions will come together in a series of important conferences. Both sides are looking forward confidently and enthusiastically to the conferences and are loud in their expression that some arrangement bringing the exhibitors and producers and distributors closer together will be made.

The conferences will start Monday, June 12. The committee representative of the M. P. T. O. A. is headed by President Sydney S. Cohen. While the M. P. T. O. A. officials are enthusiastic in their hope that something effective will be accomplished, letterheads of that organization intimated at the suspicion that still seems to prevail among Cohen and his adherents toward Hays. The letterhead embodies a box within which there is published the statement that the "M. P. T. O. A. is in no way affiliated with any producer-distributor organization" and further stating that "Will Hays is the paid employee of producers and distributors." The presence of this box on the M. P. T. O. A. letterheads has caused much comment relative to the mood in which the exhibitor committee goes into the Hays conference.

NEVERTHELESS, it is almost certain that some means whereby the M. P. T. O. A. will agree to function in co-operation with Will Hays in effecting certain needed reforms will be established. The New York exhibitors already have held a series of important conferences with Mr. Hays and considerable headway made.

The Theatre Owners Chamber of Commerce of New York City held a conference with Mr. Hays at the latter's office on Tuesday, June 6, when two committees, to act jointly, to handle the negotiations between the two organizations, were appointed. Louis Blumenthal, Leo Brecher and Bernard Edelhertz were appointed to represent the exhibitors, while the M. P. P. D. A. will be represented by Karl W. Kirchwey, John M. Quinn and Sidney R. Kent.

The conferences between these two committees will be held daily until some definite agreement has been reached on the numerous questions with which they will contend. Principal among the questions up for settlement is that pertaining to the uniform contract. The T. O. C. C. already has submitted its version of such a contract and it is expected that before another week passes that the New Yorkers will have obtained modified contract embracing all of their demands.

MUCH interest was shown in the important Georgia Amusement Protective Association's meeting in Atlanta this week. That the Georgia contingent voted to join the confederation of independent exhibitors did not come as a surprise to those who attended the Washington convention. On that occasion Willard Patterson of Atlanta refused to commit the Georgia delegation to the M. P. T. O. A.

Importance is attached to the interest taken by S. A. Lynch in the new organization. The Lynch faction until this week had never shown any desire of affiliating with exhibitor organizations. Even more significance is attached to the Georgia proceedings in view of the fact that the Lynch organization has joined the G. A. P. A. 100 per cent. It must be borne in mind, too, that Lynch and Patterson have been bitter business rivals. It is expected that every exhibitor and theatre owner and manager in Georgia will join the new organization.

WHEN news reached New York this week that Georgia had passed by-laws prohibiting affiliation with any organization in the industry, the national officials of the M. P. T. O. A. in New York immediately set into operation their machine to establish a unit in that State. This fact was embodied in a letter sent to Anne E. Aiken, publisher of the "Weekly Film Review" of Atlanta. In that communication Cohen stated:

"At the request of a number of independent theatre owners in your State, we propose at an early date to completely reorganize and perfect the Georgia State Division of the Motion Picture Theatre Owners so that the interest of all theatre owners in the State will be fully conserved."

DESPITE the fact that representatives of the M.P.T.O.A. have covered every corner in New York State, the situation there remains the same and in many respects is identical to that existing in Georgia. The original M. P. T. O. of N. Y. has seceded from the national organization and today represents an independent unit with Charles L. O'Reilly at its head. A special convention is expected to be held within a few weeks in some northern New York city for the purpose of perfecting this unit.

This far the Cohen supporters have been beaten on all sides in the Empire State and in New York City. It will be recalled that two weeks ago a vain effort to reorganize New York under the auspices of the M. P. T. O. A. was made and resulted in the overthrow of the Cohen advocate in the Buffalo association of exhibitors.

WHILE news from Atlanta brought word of the intentions of exhibitors there to remain independent; from New Haven, Conn., came a despatch telling of the re-election of William A. True, of Hartford, to the presidency of the Motion Picture Theatre Owners of Connecticut. The election took place at the annual convention held at the Hotel Garde in that city. Others elected were as follows:

First Vice-President, J. W. Walsh, Hartford; Second Vice-President, Jacob Alpert, Putnam; Recording Secretary, Joseph Saperstein, Bridgeport; Executive Secretary, Mrs. Agnes Cavanaugh, Hartford, and Treasurer, James T. Rourke, Bridgeport; Executive Committee, M. A. Heanus, Bridgeport; L. J. Ansonia; M. Pouzzner, New London; L. B. Murphy, Thomaston; Louis Segal, New Haven; Charles Repass, Hartford; H. Engel, Middletown; J. R. Shields, Derby; C. M. Maxfield, New Hartford, and L. Burbank, Thompsonville.

Among the business transacted was the inauguration of an Exhibitors' Service Station, which will be extended throughout New England. Sydney S. Cohen, Dr. Francis Holley, of Washington, and M. J. O'Toole, of Scranton, Pa., spoke at a banquet held in the evening.

NO effort is being spared by the convention committee of the Motion Picture Theatre Owners of New Jersey to make the annual meetings of that organization at Lake Hopatcong, N. J., on June 21-24, the greatest held under its auspices. President Woodhull during the past two weeks has been besieged with innumerable requests from exhibitors in New Jersey, and other States as well who are desirous of attending the convention at the popular resort. It is expected that the M. P. T. O. A. committee sitting with Will Hays will have completed its conferences in time to officially make a report at the New Jersey convention.

The social program is being carefully completed by a committee headed by Henry P. Nelson of the Capitol Theatre, Elizabeth, N. J. This program will include sight-seeing trips, bathing, parades, dancing and a banquet. Prominent national officials will be on hand.

MASSACHUSETTS exhibitors have come to the conclusion that the censorship fight they have on their hands will have to be entirely fought by them. The Bay State exhibitors, according to information received by the writer in Boston, had been promised the entire support of the M. P. T. O. A., but to date whatever has been done in the campaign against censorship, which will be voted upon by the people of Massachusetts next November, has been done by the theatre owners of that State alone.

The Massachusetts censorship proposition is one that is of national concern, for the November election constitutes a critical test. Censorship advocates have been working overtime for the past few months disseminating propaganda in its favor, while Bay State exhibitors have vainly awaited for that much-promised support which up to the present time has not been given. It has been because of this disappointment in fulfillment of the promises made last Fall, that Massachusetts exhibitors have finally arrived at the conclusion that they will have to fight their battle alone and consequently they have launched a determined campaign against censorship.

THE annual convention of the North Carolina M. P. T. O. will be held next week in Charlotte. Several representatives of the national organization are expected to be on hand at this convention which promises to be the most important held in that State in view of the action taken by the Georgia exhibitors this week. The report on the national convention will be submitted by Henry B. Varner, secretary of the State association, and also a member of the national executive committee.

THE testimonial banquet to Senator James J. Walker on June 19 promises to be the most pretentious affair of its kind held in this country. Not only will every exhibitor in New York City be on hand, but distinguished public officials and representative business and professional men also will come to New York on that date to pay tribute to the New York attorney. Considerable interest is attached to this section for it is expected that on this occasion the first definite information concerning the Senator's political status at the next elections will be given out by leaders of the Tammany organization, who will be on hand en masse.

Loew Reliquishes Interest in Houses in Northwest for West Coast Properties

AN exchange rather than a deal, involving the future activities of twelve Loew Theatres on the Pacific Coast, was consummated recently, following a series of conferences between Marcus Loew and Ackerman and Harris.

In the exchange, Mr. Loew relinquishes all interest in the theatres he formerly sponsored in Seattle, Portland, Sacramento, Stockton, San Jose, Fresno, Oakland, Long Beach and Salt Lake City in return for the Ackerman and Harris interest in the new properties in Los Angeles and San Francisco.

These new properties include Loew's State Theatre and twelve-story office building, opened November 12 in Los Angeles, and Loew's Warfield Theatre and twelve-story office building in San Francisco, opened May 13, involving millions of dollars in their erection. Their future policy, which will undoubtedly be changed between now and September, has not been definitely decided upon.

Loew vaudeville which is now being played in the coast houses will stop during the summer and autumn. Ackerman and Harris, who returned to the coast Monday, stated that they had not fully decided upon the future policy of their houses, but intimated that vaudeville would be the feature attraction.

Marcus Loew, who leaves for the coast within the next few weeks to inspect his picture holdings at Los Angeles, will visit his theatre properties with a view of determining their future policies. He will be accompanied by E. A. Schiller, representative of Loew's Incorporated.

Theatre Business Picking Up Along with General Trade Betterment in Kentucky

REPORTS from Louisville, Ky., state general business is better with the moving picture exhibitors, while the exchangemen are also handling better volume. General industrial and commercial operations are more active. Building operations are over $7,000,000 for the first months of the year, a record never before equaled in twelve months. Labor is better employed at higher wages.

Tobacco and agricultural districts are more optimistic, and theatres in such towns busier. All coal mine strikes in Kentucky have been settled, and mines are producing the largest tonnage on record. Moving picture houses in coal towns are doing a thriving business.

The oil districts are also more active, and with an increase of 25 cents a barrel, or about 12½ per cent. to the producer, just announced, activity will probably be greater, and business better at Bowling Green and many other points.

Without daylight saving this year the theatres are getting a better volume of business than last year, airdomes are beginning to open, and have an advantage over the short evenings of last season.

Musicians and Theatre Owners May Lay Differences Before Arbitration Board

A COMMITTEE of the United Theatre Managers headed by Joseph Mogler, who is also president of the St. Louis Motion Picture Exhibitors' League and owner of the Bremen and Mogler theatres in North St. Louis, has submitted a plan for arbitration of the controversy with the Musicians' Mutual Benefit Association over wages and a new working agreement. Musicians have not played in the St. Louis motion picture houses since May 1.

The committee has requested that the musicians return to work on June 12 pending arbitration of their differences. Under the plan the motion picture houses would employe only such musicians as they deem necessary but would agree to increase the orchestras if the arbitration committee so ordered. The theatre managers also proposed that the arbitrators' decision as to wages also be accepted.

The principal point of controversy has been the union demand that the small neighborhood houses must employ a certain number of musicians according to the size of the house and the admission fee charged.

Rodolph Valentno Freed of the Charge of Bigamy

The charge of bigamy brought in the California courts against Rodolph Valentino because of his marriage in Mexico to Winifred Hudnut on the ground that he had not waited the full year after his divorce from Jean Acker as required by the law to allow the interlocutory decree to become final, was dismissed on June 5 by Justice Hanby in Los Angeles.

In his decision dismissing the charge, Justice Hanby stated that the state had failed to prove that Valentino had lived with his bride in California after their wedding in Mexico, and that it would be impossible to obtain a conviction if the film star were held for trial.

The court further held the opinion that the section of the penal code under which the action was brought is unconstitutional and should be amended.

Exhibitors Considering Holding Joint Meeting

Through the office of Secretary Henry B. Varner, an invitation has been extended to the exhibitors of South Carolina to hold a joint meeting with the North Carolina organization during their annual convention in Asheville, N. C., June 20, 21 and 22. It is expected that a large delegation from the Palmetto State will meet informally with the North Carolina exhibitors.

Will Hays Says Investors Should Finance "Movies"

In an address before the Bond Club of New York at a luncheon held June 6, Will H. Hays stated that nothing has greater possibilities than the motion picture industry and that it must take the place its responsibilities deserve, managed economically and financed by owners of securities all over the country.

Mr. Hays reiterated his previous statement that unless people are properly entertained this country may go red. and stated that motion pictures are the sole amusement of 20,000,000 persons. He repeated his prediction that the greatest era of prosperity the world has seen is at hand and advised his hearers to lay more bricks and throw fewer.

Increase in Equipment Should Result in Heavier Patronage at Picture Houses

IN view of the discouraging conditions in the theatrical business indicated by the report of the Commissioner of Internal Revenue showing a continued reduction in admission taxes, there is some comfort for the moving picture industry in the announcement by the United States Enployment Service that employment throughout the country is rapidly increasing.

Much of the decline in moving picture theatre attendance during the past year or more has been due to unemployment. The report just issued by the Employment Service indicates that the unemployment wave has broken and that there should be steadily increasing prosperity, noticeably in industrial communities. Fourteen basic industries were surveyed by the Employment Service.

Hays Directs That Pictures Be of Highest Moral and Artistic Standard

STRONG evidence that political censorship of the motion picture industry is entirely unnecessary, and that the industry is quite capable of, itself, eliminating any undesirable productions, is given in the way that producers have shown a willingness to co-operate with the dictum of Will H. Hays recently issued, to the effect that no pictures that can in any way be classed as offensive, shall be produced.

Mr. Hays' ultimatum together with a similar statement from each individual member of the Motion Picture Producers and Distributors of America has been posted in the studios. Between seventy and eighty per cent. of all the pictures produced in this country are under control of this organization.

That nothing but "clean" pictures shall be produced is the gist of the ultimatum. This statement has been sent to the directors at the studios of the most prominent corporations, backed up by similar orders from the organizations' heads. It is understood that these orders are the last word to directors who have been somewhat slow in complying with directions from the executives of their companies, and have produced films of somewhat questionable character. Instant dismissal, it is understood, now awaits any director who fails to comply with the orders given.

Officials of moving picture corporations stated that the newest orders are a move on the part of the industry to form a strict censorship within its own domains. The public will, it is understood, be asked to co-operate, and complaints against pictures which theatre-goers consider objectionable will be received at Mr. Hays' office. Quick disciplining of those responsible for any objectionable production will follow.

The decision to take drastic measures to eliminate anything undesirable from the industry was first adopted May 17 when Mr. Hays held a meeting with some of the most prominent producers. They concurred in the plan, and others who were not present, later did likewise. Those who were at the meeting were Adolph Zukor, president of the Famous Players-Lasky Corporation; William Fox, president of the Fox Film Corporation; Frank J. Godsol of the Goldwyn Distributing Corporation; Earl W. Hammons of the Educational Film Exchanges, Inc.; Carl Laemmle of the Universal Film Exchanges, Inc.; Marcus Loew of the Metro Pictures Corporation; John M. Quinn of Vitagraph, Inc., and Lewis J. Selznick of the Select Pictures Corporation.

The ultimatum has been posted in all the studios in New York City and California, in prominent places where it can easily be seen by all employees.

In his message to heads of organizations Mr. Hays pointed out that "pictures now being made will come out soon and they will be the proof either of our ability to correct our evils ourselves, or of our inability to run our own business."

The following are the organizations which form the Motion Picture Producers and Distributors of America, Inc., with the names of their presidents: Educational Film Exchanges, Inc., Earl W. Hammons, president; Famous Players-Lasky Corporation, Adolph Zukor, president; Fox Film Corporation, William Fox, president; Goldwyn Distributing Company, Frank J. Godsol, president; Metro Picture Corporation, Marcus Loew, president; Select Pictures Corporation, Lewis J. Selznick, president; Universal Film Exchanges, Inc., Carl Laemmle, president; Vitagraph, Inc., John M. Quinn, president, and Joseph M. Schenck Productions, Joseph M. Schenck, president.

The letter which Mr. Hays sent to producers follows:

I know that none of us are unmindful of the objects of the Motion Picture Producers and Distributors of America, Inc., as definitely stated in the Articles of Association, as follows:

"The object for which the corporation is to be created is to foster the common interest of those engaged in the motion picture industry in the United States, *by establishing and maintaining the highest possible moral and artistic standards in motion picture production,* by developing the education as well as the entertainment value and the general usefulness of the motion picture, by diffusing accurate and reliable information with reference to the industry, by reforming abuses relative to the industry, by securing freedom from unjust or unlawful exactions, and by other lawful and proper means."

We are all familiar, too, with the efforts being made by all to carry out these objects and, personally, I thoroughly appreciate the co-operation which is being given by everybody.

It is impossible, of course, to overestimate the importance of the immediate application of these purposes in connection with the production which is now in process for next season. It is to this that I want most earnestly to call your attention.

We can make the greatest immediate progress in *"establishing and maintaining the highest possible moral and artistic standard of motion picture production,"* if those charged with the responsibilities in connection with the production now in progress make certain that they do strive for this very thing. We are giving and we must give preferred attention to these purposes right now in the pictures which are now being made. Every day there is opportunity in the studios to take that action which will more and more eliminate the objectionable features and nearer and nearer reach the *"highest possible moral and artistic standard."* These pictures which are being made now and which will be made this summer, are being made *after* we have agreed to use our best efforts to attain the purposes of the association, and our responsibility for these pictures cannot be avoided.

These pictures now being made will come out soon and they will be the proof either of our honesty of purpose or of our failure; they will be the proof either of our ability to correct our evils ourselves, or of our inability to run our own business. There is nothing in which we can possibly be engaged which is of as much importance to the success of our efforts as to make certain that these very pictures, the first pictures made after the organization of the association, shall clearly show successful effort toward *"establishing and maintaining the highest possible moral and artistic standard."*

I cannot too strongly urge you to make certain that everything possible shall be done to that end.

With every kindest personal regards, and best wishes always, I am,

Sincerely yours,
(Signed) WILL H. HAYS.

Co-operating with Mr. Hays the chiefs of the organizations forwarded letters to the heads of their studio forces. The one following from Carl Laemmle to Irving Thalberg, production manager at Universal City, is the only one that has been given out for publication:

My dear Mr. Thalberg:

I am enclosing herewith a letter just received from Mr. Will Hays, president of the Motion Picture Producers & Distributors of America, Inc., of which the Universal Company is a charter member.

You will please post this letter, as well as Mr. Hays' letter, in some conspicuous place in Universal City, where every employee can read it and you will please notify every employee that I desire to carry out the entire spirit of Mr. Hays' remarks.

Since, as Mr. Hays says, the whole industry will be judged BY THE PICTURES NOW BEING MADE AND HEREAFTER TO BE MADE, the Universal does not propose to make any picture, *or any scene in any picture,* which can in any way bring condemnation upon the Universal or upon the picture business.

Our record has been good in the past, but we now intend to make it *one hundred per cent. good,* and I herewith serve friendly notice upon each and every Universal employee from the highest to the lowest that I shall not be satisfied with anything less than one hundred per cent. of co-operation along this line.

Read Mr. Hays' letter carefully and remember that every word of it means business; and the Universal intends to stand back of it to the limit.

Sincerely,
(Signed) CARL LAEMMLE.

Leonhardt Made District Manager

Harry Leonhardt has been appointed district manager for Goldwyn Distributing Corporation, supervising the territory covered by the Los Angeles, San Francisco and Seattle exchanges.

Goldwyn's other district managers for the Western States are Ben Fish, who supervises the Denver and Salt Lake City section, with headquarters in Denver, and W. E. Troug, who makes his headquarters in Kansas City, covering the Kansas City, Omaha and St. Louis branches.

AUDIT BUREAU OF CIRCULATIONS
CENTURY BUILDING, CHICAGO

A-B-C

AUDITOR'S REPORT

1. Moving Picture World
2. New York
3. New York 4. Year Estab. 1907.
5. Published Weekly
6. Report for twelve months ending Dec. 31, 1921.

Date Examined—April, 1922.

AVERAGE NET PAID

1st Quarter 1921	9425
2nd " 1921	8538
3rd " 1921	8585
4th " 1921	8808

8. Average Distribution for period covered by Paragraph 6 above:

Mail Subscribers (Individual)	8102	Correspondents	50
Net Sales through Newsdealers	463	Advertisers and Advertising Agencies	443
Mail Subscribers (Special) (a)	214	Exchanges and Complimentary	336
		Canvassers and Samples	306
		Employees	56
TOTAL NET PAID	8779	File Copies	58
Term Subscriptions in Bulk	36	Mail Distribution (See Par. 28)	462
Single Issues Sales in Bulk	24		
TOTAL NET PAID INC. BULK	8839	TOTAL DISTRIBUTION	10550

10. Net Paid Circulation by States based on issue of December 31st, 1921.

STATE	MAIL SUBSCRIBERS	NEWSDEALERS	STATE	MAIL SUBSCRIBERS	NEWSDEALERS
Maine	76		Minnesota	317	
New Hampshire	44		Iowa	248	
Vermont	60		Missouri	312	
Massachusetts	406		North Dakota	69	
Rhode Island	59		South Dakota	89	
Connecticut	178		Nebraska	116	
New England	823		Kansas	166	
			West North Central	1317	
New York	1193				
New Jersey	258		Arkansas	68	
Pennsylvania	706		Louisiana	120	
			Oklahoma	105	
Middle Atlantic	2157		Texas	302	
			West South Central	595	
Delaware	17				
Maryland	153		Montana	59	
Dist. of Columbia	90		Idaho	50	
Virgina	106		Wyoming	23	
West Virginia	89		Colorado	98	
North Carolina	139		New Mexico	28	
South Carolina	68		Arizona	29	
Georgia	134		Utah	40	
Florida	110		Nevada	16	
South Atlantic	906		*Mountain*	343	
Ohio	569		Washington	134	
Indiana	267		Oregon	92	
Illinois	688		California	617	
Michigan	249				
Wisconsin	234		*Pacific*	843	
East North Central	2007		Unclassified	...	
			United States	9336	322
Kentucky	95				
Tennessee	103		Alaska & U. S. Poss.	155	
Alabama	94		Canada	532	
Mississippi	53		Foreign	686	
			Miscellaneous (x)		25
East South Central	345		*Grand Total*	10709	347

(x) Miscellaneous—Sales other than mail subscribers or newsdealers.

(a) See Par. 28.

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Mayer Sees Prosperity Ahead; Praises Hays and Zukor; Calls Them Unselfish

By T. S. daPONTE

LOUIS B. MAYER, head of Louis Mayer productions, arrived in New York recently full of "boosts" for the future of the industry, for Will H. Hays, and for some of the industry's leading companies and personalities, and with a round of hot-shot for some of the others.

Mr. Mayer said that the selection of Mr. Hays to head the producers was the best thing that ever happened for the industry's benefit, and he, for his part, promised him implicit allegiance.

In this connection, Famous Players and Adolph Zukor came in for a share of lauding, Mr. Mayer citing Famous Players' banning of the Arbuckle films as indicative of its desire to push the industry forward.

"I haven't any particular love for Adolph Zukor," Mr. Mayer said, "but in this instance, he certainly backed Hays up manfully despite the fact that it cost his company about $2,000,000. He has shown himself farsighted as well as able to be generous for the good of the whole trade, and the way he complied with Hays' command, added greatly to the latter's strength.

"Since Mr. Hays has taken charge, I, too, am perfectly willing to abide by any decision he may make. Formerly, I refrained from affiliating with the N. A. M. P. I., but now that the Motion Picture Producers and Distributors, Inc., has been formed, headed by such a man as Hays, I am willing and anxious to contribute my share toward sustaining it as a power in the field.

"So far, I have to be thankful that no picture of mine has ever come under the ban of any censorship, and I have always striven to keep them 'clean,' but if Will Hays slapped me on the wrist, metaphorically speaking, and said: 'You can't show that picture,' I'd be perfectly willing to abide by his decision, because I would know that he would be sincere in his stand and considered it for the good of the entire industry.

"Mr. Hays' attitude is destined to do more toward stamping out censorship, and knocking the props from under the agitators than anything else possibly could. He's not going to leave them a leg to stand on. His management and personality have already won a large number of those favoring censorship in Massachusetts over to our side, and the agitators there who are now clamoring for censorship to be put into effect are bound to come out of the little end of the horn. Even the censorship which holds sway in Boston, which by the way, is probably the most sensibly conducted of any throughout the country, will, I believe, be discontinued in the overwhelming defeat which awaits those lined up on the side of censorship in Massachusetts."

One reason for Mr. Mayer's visit to New York was to make an offer for the rights to four noted plays, two of them being this season's Broadway successes and two others which are now on the road. His theory is that the story is the principal thing in pictures just as it is in stage drama, and that stars are of secondary importance. Capable actors, he points out, are of course entirely necessary, but the story must not be written to bring forward any particular personage, but on the contrary, the actors should be selected to fit the parts they are to play.

In illustration of this he called attention to the cast of "One Clear Call." "Each actor was selected with infinite care," he said, "and they were paid high salaries even when they had only small bits to do. For instance the actor who takes the part of a colored maid, even though its a comparatively small part, was paid $100 a day. But her work has been commented on by reviewers as exceptionally fine, and this, I think, proves the wisdom of my policy of selecting players to fit their especial roles.

"'One Clear Call,' took six months to make and cost $200,000, but it is sure to make a big return on the investment. As evidence of how it is favored by exhibitors I will mention one instance, that of the Balaban and Katz Theatre in Chicago, whose management lost no time in booking it for an extensive run after getting one look at it. The Balaban and Katz Chicago theatre is to my way of thinking, far and away the finest in America."

"In Old Kentucky," Mr. Mayer said has already grossed more than $1,000,000, after having cost $240,000 to produce. That is indicative, he stated, of the favor with which exhibitors and the public take to the productions which he produces and in which the actors are subservient to the story and to the direction.

Good direction, Mr. Mayer insists, is only secondary to a good story, and with this idea firmly fixed he is going after some of the most prominent directors in the industry. Fred Niblo, at present finishing Paramount's "Blood and Sand" will join the Mayer organization as soon as he finishes that production. Reginald Barker, noted for his production of Goldwyn's "The Old Nest," as well as other noted films, has also recently come into the Mayer fold. John M. Stahl is working on "The Dangerous Age" for the Mayer organization.

The contention of Mr. Mayer is that the big stars of filmdom are falling by the wayside, succumbing to the public's desire to have, first and foremost, strong stories. He cited several instances of great stars playing recently in splendid stories, but said that the stories carried the stars along on the crest of popular acclaim, and not the stars the stories.

"The public is coming more and more to appreciate well directed and plausible stories," he stated, "and is becoming impatient with the sort of film play that is distorted to bring into prominence any particular player. There are some producers who disagree with me as to that, and who believe that heavy advertising of actors directly to the public without regard to the stories that they play in will put them across, but their productions are constantly falling behind in the race for popularity."

Mr. Mayer eulogized the trade papers as the link between producer and exhibitor and said that his plan always is to let the exhibitor know of his pictures through the medium of the trade press and it is then the exhibitors' part to exploit it to the public. "You can always get a hearing from the exhibitors when your pictures are known to be almost always good," Mr. Mayer explained, "and that's a big advantage in selling them. On the other hand when a company is noted for putting out many poor pictures and only an occasional good one its reputation suffers with the mass of showmen. They often won't even take the trouble to look at such a company's production even if it happens to be good. There are several such companies producing pictures," he stated, and he mentioned the names of those he considered in that category.

"'Famous Players,'" he said, "is one company, at least, which is an exception to that rule, for its pictures are usually good, and exhibitors are always willing to give them attention on that account. I claim also, even though I do so with all due modesty, that they give the same attention to my productions, because they have also gained the distinction of being uniformly good."

Mr. Mayer will leave for Los Angeles Friday, June 9. During his stay in the East he took a short trip to Boston, where a dinner was tendered him by prominent men of the industry.

Burnet-Kuhn Expands

Burnet-Kuhn Advertising Company, well-known in the moving picture field, has so progressed in prosperity that new offices were required to take care of the business. Meeting this necessity it has opened new and finer quarters in the Lake Shore Bank building, Michigan Boulevard at Ohio street, Chicago.

MOVING PICTURE World

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OTHER PUBLICATIONS

Cine Mundial (Spanish). Technical Books.

Member Audit Bureau Circulations
Member National Publishers Association

This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

WE observe front page attention is being accorded by important newspapers throughout the country to the word of Will H. Hays to the studios everywhere. This bulletin on behalf of the Motion Picture Producers and Distributors of America included the following:

"There is nothing of as much importance to the success of our efforts as to make certain that these first pictures made after the organization of our association shall clearly show successful effort toward maintaining the highest possible moral and artistic standard.

"These pictures now being made will come out soon and they will be the proof either of our honesty of purpose or of our failure; they will be the proof either of our ability to correct our evils ourselves or of our inability to run our own business."

The expression is plain, frank, direct and sincere. More than that the newspapers so regard it and the public is bound to respond to it. It is not propaganda, it merely is the straight truth, a thing which we have had a hard time in getting over to the public. Mr. Hays has many values to our industry and not the least of these is his ability to make the newspapers listen. They listen only because the public is interested when a great public man has something to say and says it in honesty and with conviction.

Mr. Valentino in An Official Way

RODOLPH VALENTINO is not a bigamist. The judge before whom the case came in California has so ruled. He was legally divorced from Jean Acker before he married the daughter of the house of Hudnut. The only point was the interlocutory decree. Interlocutory is a long word which means in divorce matters that you are sentenced to matrimony for a stretch after you are free. It is a legal vagary which should have been discarded long since.

Each has his right to his own opinion about divorce in its moral aspects. That point is not under discussion here. But when a divorce is secured it should be a matter which settles itself at once. Any other system is an invitation to infractions of the code of social behavior because man made laws have been known to be less strong than the eternal laws of nature.

We are glad that Mr. Valentino's path has been straightened in a legal and an orderly manner. It is a good thing for him and for his bride, but a far greater thing for the business in which he has arisen to such prominence. Mr. Valentino happens to be a popular star. What occurs in his private life, so soon as it becomes a matter of public information, is of the utmost importance to the entire moving picture industry. Any scandal which threatens him also threatens the whole field and the people within it. It is, therefore, a subject for general congratulation that the affair has been sweetened and blessed by the sane hand of the law.

May this decision serve as a full stop to the newspaper hue and cry which already is finding more of interest in its routine of murders, train wrecks, bootlegging conspiracies and the high cost of the Bonus.

ARTHUR JAMES.

News from the Producers

By C·S·SEWELL

Educational Announces Increasing Demand for Sherlock Holmes Series

A large number of forceful exploitation helps have been announced by Educational Film Exchanges, Inc., for the series of two-reel pictures on The Adventures of Sherlock Holmes, of which the first, "The Devil's Foot," has just been released.

A press sheet considerably larger than those usually prepared on Educational's two-reel subjects, has been prepared on "The Devil's Foot," which not only will provide publicity helps for this particular picture, but will offer suggestions for advertising and exploiting all pictures of the series.

The Adventures of Sherlock Holmes do not constitute a serial. Each picture put onto the screen completes one of Conan Doyle's original Sherlock Holmes stories. It does not depend on other pictures of the series for interest. But with the same stars in the cast of each picture, and with all of them based on Conan Doyle's stories about Sherlock Holmes, most ideas for exploitation can be worked out successfully on any picture of the series.

Each press sheet will contain a synopsis in story form, written from the film.

A stock one-sheet poster presenting an artistic interpretation of the character of Sherlock Holmes, is available for announcing any picture of the series, in addition to the regular one-sheet and three-sheet on each release.

Many novelties have been prepared which will be especially attractive to children. These include a complete Sherlock Holmes disguises, printed in colors, to be cut out from a large sheet. These include side whiskers, with moutache, beard, eyeglasses and a typical Sherlock Holmes cap. Youngsters will enjoy cutting out these sheets and wearing the disguises about the street.

On this big sheet is a space for the theatre to announce the date of the next showing of The Adventures of Sherlock Holmes, and on the visor of the cap is another space for the name of the theatre.

A detective badge will be another attraction for children. This badge, in star form, with a pin attached, will bear the words "Sherlock Holmes, Detective."

Snipes one-sixth the size of a one-sheet, bearing different messages such as "Who Is the World's Greatest Detective? — Sherlock Holmes;" "Sherlock Holmes Is Coming in Motion Pictpres," etc., can be sniped about the neighborhood of the theatre.

These exploitation helps and other suggestions are being detailed in Eduactional's advertising pages.

Interest in this series of short subject has already reached a high point, although the first subject has just been released. So great has been the demand for them that it was necessary to rush prints and accessories on the first picture, "The Devil's Foot," to provide for a number of pre-release showings in the biggest cities of the country.

Percy Marmont to Play Lead

William Fox announces the selection of Percy Marmont, the well-known English actor who has been prominently identified with the Ben Greet Players at Drury Lane and as leading man on the screen for Geraldine Farrar, Alice Joyce and Elsie Ferguson, for the portrayal of Mark Sabre, the hero character of "If Winter Comes" which Fox Film Corporation will film in the near future.

Preceded by a week by Mr. Fox and accompanied by Harry Millarde who directed "Over the Hill," Marmont left for London on the S. S. Berengaria last Tuesday. Conferences will be held with A. S. M. Hutchinson, the author of the great novel, and work will begin immediately thereafter—under the direction of Millarde—on the picturization of the exterior scenes of the story in England. Interiors will be taken in the New York studios of Fox Film Corporation. The picture will be released as one of the list of super-specials of the season 1922-23.

Hal Roach Calls Forces Together; Emphasizes Cleanliness in Films

"If you cannot make comedies clean, don't make them at all." That was Hal Roach's most emphatic utterance upon the occasion of the conference held at the Roach Studios, Culver City, on May 24, to which he had summoned the members of his production and technical staff.

These included directors and scenario writers. Present also were Harold Lloyd, "Snub" Pollard and "Jimmy" Parrott. Producer Roach was making a special point which he has consistently maintained that the American public would rather go without their fun on the screen than to have it served in a questionable manner.

Primarily, the conference was called to discuss the comedy situation and to make Fall plans.

"I would rather," said Mr. Roach at this conference, "that a thousand persons be disappointed by a comedy that is poor because of a lack of laughs than to have any one person offended by a questionable bit of business. I want the world to know that when a Roach comedy is advertised, women and children will be protected against anything that even borders on the questionable. The confidence of the general public is worth more to me than the following of the handful of those who crave the risque."

To Co-operate on Sales Drive for Benefit of "Sport Reviews"

As a climax to the exploitation campaign fostered by Weiss Brothers' Artclass Pictures Corporation in behalf of the "Sport Review," preparations are now being made for a "Sport Review" sales week. During this week, the date of which will be announced later, Artclass Pictures Corporation and Goldwyn, through which organization "Sport Reviews" are released, will co-operate in a concentrated sales drive.

An effort will be made to tie this sales drive up with the various newspapers which publish the Grantland Rice sport column inasmuch as Rice is the editor of the film subjects. A special one sheet will be prepared for the use of exhibitors during this week, and other steps will also be taken to vigorously aid exhibitors in making the product go big.

"Son of the Wolf" Latest R-C Film

"The Son of the Wolf," a Norman Dawn production, with Edith Roberts and Wheeler Oakman in the leading roles, is the current release of R-C Pictures Corporation, being available at all R-C exchanges on June 11. "The Son of the Wolf" is a screen adaptation of the Jack London novel of the same name, accounted as one of his most popular stories.

Jack Coogan, Sr., Now Producing Independently

Jack Coogan, Senior, father of Jackie Coogan, the famous picture star, has turned producer on his own. At United studios, Hollywood, where Jackie makes his feature films, the elder Coogan has organized two production units and work on the initial films is now well under way.

According to Coogan, a series of twelve two-reel pictures are to be made by each unit. The first is the Fred Hibbard Productions, in which Mr. Coogan and Frank Lloyd, who directed Jackie Coogan in "Oliver Twist," are jointly interested.

The Hibbard series of twelve pictures will be made along the lines of novelty comedies, omitting however, all slap-stick procedure in production. Hibbard was a former director of Century comedies and "discovered" Baby Peggy, who played in many of his pictures. Prior to that time he was associated with Mack Sennett. He has directed stars such as Sam Bernard, Eddie Foy, Ben Turpin, Polly Moran, and a host of others equally important.

Field and Stream Series Released by Hodkinson

The W. W. Hodkinson Corporation announces this week that it will release a series of 12 one-reel sporting pictures under the general title of "Days Afield With Rod and Gun." The series will be made under the personal supervision of Eltinge L. Warner, editor of the magazine Field and Stream and will be ready for release beginning in the early fall.

All twelve pictures in the series will deal with out of doors sporting subjects and the stories will be written around actual experiences with rod and gun.

One of the several exploitation angles that have been worked out for the series is a tie-up with Field & Stream, whereby Field & Stream will publish a 2,000-word story in conjunction with each release in the series.

Joins Fox Staff

Joseph Poland, the author, who has written some of the best scenarios screened for coast production companies, is now associated with William Fox. Poland, who formerly was an eastern writer, recently completed the scripts for "The Gun Fanner" with Tom Mix, and "The Splendid Outcast" with John Gilbert. These pictures will be ready for release shortly.

R-C Production to Have First Run at George M. Cohan Theatre

Such is the confidence of R-C Pictures Corporation in the box-office power of the Emory Johnson production, "In the Name of the Law," that arrangements have been made to give this picture a first-run in the George M. Cohan Theatre, a prominent house devoted almost exclusively to the spoken drama, and having one of the best locations of any theatre on Broadway, being situated only a few feet from Forty-second street.

The run of this picture, which R-C officials state is the biggest the firm has handled since "Kismet" will start early in July and following the Broadway presentation "In the Name of the Law" will be released to exhibitors as a fall special. This picture was originally titled "The Midnight Call" and was purchased by P. A. Powers immediately after he acquired a controlling interest in R-C Pictures several months ago.

"In the Name of the Law" is heralded as an all-star production, the cast including Johnnie Walker, Ralph Lewis, Ella Hall and Claire McDowell, as well as Master Bennie Alexander, Josephine and Jean Adair and Johnny Thompson.

The story of this production revolves around the simple home life of the middle class and is said to have been developed with tremendous pathos and heart interest, the sincere human qualities of this story convinced R-C Pictures that the picture will prove to be one of the biggest successes of the forthcoming season. The reaction of the public towards seeing on the screen the type of people whom they recognize has been especially noticeable in the past year, states R-C Pictures. And in this respect, "In the Name of the Law" fits the bill. "In the Name of the Law" is from a story by Emilie Johnson. It is said to be one of the few pictures which has shown the American policeman in his true light. It is not propaganda, but instead of treating the policeman as a brow beater or as a grotesque clown, it shows his human qualities. The plot centers largely about the efforts of this policeman, twenty-five years on the force, to save enough to own his own home. When the big moment comes when at last he may call his little cottage his own, he is forced to choose between his life long ambition and saving an elder son from disgrace. The climax is a court room scene, when one boy, a recent graduate from law school, defends his brother against the charge of murder. The love interest is supplied by Johnnie Walker and Ella Hall, and this picture is said to afford this young star with as many opportunities as "Over the Hill."

The R-C exploitations and advertising department has been concentrating for some time on preparing suitable material for this picture. R-C is now in possession of more than one hundred letters of commendation from police chiefs throughout the country, all of whom have said they will give their support to this picture. Under tentative plans tie-ups of various sorts will be arranged with the police forces. The picture has already been shown to the Police Honor Legion of New York at a special meeting and was greeted enthusiastically as an accurate story of police life.

By the time the picture is released, R-C will have prepared the most comprehensive and elaborate exploitation material it has ever issued.

Film in Demand

Since its week's run at the Central Theatre, on Broadway, New York City, the demand for bookings for the Associated Exhibitors' feature, "Lady Godiva," has been greater than ever, according to the Associated officials.

Metro Buys Story

"A Temporary Marriage," a story for the screen by Cardell Hale, was bought this week by Metro Pictures Corporation for later use as a photoplay, starring Billie Dove.

Starts on New Film

William Farnum has started work at the Fox New York studio on a new dramatic picture written by Mary Murillo under the title of "The Miracle Child," although this is only a working title. In this picture Farnum will be seen in a vigorous outdoor part and gets away from dress suit and store clothes for the time being. Herbert Brenon is directing.

Associated Exhibitor's Film Highly Praised by Exhibitors

"The Real Adventure," the second picture starring Florence Vidor and the second feature by this popular young actress to be released by Associated Exhibitors, has got off to a flying start, according to reports from the Associated offices.

A characteristic exhibitor opinion is that of Charles W. Piquet, general manager of the Pinehurst Theatre Company, owner of the Carolina Theatre, Pinehurst, N. C., who said in a letter: "Here is a picture that you can boost as a picture of the 'better class,' and a picture that is going to please anywhere."

A few of the important bookings just made for engagements in first-run theatres call for early showings in Ed. Zorn's Temple, Toledo; Sam Harding's Liberty, Kansas City; Ralph Talbot's Majestic, Tulsa; J. Dunlavey's Strand, Akron, and Walter Murphy's Capitol, New London, Conn.

Full Cast for Mary Pickford's "Tess of the Storm Country"

A list of the principal players in "Tess of the Storm Country," the picture in which Mary Pickford made her first great screen success, and which she is remaking now for United Artists reease this fall, has just been announced.

Miss Pickford, of course, plays the role of Tessibel Skinner. Forrest Robinson is in the role of Daddy Skinner, Lloyd Hughes plays the part of Frederick Graves, Gloria Hope that of Teola Graves, David Torrence appears as Elias Graves, Robert Russell as Dan Jordan, Jean Hersholt as Ben Letts, Danny Hoy as Ezra Longman and Mme. de Bodamere as Mrs. Longman.

Work on the revival of "Tess of the Storm Country" is progressing rapidly. Curiously enough this is the first picture that Miss Pickford ever made where she used but one location. A fishing village was constructed on the shores of Chatsworth Lake, near Los Angeles, and this is said to constitute the greatest example of motion picture mimicry ever seen.

The price of a mansion was spent to produce a few shacks, which are reputed to be the best examples of artificial dilapidation ever made. Under the direction of Frank Ormston, art director, portions of broken down houses, fixtures, etc., were collected from all parts of Southern California.

Every effort was made to preserve even the cobwebs in these old buildings. Miss Pickford spent five weeks at this location traveling the thirty miles daily by motor car and frequently communicating with her studio by radiophone so as to be in constant touch with business and production activities.

GRANTLAND RICE

is America's Sport Authority

He edits every issue of

The SPORT REVIEW

Edited by GRANTLAND RICE
Produced by JACK EATON
for Weiss Brothers' Artclass Pictures Corp

ASK GOLDWYN

Newspaper Critic Extols Film Comedies; Praises "Cold Feet"

The value of the short comedy to any high class motion picture program is recognized and discussed by one of the largest newspapers of the Pacific Coast states. The motion picture critic of the Portland Oregonian, in a discussion of film comedies in general and the Eduactional-Christie Comedy, "Cold Feet," in particular, declares that good showmanship is bound to recognize the absolute necessity of including a good comedy on the program.

"Good comedies are essential to any worth-while photoplay program," says this newspaper critic. "They are of more service in recreating and refreshing the spectator than the gloom of tragedy, no matter how well done, or the thrills of melodrama.

"Comedy relief is essential to any program. Many features cleverly incorporate that element; many do not. And frequently when the feature is somewhat heavy the wise manager books in conjunction a snappy comedy.

"Good showmanship recognizes the essentiality of comedy on a program; and Manager Raleigh of the Columbia Theatre always manifests that quality—able showmanship.

"That is why he booked 'Cold Feet,' which is unquestionably the most hilarious comedy the prolific Christie has ever turned out. And it is singularly original, for—now hold your breath—it is an inoffensive, good-natured 'take-off' on the heroic and highly lauded northwest mounted police.

"Here is a happy mixture of James Oliver Curwood, the Royal Mounted Curwoodesque villains, a handsome hero—in a speedy comedy—a beautiful heroine and legitimate comedy treatment blended into a surpassing story."

Laurette Taylor to Star in Film

Laurette Taylor will make her screen debut in a Metro production of "Peg O' My Heart," her greatest stage success, and one of the most popular plays ever to be presented on the English-speaking stage. J. Hartley Manners is author of the play. The picture will go into production in Los Angeles about July 5.

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Metro Film to Be at the Criterion

Metro Pictures Corporation's imported release, "The Stroke of Midnight," will be shown at the Criterion Theatre, Forty-fourth street and Broadway, New York, beginning Sunday, June 4. This picture is a Swedish Biograph production.

Finishes First Carey Special

Announcement is made this week by R-C Pictures of the completion of its first Harry Carey special production, "Combat," directed by Val Paul. It will be one of the big specials which R-C will release in the early fall.

New Plum Center Comedy Is Started

The Paul Gerson Pictures Corporation of San Francisco which is producing twelve two-reel films known as Plum Center Comedies for release through R-C Pictures Corporation, have started on the fourth comedy of the series under the working title of "Pop Tuttle, Fire Chief." Dirccter Robert Eddy is putting his star, Dan Mason, through the action of a story that revolves around the fire department of the little town of Plum Center.

South Looks for Prosperity in Autumn Reports Storey of Pathe

Wonderful agricultural conditions throughout the South have the people of that section "all pepped up" over prospects of a speedy and full return to prosperity, reports John E. Storey, general representative of Pathe, who returned last week from a tour of Southern branch exchanges as far West as Dallas.

Optimistic Reports

"Never in my experience," said Mr. Storey, "have conditions changing for the better produced a feeling more generally optimistic. Traveling from one community to another, the effect was the same—a breeze of confidence as stimulating as waves of ozone suddenly stirring strata of stagnant air. I found everybody enthusiastic over the certainty that the coming Fall would witness a complete and lasting return to prosperity.

"This feeling was independent of prophecy from financial and industrial headquarters, as voiced, for example, by Will H. Hays and Paul Brunet. It has grown out of the results of local observation of local conditions in every community throughout the Southern States. The emphatically hopeful outlook has the most solid of foundations —agriculture, crops. The recent ample rainfalls have rendered assurance doubly sure of bountiful harvests. Moreover—as is much written about in the Southern press —the widespread change of farming policy, from two or three staple products to as wide a range of crops as are cultivated in the best sections of the North—materially increases anticipated returns from the soil. There remains nothing now to prevent realization of these expectations, the late rains being sufficient to see crops through to an abundant harvest.

"Boom" Is On

"This includes the rice field region and the cotton and tobacco sections. All the way west into Texas the country is blooming. In the vicinity of New Orleans, only, is there some slight pessimism owing to ravages of the late river floods. All the other industries of the South are stirring into vigorous new life as a natural consequence of the happy agricultural outlook. The picture business throughout that entire region has picked up wonderfully—as though it were already enjoying a large part of the prosperity due in September. The majority of exhibitors freely express their conviction that prosperity's advance guard has arrived."

Attractive Offering Scheduled on Pathe Program for June 18

Comedy offerings starring Harold Lloyd, "Snub" Pollard and Eddie Boland, stand out among the releases scheduled by Pathe for week of June 18. "Good Morning Judge," is the first of the special series of Rolin Comedies. Eddie Boland is scen as a judge, with Ethel Broadhurst, the defender of a damage suit for running down an old lady with her automobile. "Be My Wife" is the title of the current re-issued one-reel comedy starring Harold Lloyd. Also named is "Halc and Hearty," latcst Hal Roach comedy featuring "Snub" Pollard. The comedian appears in an unusual role, that of an old man of eccentric habits, and then the action shifts back to the days when he was young, whcn hoopskirts were in vogue. "The Silver Girl" stars Frank Keenan in the latest Pathe Playlet. The offering is a re-edited feature, adapted from the stage play by Edward H. Peple, telling the story of the love of a mincr for a girl several years younger than himself. The cast includes Irene Rich, George Hernandez, Catherine Adams, Herschel Mayall, Donald McDonald and Cliff Alexander.

"The Farmer and His Cat" is the forthcoming animated cartoon of thc series of "Aesop's Film Fables." "The Air-Line Route" is the eleventh episode of the new Pathe serial, "Go-Get-'Em Hutch," starring Charles Hutchison. New elements of mystery enter the serial in the current chapter. "Screen Snapshots" No. 2 gives peeps of Florence Vidor, King Vidor, Victor Herbert, Dorothy Phillips, Wallace Beery, Harry Carey, Harold Lloyd, Ben Turpin, and Charlie Murray.

Pathe Review No. 160 presents a series of interesting and entertaining features headed by the novelty, "To the Ladies." Other subjects included are a pictorial idyl of the Samoan Islands; "The Feather Factory," "Horsemen Who Dare," a Pathe-Slow-Motion novelty, and "The City of Heights," a Pathecolor presentation of Grenoble, France.

"Infatuation" to Be Film's Title

"Infatuation" has been definitely decided upon as the title of the Norma Talmadge production based on the Honore Balzac novel, "The Duchess of Langeais," and filmed under the temporary title of "The Eternal Flame," First National announces. Thc greatest advertising campaign First National has ever conducted has been ordered for this picture.

Unusual Preparations for Premiere of "Nanook of the North" at the Capitol

Leaders of New York Society and people prominently associated with exploration and life in the open will form part of the audience at the Capitol Theatre premiere of Pathe's great picture epic of the Arctic, "Nanook of the North," on June 11. Samuel Rothafel and Pathe have united in preparing to make the occasion worthy of the introduction of Explorer Robert J. Flaherty's unique and dramatically human screen classic. Along most of the great metropolitan thoroughfares billboards give forecasts of what Captain Roald Amudsen characterized as "bring the North down to the South."

Owing to Mr. Flaherty's distinguished position in the Geographical Society as an authority on the natives of the frozen regions, the reputation of his picture, "Nanook of the North" already is made with this and allied organizations. Their members have been notified of the date of the Capitol's first showing of the picture. Besides the American Geographical Society, the Canadian Club, the Explorers' Club and the Camp Fire Club membership have been got into line for the occasion.

During New York's opening week of "Nanook of the North," the Capitol Theatre's foyer and lobbies, besides displaying splendid examples of character photographs all taken in surroundings of snow and ice, will be converted into a museum of implements and utensils, for hunting and for domestic life, used by the picture's hero, the mighty Eskimo hunter Nanook and his family. His skin-covered "Kayak" or boat, his dog-drawn sledge, his snowshoes, harpoons, fishing tackle, dog harness, seal-skin waterproof boots, and costumes for himself and the women and children, besides knives made of walrus ivory, stone lamps and pots for use in the "Igloo," and a great variety of smaller native curios, including wonderfully graphic native Eskimo drawings of events in their everyday life.

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Moreno to Lead

Goldwyn announces that it has engaged Antonio Moreno, to act the leading role in its first production to be made by R. A. Walsh, "Captain Blackbird."

David Powell Here

David Powell, Paramount leading man, has arrived in New York from the Coast, where he recently finished work opposite Dorothy Dalton in the Irvin Willat production, "The Siren Call." Mr. Powell will act as leading man for Alice Brady in "Missing Millions," the Paramount picture which Joseph Henabery starts at the Long Island City studio Monday.

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First National Producing Units Are Working at Top Speed, Reports Show

No summer-time let up of activities is as yet visible among the producing units releasing through Associated First National, according to reports received this week from the West Coast and the Eastern studios.

Richard Barthelmess, whose third release through First National, "Sonny," has cemented his hold on the hearts of the millions of "fans," is now making "The Bond Boy" at the Biograph studios in New York.

It is a dramatic story by George Washington Ogden, dealing with the life of a boy who is illegally bonded out by his mother to an unscrupulous villain with a pretty young wife. The picture is being directed by Henry King, and the cast includes Mary Alden and Mary Thurman.

Constance Talmadge has started production on "East is West," an adaptation of the Broadway success, with the initial scenes shot at the United studios.

It is probable that Director Sidney Franklin will take the principals of the cast to China for the exteriors. Stephen Goosson is art director, and he is declared to have designed a number of Chinese sets of remarkable beauty. Edward Burns is playing the male lead.

John M. Stahl, who recently completed "One Clear Call," an all-star picture which has met with an enthusiastic reception, is now making a spectacular drama entitled, "The Dangerous Age," based on an original theme by Frances Irene Reels, J. G. Hawks, the new chief of the Louis B. Mayer scenario department, and Bess Meredyth collaborated on the scenario. Lewis Stone heads the cast.

Having finished "The Woman Conquers," Katherine MacDonald is now engaged in filming "White Shoulders," based on a Saturday Evening Post story by George Kibbe Turner. Tom Forman, who is directing, also plays a part, and the rest of the cast includes Bryant Washburn, Little Richard Headrick, Nigel Barrie, Lillian Lawrence, Charles French, James Barrows, Lincoln Stedman and Fred Malatesta.

Allen Holubar is now completing the editing and cuttings of "Hurricane's Gal," a spectacular drama of the sea with Dorothy Phillips as the star. Most of the scenes were taken at sea, many of them being filmed from hydro-planes, with Director Holubar issuing orders by radio.

Preparations are now in progress for the next Norma Talmadge production, with "Infatuation" completed. It will be an adaptation of the stage play by Robert Hichens, "The Voice from the Minaret," a tale of Oriental love and adventure. Frank Lloyd will direct.

Buster Keaton has just finished "The Frozen North," a burlesque on wild and woolly melodramas, and is making "The Electric House," the scenario of which promises one of the most side-splitting comedies ever made by Buster.

Charles Chaplin's next comedy is destined to be one of his best, judging from the time involved in making it. He is now shooting scenes at Universal City, where he rented a large number of massive sets. No hint as to the nature of the comedy has been issued from the Chaplin headquarters.

At the Mack Sennett studios, Mabel Normand's latest starring vehicle, "Suzanna," a Spanish tale, is being edited by Director F. Richard Jones, and the two-reel comedy companies are hard at work.

Richard Walton Tully, the creator of "The Masquerader," with Guy Bates Post as the star, which will be released in the fall by First National, is now shooting the first scenes for the second Post pictures, "Omar, the Tentmaker," in which Post played for many months throughout the country. James Young is directing.

While Marshall Neilan is taking advantage of a well-earned vacation, his studio forces are cutting "Her Man," a story of a small town journalism and one of the most unusual yarns ever filmed. The story, by George Pattulo, originally appeared in the Saturday Evening Post, and the cast includes Matt Moore, Leatrice Joy, Raymond Griffith, Helen Lynch, George Barnum, Fritzi Brunette, F. D. Phillips, Dick Wayne, Josephine Crowell, Tom Wilson and George Dromgold.

Hope Hampton's latest production, "The Light in the Dark," is now being edited in the East. It was adapted from William Dudley Pelly's novel, "White Faith," and was directed by Charles L. Brown. The supporting cast includes Lon Chaney, E. K. Lincoln, Dorothy Watters, Dobie Davidson and Edgar Norton.

Why Tom's Picture Can't Be Released

Without doubt the greatest all-star cast that has ever been assembled for a motion picture appears in a production made by Tom J. Geraghty, one of the supervising directors of Famous Players-Lasky.

Imagine Charlie Chaplin, Mary Pickford, Douglas Fairbanks, Wallie Reid, Rodolph Valentino, Betty Compson, Geraldine Farrar, Bebe Daniels, Jack Holt, Theodore Roberts, Gloria Swanson and Walter Long in the same picture!

Before the assembled guests at Douglas Fairbanks' birthday party at "Pickfair," the Beverly Hills estate, Tom pulled his "surprise party" for Doug. The Geraghty production was voted by the guests to be the greatest comedy ever made. But the picture has been given its one and only performance.

Unfortunately, it can never be released because Mr. Geraghty produced his picture from cut-outs!

M. A. Shauer Says Accessories Do Much to Draw Theatre Patrons

Melville A. Shauer, manager of Paramount's advertising accessories department, who, perhaps more than any other person, has been responsible for the present standard of service in the production and distribution of Paramount accessories, is firm in the belief that the quality of accessories should, and in nine cases out of ten does, reflect the quality of the pictures which they exploit.

"No one in the industry can afford to overlook the importance of good advertising accessories," says Mr. Shauer. "Often exhibitors forget that the advertising accessories furnish the only basis on which the public is able to judge in advance the merits of pictures.

"The public is wise and if accessories are of poor quality, if they have been used and are soiled and worn, the picture is going to be judged accordingly.

"The box-office thrives only in proportion to the theatre's direct advertising contact with its patrons.

"I feel that it is for the good of the whole industry that Paramount is putting its energies behind the making of good accessories."

"Grandma's Boy" Makes Big Hit

The world's premier run of the Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy," which opened at the Symphony Theatre, Los Angeles, May 13, certainly "struck home" with Los Angeles theatre patrons, for during the first two weeks of the run there was a line constantly in front of the Symphony, Associated Exhibitors says.

Another Story Is Bought by Metro

Metro Pictures Corporation makes announcement this week of a second story for conversion into a photoplay, the fiction being in this case "April Madness," by Crosby George. Only a few days before came the news of Metro's buying "A Noise in Newboro," an Argosy-All Story serial by Edgar Franklin.

Predicts Great Public Interest in Film of Oscar Wilde Play

Selznick says there is sure to be great public interest in the screen presentation of Oscar Wilde's "A Woman of No Importance," which has been obtained by Select Pictures Corporation for release under date of June 20. The work was shown for the first time to the newspaper reviewers June 2 and there is likely to be some pre-release exhibitions of this famous work week starting June 12.

Oscar Wilde's work has always been a matter of interest to the American reader of recognized literature.

"A Woman of No Importance" comes to showmen with the thoroughly advertised name of its author as its most potent ticket-selling asset. It was directed by Dennison Clift. It is in five reels.

Widely Traveled

David Powell, who has been selected to play the male lead with Alice Brady in "Missing Millions," a Paramount picture adapted from Jack Boyle's "Boston Blackie" stories, has in the last two years traveled from the United States to London, from England to France, back again to England, then to Spain, back to London and from London to New York and thence to Hollywood. Now he is back in New York again.

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Production Going Rapidly Along at Lasky Studios in Hollywood

With hundreds of people working and about nine productions under way, the Lasky Studio at Hollywood just now is one of the busiest places in the film world.

Cecil Be DeMille, with his Roman spectacle as a vision in "Manslaughter," occupies a big part of stage four, the largest glass covered stage in the world. About three hundred extra people and others, mostly girls in the attire of damsels of the days of Rome in its approach to decadence, make a marvelous picture of color and beauty, it is stated.

A big ballroom scene is now being staged by George Melford for "Burning Sands"—rich, brilliant and wonderfully set, according to reports. Wanda Hawley and Milton Sills are featured, while in the cast are Jacqueline Logan, Robert Cain, Winter Hall, Louise Dresser and others.

On another stage Penrhyn Stanlaws is making some scenes for "Pink Gods," with Bebe Daniels and James Kirkwood featured and such splendid players as Anna Q. Nilsson, Raymond Hatton, Adolphe Menjou and others in the supporting cast.

The Irvin Willat production, "On the High Seas," entails some striking scenes which will be taken largely on the water. Dorothy Dalton and Jack Holt are featured and Mitchel Lewis appears in a strong character role.

Wallace Reid and company are making "The Ghost Breaker," under the direction of Alfred Green, with Lila Lee in support. Walter Hiers has in this film his first experience in black face as a funny negro servant.

Pirates, seventeenth century swashbucklers and ladies in waiting, Indians, colonists, and what not, take part in George Fitzmaurice's production for Paramount of "To Have and to Hold," which Ouida Bergere adapted. Betty Compson and Bert Lytell are featured.

James Cruze and his troupe of actors are making "The Old Homestead"—a modern picture version of one of America's greatest stage classics. Sam Wood is getting in shape for his next production starring Gloria Swanson, titled "The Impossible Mrs. Bellew." Pending the return of Miss Swanson from her European trip, Mr. Wood is now busy with establishing shots and scenes in which the star does not appear.

Production of Agnes Ayres' picture, "Borderland," under the direction of Paul Powell, is drawing to a close. The final scenes, in which Miss Ayres is attired in a ghost costume, require most exacting work on the part of the cameraman, with much complicated double exposure. Milton Sills is Miss Ayres' leading man in this picture which is from an original story and scenario by Beulah Marie Dix.

The costume departments and the set builders are among the busiest of the studio organizations, but every other department is working at top speed as well.

Good Advice in New Movie Chat

In the newest Official Urban Movie Chats a housewife has a dream. A chef appears and prepares an excellent boiled dinner at small cost. It is one of the "Household Hints" that appear in the Movie Chats.

Other features include a picturized interview with F. H. Gillette, speaker of the House of Representatives; the harvesting of salt and its preparation; some Nature Studies and a Public Welfare Department, which illustrates activities which make the summer pleasant for the youngsters on the crowded East Side of New York.

J. C. Ragland and W. B. Frank on Extensive Tour of Country

Starting in different directions, and each with a different itinerary before him, J. C. Ragland, secretary, and W. B. Frank, general sales manager, of Associated Exhibitors, have left New York City for extensive tours of the country. The respective trips are being made in connection with the distribution plans for "Grandma's Boy," Harold Lloyd's first five-part picture, which is now having its world's premiere at the Symphony Theatre, Los Angeles.

Enthusiastic reports from exhibitors who have seen this most ambitious of Lloyd offerings, either at the Symphony or in pre-views, have resulted in an avalanche of demands upon Associated Exhibitors' offices for bookings of the production.

"Monte Cristo" on Indefinite Run at the Mission Theatre

"Monte Cristo," the big spectacular and dramatic special production listed by William Fox for general distribution during the season 1922-23, completed, with success far beyond anticipation, it is said, the first week of an indefinite pre-release run at Mack Sennett's Mission Theatre, Los Angeles. The Mission Theatre engagement follows closely that at the Tremont Temple in Boston, where, it is said, "Monte Cristo" broke all records for attendance and receipts during its nine weeks' run.

Indicative of the impression this Fox super-special is making is a wire from Harry David, managing director of the Mission, to the New York offices of Fox Film Corporation. It said:

"The public have accepted 'Monte Cristo' as one of the biggest productions of the year."

The five Los Angeles daily newspapers were, it is said, unanimous in their praise of "Monte Cristo."

"John Smith" Begins June 12 in the State-Lake, Chicago

The Victor Heerman production of "John Smith," in which Eugene O'Brien makes his final appearance as a Selznick star, has been shown in many of the big theatres throughout the country on pre-release. Houses on the Loew Circuit that have first run on the Selznick product played the picture some time in advance of its regular distribution date, June 10, and the State-Lake gives the feature its first Chicago week starting June 12.

"John Smith" has been passed upon by the reviewers for tradepapers, and showmen have been advised of its fitness as a vehicle for this popular star's appeal to his friends. Victor Heerman directed from his own story. Lewis Allen Browne wrote the scenario. Mary Astor is O'Brien's leading woman.

Hughes Back at Goldwyn Studios

Rupert Hughes has returned to the Goldwyn studios at Culver City from Santa Barbara, where he has been ostensibly vacationing but in reality preparing a new scenario for screening.

Showmen Voice Approval of Lichtman's Territorial Partner Method of Distribution

Things are humming merrily at 576 Fifth Avenue, New York, where the Al Lichtman Corporation has established its headquarters. The offices are being remodeled and, to the tune of carpenters' saws and hammers, the office force is struggling with the heavy correspondence evoked by recent advertisements and trade announcements.

Although it is less than two weeks since the first publicity was given to this new organization, Mr. Lichtman states that they have received many letters, particularly from exhibitors, voicing approval of the territorial partner method of distribution.

There appears to be a general sentiment among exhibitors, according to their letters, to the effect that it is distinctly interested in the success of their product, as is the case with territorial partners.

"We are being congratulated on every side on the excellence of our cast in 'Rich Men's Wives,' our first Preferred Pictures production," says Mr. Lichtman. "Mr. Schulberg has been particularly fortunate in his selections and I know we are going to have a fine box office attraction to offer exhibitors in this picture."

The development of the new organization is going forward rapidly and practically all territorial partners have already been designated or will be in the near future. In addition to the output of referred Pictures, the product of outside producers will also be handled and several such productions are being considered at this time.

Interesting announcements are promised by Mr. Lichtman along these lines, and it is probable that there will be several productions added to the advance schedule which has already been announced.

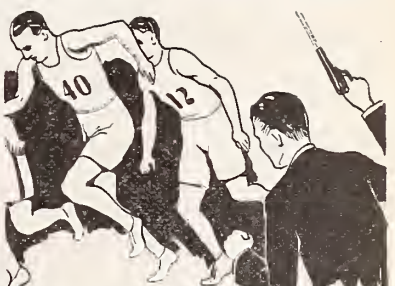
Contracts Made for Distribution

E. J. Doolittle, who includes in his work for the Select Pictures Corporation the supervision of foreign sales, has just closed a number of important contracts with the David P. Howells organization which specializes in the distribution of American made motion picture products in foreign lands.

This new deal with Mr. Howells takes the pictures distributed by Select into practically every corner of the civilized world.

Miss Brady Comes Back to Pictures

With the beginning of production work on "Missing Millions," one of Jack Boyle's "Boston Blackie" stories, Alice Brady returned to the screen after a year's absence, reopened the Paramount Long Island studio, which has been closed for eleven months, and made her debut as a Paramount star.



Chicago and the Middle West

By MARGUERITE KEMP

That business is undoubtedly improving is the welcome news set forth by both the circuits of Ascher Brothers and Jones, Linick & Schaeffer. The entire circuit of Ascher Bros., which covers Illinois, as well as theatres in Wisconsin and Ohio, has had a very nice increase in business during the past few weeks. The Jones, Linick & Schaeffer houses have experienced a like increase within the past two weeks, according to officials of the organization, who frankly admit that prior to that time business was "awful." William Sweeney, secretary of the Illinois Motion Picture Theatre Owners, says he has less flattering reports from the smaller exhibitors, and declares he is inclined to believe the bigger circuits are simply whistling in the dark.

* * *

The Illinois Motion Picture Theatre Owners will meet at a luncheon at the Hotel Sherman Tuesday to have a little chat on local conditions and a get-together meeting to discuss the possibilities for the organization.

Work on the new McVickers Theatre building is progressing nicely. The building is up to the ground level now and the new walls will be up in the next thirty days. No labor troubles have been experienced—which is unusual in Chicago construction work.

* * *

Ralph T. Kettering, general representative for Jones, Linick & Schaefer, will leave for San Francisco next week for a fortnight's visit. The reason for his visit which has been made public is to take a look at the new Marcus Loew theatre The Warfield.

* * *

Miss Evelyn Hunt will leave the Balaban & Katz offices, where she has been a valuable employee for the past eighteen months, within a few days to be married. A handsome silver dinner set was presented to her by her co-workers in the organization.

* * *

Ushers and attendants at the new Chicago Theatre donned their new summer uniforms last week. The suits are of white linen with black braid trimmings. White shoes and round white caps complete the outfit.

* * *

Aaron J. Jones, of Jones, Linick & Schaefer, is in New York this week. Judging by the reports he is sending on to Chicago he is spending his time golfing on the Zukor links and picking up Paramount pictures for their Chicago premier showing at the Randolph.

"Ladder Jinx" Is Now Completed

The second Jess Robbins special production has been completed and received at the Vitagraph general offices in Brooklyn. It is a six-reel comedy adapted from the Edgar Franklin story, "The Ladder Jinx." It is said those who have seen it predict that it will measure up to the Jess Robbins production, "Too Much Business."

Paramount Plans Its Biggest Campaign of Advertising for Paramount Week in September

With the fifth annual Paramount Week, September 3-9, just three months away, the Paramount advertising department already has its campaign completely mapped out, even to the preparation of the newspaper copy to be used.

Though Paramount has often eclipsed its own previous fine achievements with each succeeding Paramount Week, this year's campaign, according to an announcement from the company, will surpass all others in size and scope. Last year, approximately nine hundred newspapers were used as the media for the company's direct contribution to the exploitation budgets of the exhibitors participating in Paramount Week. This year, the number has been increased 33 1/3 per cent., the plans calling for the purchase of advertising space in more than 1,200 newspapers in some 900 cities and towns.

This newspaper campaign will be supplemented by a big smash of magazine advertising, which will start early next month and keep magazine readers, especially the motion picture fans, constantly reminded of the big program of productions which Paramount is to release next season.

Three First Nationals Praised by National Board of Review

Three First National attractions are singled out for praise in the March-April-May issue of "Exceptional Photoplays," the official organ of the National Board of Review of Motion Pictures. The pictures are "Sonny," starring Richard Barthelmess; "One Clear Call," a John M. Stahl production, and "Fools First," produced by Marshall Neilan.

See Page 616 for A. B. C. Audit

Regarding "One Clear Call," the reviewer wrote: "'One Clear Call' is a very interesting attempt to tell a story in which people deal with problems of good and evil in a mature and intelligent way."

The comment on "Sonny," read: The play was made around a plausible situation of real pathos founded upon one of the innumerable tragedies of the war. With such a foundation to start with the picture could hardly fail."

About "Fools First," the reviewer wrote: "Here is a picture in which the desire to entertain in a popular way has not deprived it of a similarity to life, one containing a successful mingling of the melodramatic and truly moving."

Fox Corporation Announces Four Big Features for June Release

Fox Film Corporation announces four feature productions, an Al St. John Comedy and two Sunshine Comedies for June distribution. Announcement of release dates of nine super-specials thus far completed for the 1922-23 season will be made soon. Of these nine, two—"Nero" and "Silver Wings"—have already made their pre-release bow on Broadway, New York, to record creating attendances. The other seven are "Monte Cristo" which played nine consecutive pre-release weeks at the Tremont Temple, Boston, and is enjoying the second week of an indefinite engagement at Mack Sennett's Mission Theatre, Los Angeles; "The Town That Forgot God," "A Little Child Shall Lead Them," "A Fool There Was," "Lights of New York,' "My Friend the Devil' and "The Fast Mail.

Heading the list of June releases is the Tom Mix vehicle, "For Big Stakes." This picture, directed by Lynn Reynolds, shows the popular star in his familiar role of western rancher and the exhibitor is promised another high type Mix production with new stunts and novel situations.

A Notable Cast

A notable cast supports William Russell in "A Self-Made Man," his release for the coming month. Among the members are Renee Adoree in the feminine lead, Mathilde Brundage, James Gordon, John Carson, Richard Tucker, Harry Gibbon and Togo Yamamoto. The director is Rowland V. Lee, and the scenario, by Monte M. Katterjohn, is based on a story by George Horace Lorimer, editor of the Saturday Evening Post.

The picture deals with the intrigues of Wall Street and offers many interesting moments where both human and financial fists clash. It is typically a William Russell production.

"Rough Shod" is the Charles Jones product for June, and was directed by Reeves Eason. It is a Western story by Charles A. Selzer, in which luck and pluck divide the honors. Maurice Flynn, the former famous Yale halfback, and Helen Ferguson are in the support.

Shirley Mason in June essays the heroine in "Lights of the Desert," directed by Harry Beaumont. The story is by Gladys E. Johnson and the scenario by Paul Schofield.

Said to Be Best

Al St. John will be seen in "The Village Sheik," a laugh provoker which is said to be the best this noted comedian has made for Fox.

"The Landlord" and "Safe in the Safe" are the two Sunshine Comedies scheduled for June. Fox News continues its bi-weekly issues.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

GOVERNMENTAL investigations of the activities of certain questionable "stock" film companies have resulted in almost their complete elimination. There are several of these dubious firms still keeping open shop, but we will venture to say that before many more weeks these, too, will be qualified for membership to the "Has-been Association." The Federal authorities have been working quietly, but industriously and their efforts are bearing fruit. But this splendid showing could not have been made without the co-operation extended by those who have always had the interests of the industry at heart.

WHAT is the independent exchanges' loss is Educational Film Corporation's gain, for in the Adventures of Sherlock Holmes, a series of 15 two-reel mystery pictures, the latter firm has come into possession of something more than interesting short subjects. The Sherlock Holmes pictures, of which this writer has reviewed five, are in our humble opinion, the greatest entertainment vehicles ever offered in two-reel form. In fact, there are comparatively few productions of feature or super-feature length that furnish the entertainment that these present. They are thrilling from start to finish. The five we reviewed are in a class by themselves and we can think of no better pictures, were we in the exhibitors' boots at this period, to book during the summer season than the Sherlock Holmes series.

THE loss of the Sherlock Holmes series represents a loss of many thousands of dollars to independent exchanges, for bookings were coming in fast and furious. However, a hitch arose and Educational has them for distribution in this country. We are sorry for the independent exchanges, but neither they nor Educational are to blame. Educational has scored a scoop and acomplished an achievement that will mean money in the pocket of every exhibitor in this country. No exhibitor who wants to furnish his patrons with worth-while entertainment—entertainment that will make each and every one of them boosters of your theatre—can afford to overlook this series. Here is truly a series that is worth its money in gold.

THE chap who complains because the summer is not productive of the profits he would like to pocket can not very well be placed in the class of keen business men. There is not a single business in this country that does not have its dull season. Summer is show business' dull season. The fur dealer finds summer anything but a profitable period. Ditto for the tailor, who is kept working over time until July 4th and then forced to sleep for two months for want of work. These are only two vocations. We could point out scores of other trades and fix their dull seasons, but the idea is not one of concern for other industries. We point out this fact merely to emphasize the inconsistency in statements that "this is a tough summer."

IF the complaint were about last Fall and Winter we would without a second's hesitation answer, "aye." Summer always has and will be the dull season of show business. Nothing that indoor showmen ever will do will change the status of summer. Summer is distinctively an outdoor season. There are those of us who even on the hottest of nights find ourselves going into theatres, but the tendency is not to go or stay indoors. If you have decided to keep your theatre open, get behind it. But don't kick. You understand local conditions better than your neighbor fifty miles away. You are your own judge. But stop kicking and knocking. It doesn't help you. And most certainly it does not do the industry in general any good.

SACRED Films, Inc., producers of the series of two-reel Bible pictures, we understand, are right now busy with a deal involving local exhibitor units. The arrangement calls for collective booking of these pictures. Just how far these negotiations have reached this writer cannot say, but the arrangement certainly will benefit both exhibitors and the exchanges handling these pictures, which are attractively entertaining and properly exploited can be made magnetic even to the most fastidious anti-theatre advocates.

CONGRATULATIONS are in order for Ricord Gradwell, head of Producers Security Corporation, on his decision to offer the Dorothy Gish production, "The Country Flapper," with Glenn Hunter, on the independent market. Independent exchangemen will be confronted with a most encouraging season, but only productions guaranteeing a profit at the box office will be in demand. The bigger the pictures the greater the demand. Independents have everything to look forward to next season. It promises to be a truly great season. Everywhere, Federal statistics show, business is increasing. But it is for the producer to furnish money-making pictures. This he can do only by being given the proper co-operation. Mr. Gradwell has shown the proper spirit and we are confident that he will never have cause to repent, for he has two wonderful stars, a great title that invites and suggests innumerable exploitation stunts of the box office calibre and, from what we hear from reliable friends who have been so fortunate as to be given a glimpse of the picture, a satisfactory production.

THE independent man who may be contemplating sending out road shows will do well to dismiss any such plans, for, if facts are to be taken into serious consideration, the season of 1922-23 will be a sad one for "trouping pictures." The exhibitors everywhere are clamoring for big pictures, pictures warranting exploitation. The public knows more about our business than most of us believe it knows. They have watched the two-dollar picture come into a legitimate house, play two or more weeks there, and then, after one or two months, return to the regular picture house and played at local picture prices. Abe Lincoln, in the venacular of the street, said a mouthful when he uttered these words: "You can fool all of the people some of the time, and you can fool some of the people all of the time, but you can't fool all of the people all of the time."

PERHAPS no district in the country is so backward in picture exploitation than New England. It is a fact that very little exploitation is being done among New England showmen. Particularly true is this of exhibitors making use of independent productions. Where the fault lies we are not prepared to say, but the fact remains that exchangemen there owe it to themselves to sell the exhibitor the real value of exploitation. Clever showmen who have properly exploitated pictures in New England have reaped harvest. Which proves that exhibitors can do likewise, if they will only follow in the footsteps of these gentlemen. It isn't that New Englanders are different. It isn't that they are not alert, for they are. The exchangeman can do much. He can insist on proper exploitation. And if he aims at getting the maximum for his pictures he must insist on this being done.

THAT the summer will bring about a reorganization of the exchange business is certain. Financially, many of the exchanges are so badly fixed that only through some miracle can they hope to survive through the less active months. But whatever will happen will be for the best. Many a good lesson in thrift, careful buying and distribution will be taught. When this crisis is over the exchangeman will be healthier and wiser. And so will the independent market as a whole.

INDEPENDENT distributors will find it to their advantage and incidently according their buyers a better service if they give more attention to accessories. The exchangeman needs them and the orders should be sufficiently large so that in the event one of the exchangs runs out of paper, photographs, etc., these wants can be easily filled. We know of one New England exchangeman who has had phenomenal success with one particular picture. Early this week he wired the New York distributor for more paper. The latter rushed a batch of old stock paper that he had ordered for some other picture he had shelved. He had torn off the portion of the poster on which was printed the title and suggested to the exchangeman that he substitute the name of his picture. Nothing more absurd could have been suggested.

THIS exchangeman would not stand for such bunk and he immediately communicated with the distributor via the long distance telephone. The distributor then disclosed to him the fact that he had ordered a very small supply of paper and further informed the exchangeman that if he wanted more paper he had to put in an entirely new order with the lithographer. This would have entailed a waste of hundreds of dollars. However, the exchangeman did the next best thing: he had his own one and three sheets printed. But they were not pictorials and that was what he sought.

IT should be the duty of every distributor to furnish the exchangeman with every facility to properly put over a picture. Common sense demands that this be done. Yet there are many who are delinquent. These should lose no time in giving this matter immediate attention.

In the Independent Field

Court Fight Over "I Am the Law" Prevents Showing of that Feature in Two Cities

Joe Plunkett in New York and Pittsburgh Manager Change Bills; James Oliver Curwood Files Suit

James Oliver Curwood, the author, this week instituted suit for damages against the producers and distributors of "I Am the Law," claiming infringement on his story, "The Valley of Silent Men." The hearing on the application of International Film Service seeking to enjoin the producers and distributors of "I Am the Law" from showing that picture on the ground that it is an infringement on their production, "The Valley of Silent Men," was slated for this Friday (June 9) in the United States District Court in New York.

"I Am the Law" was scheduled for its Broadway premier at the Strand Theatre in New York this week, but on Saturday, June 3, representatives of counsel for International Film Service served papers on Managing Director Joe Plunkett and other officials of the Moe Mark interests. Rather than run the risk of being involved in the legal tangle, the management decided to postpone the showing pending settlement of the case. The same procedure was taken in Pittsburgh where "I Am the Law" was to have been shown this week at two houses.

C. C. Burr of Affiliated Distributors, Inc., distributors of "I Am the Law," this week issued a lengthy statement in which he attacked counsel for International. In his statement Mr. Burr preferred a number of charges against the opposition. Nathan Burkan, counsel for International, stated early in the week that he would issue no statements, adding that whatever he has had to say he has "said in the papers that have been filed in the case."

Showmen Enthusiastic Over "Big Stakes" Exploitation Angles

The mine of exploitation values in "Big Stakes," the Metropolitan production which Franklyn E. Backer had screened for several buyers last week has not failed to catch the attention of many showmen, who believe that this picture has many angles which may be worked to get big results at the box-office.

"Big Stakes" is the first of a series of six Westerns in which J. B. Warner is starred. Elinor Fair, former leading woman for Earle Williams and other well-known stars, appears opposite Mr. Warner. Other well-known members of the large cast are Les Bates, Wilamae Carson, Robert Grey and H. S. Karr. The picture is an adaptation of Earl Wayland Bowman's American Magazine story, "High Stakes."

One of the scenes shows the hero and the heavy gambling for life and love with the aid of a pair of the mysterious Mexican "jumping-beans," and this idea will be worked out by many exhibitors in exploiting the picture.

Since the first screening of the picture in New York the week before last, Franklyn E. Backer, of East Coast Productions, and Jack Von Tilzer, his general sales manager, have been kept continuously busy interviewing and closing with buyers.

Oscar A. Lund Latest Director to Join State Rights Field

It was announced this week that another well known picture director has cast his lot with the independents and will begin immediately to produce subjects of a very special nature under his own management. This newest addition to the constantly growing list of old experienced directors who are producing on their own account for the independent field is O. A. C. Lund, one of the very first directors to become prominent in his profession and having to his credit over ninety high class productions, many of which seem destined to become picture classics.

After completing his last contract with William Fox, Oscar Lund spent some time abroad, returning to America several months ago with the intention of forming his own producing company and making a definite type of special productions. His company is now fully organized and financed, and will start work on its first contribution to the independent market at once. Mr. Lund will produce at the Paragon studies in Fort Lee, New Jersey, where the sets for the first subject are now in course of construction. The cast is now being selected and the finishing touches put to the story, which will be told in between five and six reels.

Hirsch Gets Cablegram That Maciste Picture Is Completed

New York—A cablegram received this week by Nathan Hirsch, president of Aywon Pictures Corporation, brought the information that production on the latest Maciste feature which that firm will state right next fall has been completed. The American negative is now on its way to this country. In addition to the Italian feature, Aywon will also offer a series of big productions, chief among which is "White Hell," the Charles Bartlett picture.

Bankruptcy Involves Reelcraft

New York—An involuntary petition in bankruptcy was filed here on Wednesday, June 7, against Reelcraft Pictures Corporation, a producing and distributing company with offices at 220 West 42nd street, on the complaint of three creditors. Nothing in the petition filed disclosed the identity of those connected with the corporation in an official or other capacity, but the complaint alleges the liabilities are $150,000 and the assets $50,000. Judge John C. Knox appointed Max Cedarbaum receiver for the concern, with a bond of $2,500.

New Sawing Lady Expose Film Out

St. Louis (Special).—National Film Publicity Studios, Inc., under the direction of Romaine Fielding, has just completed the production of a one-reel expose of Prof. Lombardi's vaudeville illusion, "Sawing a Woman in Two." The premier took place at the Missouri Theatre, a Famous Players house, in this city last week. It was continued through a second week. Don Fanceulli helped make the film. The illusion was performed by the professor and then the expose film exhibited.

Warners Make New Connection

Boston (Special).—According to reliable information obtained here, Warner Brothers, of New York, have affected an arrangement with a number of well-known New England showmen who will shortly establish an exchange here for the distribution of pictures produced by that firm.

Milton Sills Starts Production

San Francisco (Special)—Milton Sills will leave the Lasky Studios in Los Angeles upon the completion of his current starring vehicle to join Graf Productions in San Francisco. According to a statement issued by Graf the first feature will be based on the Caroline Abbott Stanley novel, "A Modern Madonna." Cleo Ridgely has signed with Louis Graf also.

"The Snitching Hour" Soon to Be Released

New York—Announcement was made this week by Herbert L. Steiner, who is producing a series of comedies starring Arthur Housman, that the first production, "The Snitching Hour," that Clark-Cornelius will State right, will soon be ready. The cast includes Gladys Leslie, Nita Naldi, Frank Currier, George Lessey and Mario Carillo.

Sam Zierler Lines Up with Arrow

New York—Announcement was made this week by Arrow Film Corporation that Sam Zierler, of Commonwealth Pictures Corporation, of this city, had acquired control of distribution of a number of Arrow features and specials. Among them are included "A Motion to Adjourn," "Back to Yellow Jacket," "Chain Lightning," "Headin' North" and a series of Eddie Lyons comedies.

MARY CARR

the Lovable Mother of "Over the Hill", Now in William Fox's "Silver Wings"

Johnny Hines

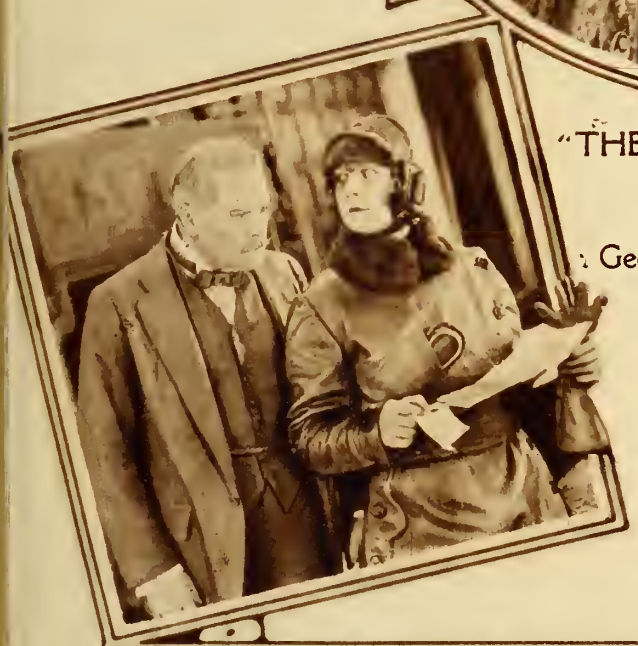
Star of C.C.Burr's "Torchy" Series

Mary Carr
in
"SILVER WINGS"
a William Fox Picture

Jackie Coogan
in
"OLIVER TWIST"
Produced by Sol Lesser

"NANOOK OF THE NORTH"
a Novel Pathe Picture
of the Arctic Regions

Larry Semon
in
"A PAIR OF KINGS"
a Vitagraph Comedy



"THE WOMAN WHO
WALKED ALONE"

A George Melford Production
for Paramount
with
Dorothy Dalton

Corinne Griffith
in
"DIVORCE COUPONS"
a Vitagraph Picture

In the Independent Field

Dorothy Gish Feature, "The Country Flapper" Acquired by Producers' Security Corporation

Realizing the need next season for big productions with exploitation possibilities and maximum box office value, Ricord Gradwell of Producers Security Corporation this week closed a number of big deals of direct importance to independent exchangemen and exhibitors. Mr. Gradwell has lined up a series of productions that should prove business getters. He, incidently, treated the trade to the first of a series of surprises that he has in store by announcing a Dorothy Gish production, starring that internationally famed artiste in "The Country Flapper." This production has just been completed and includes in its cast Glenn Hunter and other popular players.

"The Country Flapper" is said to be one of the best pictures produced by Miss Gish. It was produced in New York and concerns with the romance of a country couple. Those who have seen it are emphatic in their commendation that it is the greatest picture of its kind. From what information this writer has received "The Country Flapper" should make history and money for independents for it has a whale of a title—a title that lends itself to all sort of exploitation—a star who compares second to none and a leading man in Glenn Hunter who is seen in a role that will establish him as oe of the best in his line.

F. Richard Jones, who produced "Mickey," "Molly O" and "Cross Roads of New York," and concededly one of the greatest producers of rural productions in the business, directed "The Country Flapper,' while the scenario was furnished by Harry Carr. Others in the cast include Mildred Marsh, Harland Knight, Tommy Douglas, Raymond Hackett and Albert Hackett. The production is in five feet and the wise exchangeman will lose no time in lining up this splendid bet for the coming season.

Producers' Security Corporation has also lined up other product for the 1922-23 season. Second on the list is Syracuse Motion Pictures Company's "The Isle of Doubt," starring Wyndham Standing. Hamilton Smith directed this feature. Sunburst Film Company will also produce for P. S. C., its first release being "Sands of Humanity."

Jack Wells, producer of "Queen of the Turf," has placed the distribution of all his productions in the hands of Producers Security Corporation. Production has been started by Oscar Apfel on the first of the series of pictures he will make in Hollyand with Evelyn Greeley and Carlyle Blackwell. "Mr. Potter of Texas," a Maclyn Arbuckle special, based on an Archibald Clavering Gunter story, will be released this month. "The Wolf's Fangs" also is on the June release schedule.

Because of the fact that he had been served with papers in the International Film Service, Inc., vs. the producers of "I Am the Law," Joe Plunkett, managing director of the New York Strand Theatre, postponed indefinitely the showing of that Northwest feature at that house. If the court decides in favor of the sponsors of that picture Mr. Plunkett will go through with his contract to show it on Broadway.

"Determination," the Lee-Bradford special, in spite of the hot weather seems to be cleaning up, thanks to the wide exploitation that it is being given. Last week, in spite of stiff opposition and hot weather in Providence, R. I., "Determination" managed to establish a new hot weather record at the Victory Theatre there. The personal appearance of Gene Burnell was played up and helped on the draw.

C. D. Buss, the live manager of the Strand, Easton, Pa., played to the biggest summer business his house has ever enjoyed during the run of "Determination," week of May 29. Irene Tams, star of the picture, made personal appearances. Students from Lafayette College attended in large groups and presented Miss Tams with a beautiful horseshoe floral piece. On Decoration Day Miss Tams was the guest of Mayor Col. Horn. Tom Bible, exploitation man for Royal Pictures, Philadelphia, did splendid work in putting this picture over in Easton.

"Better picture than I expected," was Manager R. J. Relf's comment on Arrow's "Ten Nights in a Barroom," which played to acceptable business at bis Star Theatre in Decorah, Iowa, during a deluge.

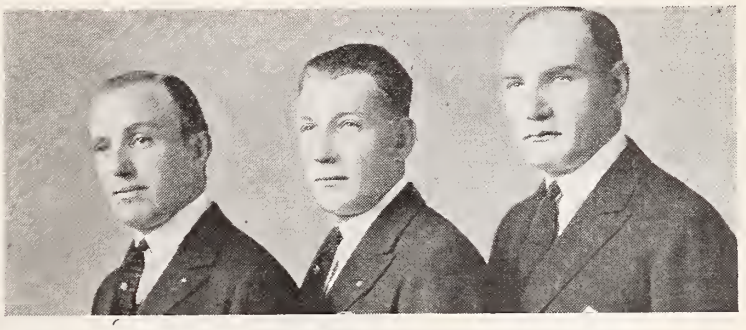
The personal appearance of Vera Gordon in conjunction with the showing of Warner Brothers' "Your Best Friend," helped the draw considerably at Saxe's Strand in Milwaukee.

A clever local school prologue, well played up on the billboards and in newspaper ads, successfully helped put over Warner's "School Days" at the Liberty Theatre in Seattle, Wash.

Despite the fact that Johnny Hines was only little known in that territory, his first feature, "Burn 'Em Up Barnes," played to a big business at the Oasis Theatre, Ajo, Arizona.

"Out of the Dust" cleaned up for Manager W.H. Olsen at the Floto Pla Theatre, Watertown, South Dakota.

"I Am the Law," the Edwin Carewe production, did an acceptable business at Gordon's Olympia Theatre in Boston last week.



HIP, HIP—ALLAH!—BUT WHY THE DECEPTION? This is not an acrobatic team from Gus Sun's time. Nor is it a fashion revue, 'Nuff suspense. Let us present the great Warner Trio—Jack, Sam and Abe. Photograph taken on Coast

Independents Seeking Stories that Will Make Exploitable Features; Coast Studio News

LOS ANGELES—(Special)—Realizing that exhibitors are clamoring for big and exploitable pictures for next season, independent producers here are straining every effort to obtain stories that will enable them to fill these wants. Right now seven independent units are in action on the coast and it is expected that that unit will be doubled before August.

Harry Rapf has completed the first Wesley Barry feature, "From Rags to Riches," for Warner Brothers. It is expected that this picture will be edited and titled within the next ten days and then shipped to New York.

Sam Warner has completed production on what was to have been a serial, entitled "The Dangerous Adventure." However, this picture will be released in the fall as a big animal feature. Sam Warner is now in New York with a print of the picture.

Mission Film Corporation is busily engaged filming "Ninety and Nine." The picture is being made on the Melone ranch in the Nape Valley, near San Francisco.

Jack Hoxie is to start production on another western feature within the next two weeks.

Louis Auerbach of Export & Import Film Company is still here, discussing fall plans with Col. William R. Selig.

Louise Lorraine has signed with Metropolitan Productions, Inc., for a leading role in "Flaming Hearts."

George Ritcher has joined O'Conor Productions as chief cinematographer. He is working on the Billy Franey comedies of two reels.

Gus Schumacher, general manager of O'Conor Productions, Inc., has secured a long lease on the Caswell studios.

The fifth Billy Franey State rights comedy is now being made. Sales Manager F. E. Samuels is now in New York making arrangements for the distribution of the series of comedies.

Just what the next B. F. Zeidman-Bernie Fineman-Edwin Carewe production will be has not been determined. This trio has several scripts under consideration, but with litigation over "I Am the Law" notbing definite has been made.

"Deserted At the Altar," which Phil Goldstone is producing, is expected to be completed within two weeks.

Production on "The Wheel of Fortune," starring Grace Darmond, at the Fine Arts studio is now in its third week. Capt. L. T. Peacock is directing.

"The Freshie" is the title of the next "Big Boy" Williams now being produced at the Frederick Herbst studios. W. H. Curran is directing and H. J. Howard photographing.

"Torchy's Nut Sunday" Ready

"Torchy's Nut Sunday," which is in its final stages of completion, and starring Johnny Hines, has been the means of great elation at the Burr studio. So well pleased is the studio staff with the latest of the Torchy two reelers, that they are exerting their utmost energies towards rounding out what in their estimation is the best of the Torchy comedies to date.

Many Territories Reported Sold on North's "Curse of Drink"

Six prominent exchangemen visited the office of Weber & North last week to look at the five-star State-right special, "The Curse of Drink," with a view to buying territorial rights. More than twice that number of local distributors were expected this week. A good number of territories were sold. Announcement of these will shortly be made.

The high spots of "The Curse of Drink" are a poor-rich romance between a stenographer and millionaire's son, tickling rural comedy, family sentiment, and a zig-zag runaway-train episode that comes at the finish and smoothes out the threads of the story.

The five-star cast is the main talking-point of the picture. Harry T. Morey, George Fawcett, Edmund Breese, Marguerite Clayton and Miriam Batista form the stellar line-up that few big pictures can equal.

Foreign Sale

Export & Import Film Company this week announced the sale of "The Jungle Goddess," the Selig serial, for Argentine, Uruguay, Paraguay, Chili, Peru and Bolivia.

In the Independent Field

Daniel Carson Goodman's Equity Feature, "What's Wrong With the Women" Is Ready

Production on "What's Wrong With the Women," the Daniel Carson Goodman special which Equity Pictures Corporation will State right in the fall, was completed at the Biograph studio in New York this week. Daniel Carson Goodman Productions, Inc., of which D. C. Goodman is president, and Joseph Schnitzer, secretary-treasurer, will make a series of productions for Equity release. "What's Wrong with the Women" includes an all-star cast of popular players, including Wilton Lackey, Barbara Castleton, Rod L. Rogue, Huntley Gordon, Julia Swayne Gordon, Montague Love, Hedda Hopper, Constance Bennett, Paul McAllister and Mrs. Oscar Hammerstein.

Dr. Goodman completed his picture on schedule time, allowing ample opportunity to cut and edit the production, and permitting Equity sufficient time to start the big advertising and exploitation campaign with which it is intended to back this picture.

"What's Wrong With the Women" will be Equity's biggest fall release. For a long time enjoying the prestige of being among the leaders in the independent field, Equity has established a reputation for consistently issuing a high class and successful grade of independent pictures, and in selecting this latest Goodman production as its big fall special, it expects to fully live up to its previous record.

Daniel Carson Goodman has been recognized as one of the leading independent producers. Some of his previous successes were "The Battle of the Sexes" and "Thoughtless Women." He is the author as well as the producer of "What's Wrong With the Women," which is built upon a timely theme certain to create audience interest, states Equity.

Between You and Me

HARRY CHARNAS, of Cleveland, apparently aims at wresting the laurels now worn by Flo Ziegfeld. Some time ago Mr. Charnas advised a friend, Miss Mary Jane Sanderson, of Johnstown, Pa., who had won a beauty contest at home, to call on Sam Warner at the Warner studios in Los Angeles, while she was visiting the film coloney. She did. Sam invited her to pose for a 100-foot test picture, which, he believed, would aid her in obtaining a position in the movies. The girl had never posed before. Neither had she ever did any acting. She was told to smile. She did. Then to frown, she did. In fact, she went through all the emotions so necessary for a star to realistically portray. Sam had intended giving the girl the film as a present, but when it was shown he was so agreeably surprised by the splendid showing of the young beauty that he didn't allow the print to leave his office. Nor the girl, either, for he lost no time in signing her for a period of three years. This writer viewed the test pictures last week and the girl is indeed promising. She is extremely beautiful and knows how to act. She is a picture of the late beloved Olive Thomas.

They say that Clara Kimball Young's first picture for Sam Zierler, which Metro will release, constitutes the best feature she has ever made. Sam brought a print of the picture back with him from the coast a couple of weeks ago. The picture is a ten-reeler. It had been intended cutting it down to seven reels, but after viewing, the critics were so pleased that they recommended releasing the production in its entirety. Harry Garson, who produced the picture, is in New York, applying the finishing touches to the picture. Miss Young's second production, it is reported, will be "Enter Madame."

A group of film men one day last week were looking on as William Courtleigh made love to Marion Coakley in "The Drums of Jeopardy" at the Gaiety Theatre, New York. The hero, a person of 52 years, succeeded in getting the heroine, a girl of 18, to say "yes" to the time-worn question. And when it was all over Dave Warner, who runs an exchange in Detroit, leaned over and told a friend: "There's a boy who would make a fine film salesman; he could sell 'Uncle Tom's Cabin' and convince you that he's sold you 'Way Down East East.'"

Judging from the titles of pictures announced for release next fall, the 1922-23 will rejuvenate many a film fan. The market will be swamped with old titles that will revive fond memories. Here's hoping they'll revive box office receipts of by-gone years.

A New York newspaper is playing up the Ward mystery as "The Great Ward Mystery." And we thought that all the title writers were in the film business.

"After Six Days" will be given a pre-release showing at Woods' Theatre on the Boardwalk, Atlantic City, N. J., beginning June 17. This is the production Weiss Brothers will release next Fall and deals with the Old Testament. Bert Ennis, the Weiss publicity and exploitation director, will be in charge.

Lou Berman, of Independent Film Corporation of Philadelphia and Washington, came to New York this week for a series of conferences with Warner Brothers, whose product he handles in those territories.

Eddie Silton, of Silton Film Distributors, Inc., of Chicago, will supervise a series of personal appearances by George Beban in that territory.

Mary Cohn has joined the sales force of Silton Films Distributors, Inc., of Chicago. She is a newcomer in that territory.

Julius Singer, eastern manager of Pacific Films Company, returned to New York from Chicago this week. Pacific will open an exchange in that city in August.

Ralph B. Bradford has resigned as sales manager of Celebrated Players Film Corporation of Chicago. His plans for the future are unknown at this time.

Al Silverman has recovered from his recent illness, and according to word from our Chicago office has joined the Reelcraft sales force there.

S. Barrett McCormack's production, "False Fronts," being released by American Releasing Corporation, is playing the Cameo Theatre in New York this week.

William Skirboll, who operates a money-making exchange in Cleveland, is planning a tour of the Orient. He expects to leave Cleveland for California late this month. After a visit to Los Angeles he will go to San Francisco from where he will sail for the Orient.

E. O. Van Pelt, representing Sacred Films, Inc., of Burbank, Cal., was in Philadelphia this week where he co-operated with Tony Luchese of De Luxe Pictures, Inc., in getting a number of healthy exhibition contracts.

Supreme Pictures Exchange, of Omaha, Neb., has inaugurated a novelty in the way of getting bookings on "Why Girls Leave Home." "School Days," "Ashamed of Parents," and other pictures, by offering to help the exhibitors put over the pictures free of charge. This is a summer offer only.

Pioneer Exchange, of Omaha, has acquired the Nebraska distribution rights to a Rudolph Valentino picture, "Stolen Moments."

Al Kahn, of Omaha and Kansas City, already is starting to cash in on Weiss Brothers' special two-reel novelty "Expose of Sawing a Lady in Half."

Federated Film Exchange and Supreme Pictures Company, of Omaha, moved into their new quarters in the Film Building in that city this week.

Audrey Munson, star of Equity's "Heedless Moths," attempted to commit suicide by poisoning, according to the police of Syracuse, N. Y., where she lives. She is expected to recover. Despondency is said to have prompted her to attempt to take her own life.

During David Horsley's stay in Pittsburgh, H. C. Simeral Company purchased Western Pennsylvania and West Virginia rights to the George Ovay one-reel comedies.

Eddie Sherwood is no longer manager of the Independent Film Exchange of Washington, D. C.

Sydney Samson, manager of the Grand & Warner Exchange, of Buffalo, has been elected president of the Buffalo Film Board of Trade, succeeding Allan S. Moritz. Fred M. Zimmerman, of the Nu-Art Pictures Exchange there, has been elected vice-president of the same organization. Bob Murphy, of Pioneer, was elected treasurer. A banquet in honor of the officers was given this Friday night.

Barney Fegan, formerly manager of Independent Film Company, of St. Louis, is now with Eureka Film Exchange there, supervising the distribution of a new picture dealing with the expose of "Sawing a Woman in Two."

Lem Stewart, exploitation director for Southern Enterprises, Inc., is this week in Dallas, Tex., during special exploitation on some big pictures.

Arthur C. Bromberg, of Bromberg Exchanges, of Atlanta and Charlotte, N. C., is planning a further expansion of his enterprises in the South this Fall. He is planning a three-week trip to New York later in the summer when he will seek product for the coming season.

Lew Andrews, of the Atlanta Exchange of Consolidated Film Corporation, is in the hospital in that city, suffering from appendicitis.

William Oldknow, until recently general manager of the Consolidated Film and Supply Company Exchange, Atlanta, Ga., and his wife, sail on June 17 for Europe, where they will remain until late in the summer.

R. D. Craver, of First National of the southeast territory, this week announced the purchase of the following production: Lester Cuneo Westerns, the Jack Hoxie and Dick Hatton series, David Butler and Irving Cummings features. J. F. Worsley will head a special department that will look after the distribution of State rights pictures.

J. A. Conant, formerly special representative for Arrow Film Corporation, has resigned that position, according to word from Seattle, and will go into business for himself in New York.

The Masterpiece Film Co., Philadelphia, has secured "The Curse of Drink," and Eddie Polo in "Capt. Kidd" for that territory, which will be released in the Fall.

Ahott Oliver, of the United Theatre equipment Corporation, Philadelphia, has perfected his radio receiving station at the expense of turning Mr. Bloomfield's hair purple. Mr. Aliver will dye all the customers hair free.

G. H. Christoffer, formerly with Select in Denver, has been appointed special representative for Arrow Film Corporation, traveling out of the Seattle office. Mr. Christoffer is well known throughout the northwest. He reports a slight improvement in conditions throughout the territory.

Miss Mary Rosinko, personal secretary to J. T. Sheffield, secretary-manager of Greater Features, Inc., in Seattle, who has been with the firm for four years, has been advanced to the position of auditor. Miss Susan Rosinko, her sister, also three years with Greater Features, Inc., will take her place at the secretary's desk.

George Roy, who has the Northwest territory for "That Something," is in Seattle for the commencement exercises of his son, who graduates from a local high school next week. "That Something" is taken from a book of the same name, written by W. W. Woodbridge, of Tacoma, and dedicated to the National Rotary Clubs of the World. It is an educational film and has been shown by Mr. Roy at the Portland Auditorium, and thirty-seven schools in that city, and in forty schools in Seattle. Mr. Roy received a letter of hearty endorsement and approval of the six-reel special from Mayor Baker, of Portland.

Lawlor Finishes Jackson Detective

Producing Directors Hoey Lawler has completed the first of a series of "Joe Jackson, Detective," stories written by Irving J. Lewis. The pictures are one reel long. Negotiations for distribution are now underway.

ROSEMARY THEBY
BABY JOSEPHINE ADAIR
ALICE LAKE
CHARLES E. BLANEY'S
Great Broadway Success
MORE TO BE PITIED THAN SCORNED
THE BIG BOX OFFICE PICTURE OF THE YEAR
Directed by Edward Le Saint
WATCH FOR RELEASE
C. B. C. FILM SALES CORP.
1600 Broadway New York
J. FRANK GLENDON
GORDON GRIFFITH
PHILO McCOLLOUGH
PAUSE

In the Independent Field

Whitman Bennett to Make Four Betty Blythe Features for S. R. Distribution

Whitman Bennett, one of the leading producers in the business, this week announced that he will distribute a series of features starring Betty Blythe in the state rights market. The series will embrace four productions which are to be financed by the B. B. Productions, Inc. The first feature, "How Women Love," is now in the course of production with Kenneth Webb in charge of the direction. The second feature will be "The Idol of the Rich."

Production on the seventh episode of the "Cap'n Kidd" serial, starring Eddie Polo, has been completed. It is expected that production on this 15-reel serial will continue through the summer. Eddie Polo is booked to sail for Europe late in the fall.

Daniel Carson Goodman, who last week completed "What's Wrong With the Women?" a feature that Equity will State right this fall, is preparing for production on the second picture. The story was written by Dr. Goodman, who is carefully guarding the title.

Sam Warner, one of the Warner Brothers' producers on the Coast, who arrived in New York last week, expects to remain in the East indefinitely. There is an unconfirmed rumor in circulation to the effect that Sam will make several pictures for Warner distribution in the East late this summer and fall.

Theda Bara, it is practically certain, will be starred in a series of pictures that her husband-director, Charles Brabin, will direct. Already the two have a story under consideration. Production, however, is not expected to start until late in the year.

Edgar Selden, who will next week start shooting on the first Madge Evans feature, "On the Banks of the Wabash," will make three pictures annually. He has several deals with national distributors pending, but to the writer he announced this week that he will not make up his mind on which one to take until late in July.

Edwin Carewe, producer of "I Am the Law," is working on the script for his second picture, which he will produce on the Coast. Definite action has been postponed pending the outcome of the International Film Service controversy over "I Am the Law."

John Lowell-Russell, star and producer of Arrow's "Ten Nights in a Barroom," after making a series of personal appearances throughout the country, has returned to his home in Gloversville, N. Y. He will start production on his second feature for the Arrow program late in the summer. He will be starred in the picture.

News that Whitman Bennett would make a series of State rights pictures with Betty Blythe was received with much enthusiasm in film circles in New York. Mr. Bennett is one of the most popular producers in the East, and with Kenneth Webb directing some promising pictures are expected.

The exteriors on the fourth Pine Tree Pictures Corporation-James Oliver Curwood production, "Jacqueline," have been taken in Maine, according to Director Dell Henderson. The interiors will be taken in Fort Lee, N. J.

Most of the stars and directors in and about New York this week attended the first annual movie carnival at Starlight Park, in the Bronx, New York City. The carnival was held under the auspices of A. D. V. Storey.

"Lover's Lane" will be produced by Warner Brothers, according to an announcement made this week. This production will be made in the East with Caroline Duffy assuming an important role. The picture rights to the story were purchased from the Shuberts this week.

Word was received this week that the Oscar Apfel-Evelyn Greeley contingent which recently sailed for Holland to make a series of pictures for American distribution, had left London for Haarlem, Holland, and would start actual production late in June. Producers Corporation will State right the pictures.

Work on the second Johnny Hines feature, "Go Get 'Em Gallagher," started this week at the Glendale studios, which C. C. Burr of Affiliated Distributors, Inc., and Master Films, Inc., recently acquired for a long period. The picture will be released in the fall. The other Hines picture will be "Little Johnny Jones."

Italian Producing Firm Back of Plan to Establish Chain of Houses to Show Pictures in United States

A group of wealthy Italian business men are endeavoring to organize a circuit of motion picture theatres for the exhibition of Italian productions. The backers of this movement are substantial business men and in a position to successfully effect such an international arrangement, for the circuit would extend into Canada. Interested in the project are several producing concerns of Rome and Turin, Italy.

Representatives of these companies are now in this country and conferring with the backers of the prospective circuit, which will embrace the following cities: New York, Boston, Hartford, Springfield, New Haven, Providence, Buffalo, Rochester, Philadelphia, Scranton, Wilkes-Barre, Baltimore, Pittsburgh, Cleveland, Cincinnati, Dayton, Columbus, Indianapolis, Kansas City, St. Louis, Omaha, Chicago, Milwaukee, Minneapolis, Duluth, Des Moines, Seattle, Tacoma, Portland, Detroit, Denver, Los Angeles, San Francisco, Oakland, Salt Lake City, Vancouver, Winnipeg, Montreal, Toronto and others.

Al Christie is making many friends abroad. According to a statement he gave in London recently his company is planning producing comedies in England.

Violet Hopson, Stewart Rome and Cameron are featured in "Kissing Cup's Race." The racing scene in this production was taken during the running of the Derby at Epsom.

Peggy Hyland has been engaged by the Pioneer Film Agency in London to make a series of two-reel comedies.

Walter Blakely will make a series of pictures abroad dealing with the "Sons of Democracy." This feature, it is said, will deal with the life of Abraham Lincoln.

"When Greek Meets Greek," with Viola Hopson, is receiving unusually commendable notices in Great Britain. It is a Walter West production and said to be particularly adapted for American exhibition.

A cablegram from Lou Baum, of Equity Pictures Corporation, denoted that he is in Berlin this month. Lou is said to have negotiated an important deal, the details of which will be announced on his return to the States.

Racing pictures seem to be the fad in England, for this week another such production made its appearance in the form of "Stable Companions," the first picture released by British Super Films, Ltd.

Oscar Wilde's "Lord Arthur Savile's Crime," starring Cecil Mannering, Olive Sloane, Andre Nox and Cecil Morton York, was released this week in England. W. & F. Film Service, Ltd., is handling the distribution.

Constance Binney will make two features for Ideal Films, Ltd., of London, according to a report from the British metropolis.

John J. Hayes, of Pacific Films, Inc., is expected to make an arrangement with Henry R. Smith, of Smith's Film Sales, Ltd., whereby that firm will release Pacific pictures in Great Britain as well as supervision distribution on the continent.

Films De France, Ltd., has been formed in London. Denis Ricaud is the head, with A. E. Willder, of London, acting as his assistant. "The Agony of the Eagle" is the first feature that firm will handle.

B. A. T. Films, the British-Austrian Tyrol Productions, have completed "The Valley of Ngumba." They are now making "The White Desert." J. A. Wainwright is making this wild animal series in conjunction with Carl Hagenbeck, of Hamburg, Germany.

The Landlicht A. G., Ltd., has formed a releasing organization in Germany along the lines of First National.

National Films has increased its capitalization from 20,000,000 to 40,000,000 marks. Carl Bratz was elected a director at the last meeting.

German producers are busy these days trying to effect a mutually benefitting distributing and producing arrangement with Russian business men.

Through an arrangement with Weiss Brothers, Luna Park, New York's famous summer resort, will present a Tarzan animal show during the entire season.

"After Six Days" to Have Prerelease

It was announced this week that Weiss Brothers' Artclass Pictures Corporation will present their biblical spectacle, "After Six Days," at an out-of-town theatre during the early part of July. The production will be released in 12 reels and in its present form presents the various episodes of the old testament from Adam and Eve up to and including the Songs of Solomon. The finished work version is the work of Katheryn Stuart and Jack Holbrook, under the supervision of Adolph Weiss.

Vera Gordon will make another feature for Warner Brothersthis year. This picturewill be made in New York late in the Fall.

Screenart Pictures Exchange, of Boston, has acquired the New England rights to the Lee-Bradford production, "Determination."

H. Simeral, of Pittsburgh, this week closed with C. B. C. Film Sales Corporation for the Western Pennsylvania and West Virginia rights to the Carnival comedy series.

"The Secret Passage" is the title of the seventh episode of the "Cap'n Kidd" serial, starring Eddie Polo, and which Star Serial Sales Corporation is State righting.

J. L. Friedman, of Celebrated Players Film Corporation of Chicago, in reporting to C. B. C. Film Sales Corporation this week stated that the Sunrise Comedies are going big in that series.

For the first time in the history of the Majestic Theatre, Louisville, Ky., a short subject was featured in the lights there last week. This unique honor fell to "Game Birds," a Hallroom comedy, which Standard Film Service is handling in that territory.

Ernest Hilliard will play the heavy role in "Love's Old Sweet Song," the Oscar A. C. Lund feature that is being produced at the Paragon studios in Fort Lee, N. J. Hilliard is well known on the stage and screen.

General Manager Clifford S. Elfelt, of Metropolitan Productions, Inc., announced this week that he will soon have an all-star company under way in addition to the present unit which is making five-reelers starring James B. Warner. Carl P. Winther is production manager for this firm.

"Give Him Air" is the latest Bobby Dunn comedy announced this week by W. E. Shallenberger, of Arrow Film Corporation.

"The Splendid Lie," starring Grace Davison, has been booked into the Aldene Theatre, Philadelphia, for the week of June 12, according to word sent to Arrow Film Corporation this week by Tony Luchese of De Luxe Film Corporation, of Philadelphia.

Robert W. Priest has acquired a sensational animal picture made in the heart of the jungle by Harry K. Eustace, the famous African sportsman. The feature, which has created considerable talk in the trade, will be shown at one of the Broadway houses shortly.

Dave Warner, of Warner's Exchange, Detroit, visited New York last week. Mr. Warner is enthusiastic over the Warner product for the coming year. Dave adding that business with him was never better.

B. S. Moss and Loew circuits in the metropolitan circuit have booked M. J. Burnside's "Yankee Doodle Jr." for showings at their houses in New York and vicinity.

See Page 616 for A. B. C. Audit

In the Independent Field

Arrow Will Concentrate on Short Subjects; Exchanges, Ignoring Summer, Plan for Fall

Arrow Film Corporation announced this week that it will launch a national sales campaign concentrating on short subject. Special inducements will be offered exchangemen to elaborately exploit the Arrow short subjects, which include the Eddie Lyons series of two-reel comedies, 14 two-reel Broadway comedies, 12 two-reel Speed comedies, 14 two-reel Mirthquake comedies, five two-reel Cruelywed comedies, 18 two-reel Spotlight comedies, eight two-reel "XLNT" comedies, five two-reel Muriel Ostriche comedies, Hank Mann two-heelers, 23 one-reel sport subjects produced by Jack Eaton and edited by Grantland Rice, and the serials, "Thunderbolt Jack," "The Blue Fox" and "Nan of the North."

YE TERRORS OF SPIRITUALISTIC RADIO! What's ailing our good friends—Dorothy Gish and Glen Hunter in "The Country Flapper," that Producers Security Corporation will State Right. This is a Dorothy Gish Production

Williams Is Honored in Dallas, Texas

"Big Boy" Williams, star of "Blaze Away" and "The Trail of Hate," produced by Frederick Herbst Productions and released by Di Lorenzo, Inc., enjoyed a big time in Dallas last week as the guest of the Dallas Chamber of Commerce and L. T. Pellerin, of the R. D. Lewis Film Corporation.

"Big Boy" appeared at the Old Mill Theatre, Dallas, in conjunction with the showing of his latest production. Williams is a native son and the Chamber of Commerce to show its appreciation of his film success, tendered him a luncheon which was attended by several hundred guests from out of town.

Eltabran Buys Selig Serial

Export & Import Film Company, Inc., world distributors of the Selig product have just closed a contract which disposes of the entire Southern rights of "The Jungle Goddess," to the Eltabran Film Company, of which Thomas Brannon is president.

Mr. Brannon's company has offices in Atlanta and Charlotte and will distribute the fifteen episode serial in Georgia, Florida, Alabama, North and South Carolina and Tennessee.

C. B. C. Makes Two Sales

"Dangerous Love," the five-reel Western feature which C. B. C. Film Sales Corporation is distributing was sold by that company this week for South America. The sale for the South American countries was made to Export and Import, which will, by the terms of the contract with C. B. C. release "Dangerous Love" in Argentine, Paraguay and Chile.

Clark-Cornelius Will Release Films On Franchise Basis

"The world franchise has been thrown around so loosely," said S. J. Rollo, general manager of the Clark-Cornelius Corporation, "that it has practically lost its meaning entirely and is looked upon by many state right exchanges as a trick way of disposing of pictures to them by the distributors.

"While there has been a general cry of poor business for the past few months, we have experienced very little difficulty of disposing of our product, both features and short subjects, numbering approximately fifty productions.

"So that the exchangeman might have the chance of exploiting our productions and in order to place him on an equal footing with the program releases, we felt it was up to us to meet them half-way. If we took all of their available money the exploitation would necessarily suffer. Under our plan of a deposit and time payment arrangements over a convenient period with reliable exchanges we have not only made quick sales, but have placed the exchangeman in a position where he had a number of pictures for immediate release and also enough money left in his treasury to exploit these pictures so as to get the maximum results with them.

"Many of the buyers remarked that it was the first real franchise proposition that had ever been presented to them. It gave them the opportunity of offering the exhibitor a definite number of pictures and permitted them to pay for them while they were earning."

Abramson Starts Production On His Latest Feature

Ivan Abramson, president of the Graphic Film Corporation, and his staff of players and cameramen went into production this week on the latest Graphic release to be known as "Wild Youth." The picture practically in its entirety will be taken at the Talmadge studios in New York City and other interior and exterior scenes taken in Greenwich Village.

Abramson has already contracted for the services of Mary Anderson, Harry Morey, Julia Swayne Gordon, Thurston Hall, Joseph Striker, Harry Southard and Bobby Connelly for the feature roles in this "flapper" picture. Abramson will probably announce this week the addition of another prominent actress for one of the leading parts in "Wild Youth."

Harry Kolker Will Produce New Madge Kennedy Feature

Henry Kolker is directing Madge Kennedy in her new series of six special productions, the first two of which are to be "Dorothy Vernon of Haddon Hall" and an adaptation of the John Golden stage success, "Dear Me."

Several well-known screen players were added this week to the all-star cast of the first Madge Kennedy production. Monte Blue, Vincent Coleman, Dore Davidson and Emily Fitzroy had been cast last week. Those added are Pedro De Cordoba, Fuller Mellish, William H. Tooker, Charles Kent, Winifred Harris, Charles Eldridge and Charles Moore.

Just as soon as the present picture is completed, filming will be commenced on "Dorothy Vernon of Haddon Hall." Rufus Steele has already adapted the story for the screen.

Burr Announces Firms Releasing "I Am The Law"

Because of the addition of the Major Film Company of Boston and Bobby North of the Apollo Exchanges, Inc., of New York, to the list of State right buyers of the Edwin Carewe independent special, "I Am the Law," C. C. Burr, president of Affiliated Distributors, Inc., has announced the following distributors who are handling the picture in the territories already sold:

Joe Skirboll, of Associated First National Pictures, Pittsburgh, in Western Pennsylvania and West Virginia; J. F. Cubberly, of Associated First National Pictures, Minneapolis, in Minnesota, North and South Dakota; Floyd Brown of H. Leiber Co., Associated First National Pictures, Indianapolis, in Indiana; William Skirboll of Skirboll Gold Seal Productions, Cleveland, in the states of Ohio and Kentucky; M. A. Klausner, of the Mountain States Film Attractions, of Denver, through the whole Northwest, including Denver and Seattle territories; Louis Hyman, of the All Star Features Co., San Francisco, in the entire state of California and Nevada.

Louis Bache, of Associated First National Pictures, Washington, D. C., in the District of Columbia, Maryland and Virginia; Robert Lynch, of Metro Pictures, Philadelphia, in Eastern Pennsylvania and Southern New Jersey; William Aechtler and E. J. Farrell, of the Major Film Co., Boston, through the New England states; Bobby North of the Apollo Exchanges, Inc., 1600 Broadway, New York, the state of New York south of and including Westchester County, and Northern New Jersey, including Trenton. In the foreign market the picture is being distributed to Warner Brothers, with Gus Schlessinger, manager of the foreign department, in charge.

"Your Best Friend" Is Scoring Big

The success that followed in the wake of the Warner Brothers' attraction, "Your Best Friend," a Harry Rapf production starring Vera Gordon, during its two-week run at the Broadway-Strand, Detroit, is said to have caused many first run theatres throughout the country to book the feature.

One of the significant features attributed to the success of the attraction is declared to be Miss Gordon's personal appearance tour, following her year and a half of vaudeville bookings. First run theatres are said to be considering nothing less than a two weeks' engagement in conjunction with the appearance of Miss Gordon.

In the Independent Field

C. B. C. Planning Elaborate Campaign on "More to Be Pitied Than Scorned"

All the forces of the C. B. C. Film Sales Corporation are being concentrated on the planning and preparation of a big exploitation campaign to accompany the release of "More to be Pitied Than Scorned," the feature based on the Charles E. Blaney melodrama, and the first of a series C. B. C. has announced for distribution.

Work on the exploitation for this feature is already under way, that office announced, under the direction of Joe Brandt, who has been responsible for putting over many big features, and who is president of C. B. C.

Something new is being planned in the way of paper, and a special corps of artists has already been lined up and is at work submitting sketches, ideas, color schemes, and suggestions for this purpose. It is the intention of the C. B. C. officials that there shall be nothing haphazard in the exploitation of "More to be Pitied Than Scorned" and that nothing shall be overlooked to make the campaign one of the biggest independent features of the coming season.

Plans of the new corporation call for no less than three producing units, which will stage 20 two-reel semi-Western pictures, 12 five-reelers, based on famous novels and stage successes, and 52 one-reel comedies, in which Charles Fang, Chinese comedian, will be the featured comedian.

The first producing unit which will stage two-reel subjects, will begin work next Monday at the Plattsburgh, N. Y., studio. Judith Jordan will be starred. Ollie Leach, who recently photographed "In Old Kentucky," will be the cameraman.

Louis L. Mayer is vice president. Lee K. Mayer is secretary. Other officials of the company are William Briberman and Lafe Cohen.

Hallrooms to Be Made Four Weeks Ahead

Four Hallroom Boys' Comedies absolutely complete, titled, cartooned, ready in every detail for exhibitor showing before any of them on the new series are released—and four always ready in advance of release schedule, is the announcement forthcoming this week from Harry Cohn, producer of these popular two-reel laugh-makers.

It is the intention of Mr. Cohn and his production staff to keep this far ahead of release throughout the making of the entire series because only by giving themselves that much headway can they, he believes, make the best possible product.

Two Territories on Polo Serial

Territorial sales were closed this week on two more important territories for the serial "Cap'n Kidd" which Eddie Polo is making as his first independent serial.

The first of these was to Fontenelle Feature Films of Omaha, which took over rights to the entire Iowa and Nebraska territory. Another important sale was that made to Fine Arts Picture Corporation of St. Louis, whereby that company will release the serial in the Eastern Missouri and Southern Illinois territory.

Lustre Photoplays Inc. Is Organized

A new motion picture firm—Lustre Photoplays, Inc., of which J. W. Foster is president, and Robert Carson, director general—has been formed in New York.

Loaned to Rapf

Myron Selznick has loaned Niles Welch to Harry Rapf for one of the principal roles in the screen version of "Rags to Riches," which is to be produced on the West Coast with Wesley Barry.

Sam Warner, From Coast, Optimistic Concerning Future

Sam Warner, of the Warner Brothers organization, arrived East last week from the coast studios and reported increased production activities in Los Angeles. It is Mr. Warner's opinion that the coming season will be the biggest in the history of the film industry. Mr. Warner also declared that the forthcoming Harry Rapf production, "Rags to Riches," featuring Wesley Barry, is rapidly nearing completion under the direction of Wallace Worsley.

The cast in support of the freckled-youngster includes Niles Welch and Ruth Renich, both of whom play the romance leads, and Russell Simpson and Mrs. Minna Ferry Redman, in the character roles. Jim Chapin is assisting Mr. Worsley in the direction.

"The West Coast studios are humming with activity," said Mr. Warner, "and without exaggeration I can say that the coming season will be the biggest in the history of the industry, from a production standpoint. Practically every studio is working at full speed, and this increased activity augurs well for the stability of the business."

Eddie Polo Has Busy Week Making "Cap'n Kidd" Thrills

Two big special features, one necessitating the building of one of the biggest "sets" laid out for a picture of this kind, and the other a thrill, were staged this week for scenes for forthcoming chapters of "Cap'n Kidd"—the series in which Eddie Polo is starring as his first independent serial.

The first of these features was the laying out in Jersey of an entire gypsy camp complete in every detail, with tents, "local color," gypsy caravans, and all the colorful background that provides the fascination of a regular gypsy encampment.

The second big feature staged this week was, according to Polo himself, one of the biggest thrills he has ever made in his entire serial career.

FADING IN AND OUT
With Joe Lee

HOW many remember the Life Photo Film Corporation, one of the early State right firms? Jesse Goldburg, Eddie Raskam and Bernard Lowenthal constituted the company. They produced "The Banker's Daughter," "Northern Lights," "Capt. Swift," "Springtime," and others. Goldburg informed me that with the exception of "Springtime" each of these pictures was completed within ten days and cost $10,000 apiece to make. It is claimed that this was the first firm to hold a trade showing. The showing was held in what is now Loew's American Theatre. The picture shown was "The Banker's Daughter" and the total cost for the showing, including music, etc., was $300.

Remember Paul Rainey's animal pictures? They were a sensation and cleaned up a barrel of money. Bob Priest says history every so often repeats itself and 'tis understood Bob will shortly offer a thrilling set of animal pictures—not the studio sort but the "wild and wooly" kind taken in the jungle by daring cameramen. Anyway, we shall see what we shall see.

A Private War in Boston

In the city noted for its culture and beans, a young "war" has been going on. Two stars in a musical comedy show and four "common chorus girls" in the same troupe have been having a battle royal. Two landed in a hospital. The papers there gave the incident considerable front page publicity, but be thankful for the fact that there are others who have their troubles besides movie stars.

Over in Mrs. Astor's hotel where the Film League of Nations meets regularly a dispute arose as to when "The Fast Mail" was produced as a play. This is the picture that Fox will release in the fall and which I understand is one of the biggest melodramas ever offered on the movie market. It was finally decided that the play was produced in Chicago about twenty-five years ago at the Havlin Theatre by Lincoln Carter, and for years it played in every "water-tank city" and village in the country boasting of an "opry house." And where there was no theatre the play was produced in a hall or church. And now it's coming as a screen feature. It ought to clean up.

She Should Be in Pictures

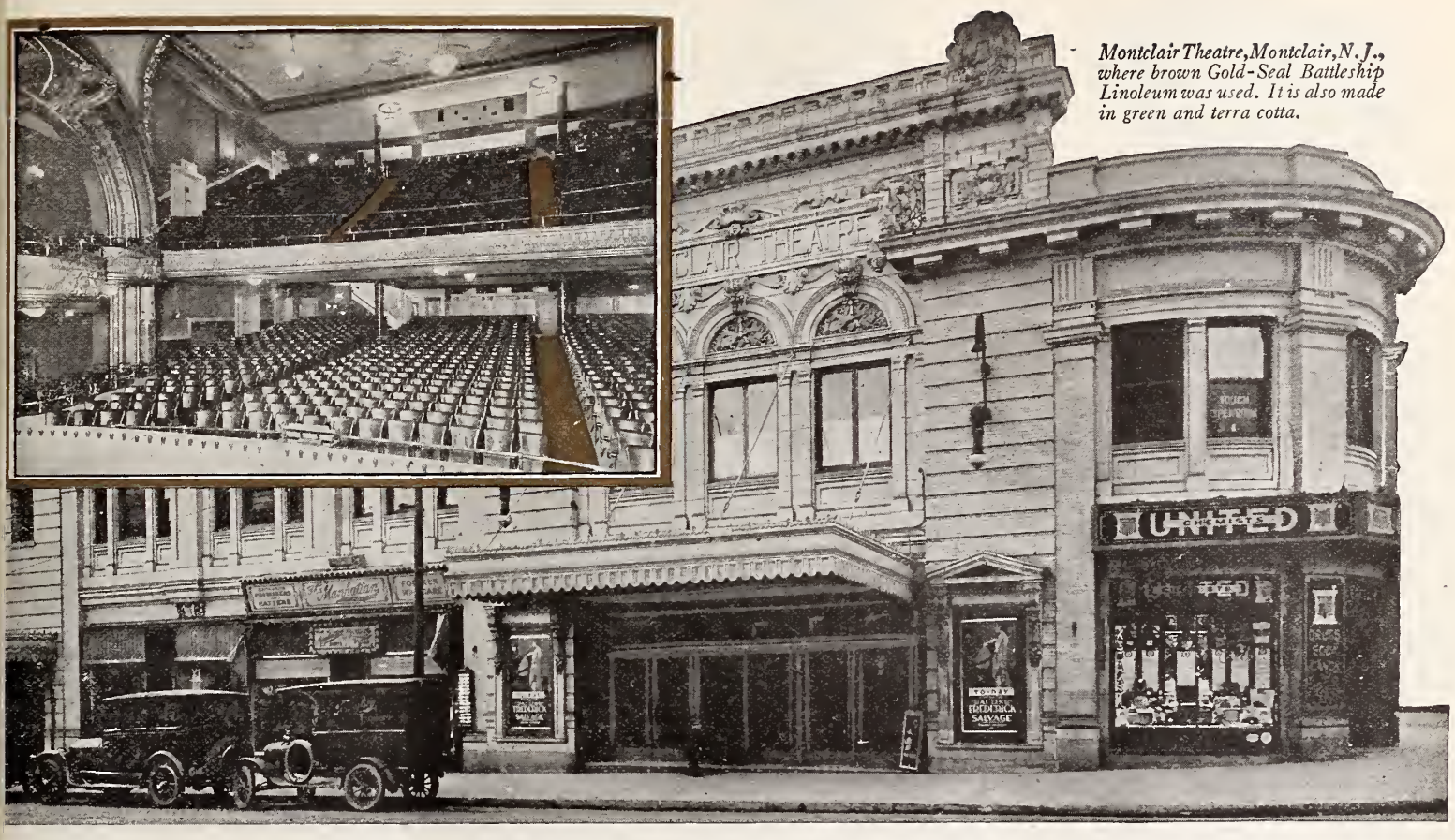
A musical comedy on Broadway is advertising a young woman with the following name: "Miss Lotta Cheek."

Remember when Andrew J. Cobe formed the Alliance Distributing Company. It released "The Hoosier Schoolmaster," starring Carlyle Blackwell. A "young panic" came along and Cobe failed, but you can't keep a good man down, for Cobe confined his efforts to turning lemon houses into paying propositions. He is now managing director of the Central Theatre, New York, and is on the job 20 hours out of every 24 every day, Sunday included.

"Standing Room Only at Sing Sing"

That's a headline in a New York newspaper. I have a hunch that shortly several hundred theatres will be displaying the same sign in front of their box offices.

Remember when the name, Helen Gardiner, meant big box office receipts? Well, at the Music Box, there is a charming young lady in the ensemble, Helen Gardiner. Yes, daughter of the famous Helen and some say she may be a great star, too. Who can tell?



Montclair Theatre, Montclair, N. J., where brown Gold-Seal Battleship Linoleum was used. It is also made in green and terra cotta.

Economical Floor-Covering for the Medium-Size, High-Class Theatre

What the average theatre owner wants is a good looking, durable, and reasonably priced floor-covering.

Expensive, easily ruined carpet may be the choice of palatial movie houses in the big cities, with their high prices and thousands of admissions every day. But the initial and replacement costs of carpet would make an appalling dent in the bank balances of most theatre-owners. Nor is fabric carpet the most practical from an efficiency standpoint.

For the man looking for the qualities most desirable in a floor-covering—attractiveness, quietness, and durability, ease and low cost of maintenance—*Gold-Seal* Battleship Linoleum is the soundest possible investment.

Here is a floor-covering admirably suited to theatre service. As cork is one of the principal ingredients, it is pleasingly resilient and quiet beneath the tread of ever-changing audiences. The durability of *Gold-Seal* Battleship Linoleum is beyond question. It is made in strict accordance with the rigid specifications of the United States Navy.

Gold-Seal Cork Carpet

Where absolutely quiet floors are desired, we suggest *Gold-Seal* Cork Carpet. This durable floor-covering is as silent and comfortable underfoot as a thick woven rug. A super-quiet covering for aisles, rest rooms, etc. It is made in attractive shades of brown, green and terra cotta.

Consult our nearest office for any information you may wish on floors or floor-covering for your theatre. We shall be glad to send you information, samples of *Gold-Seal* Battleship Linoleum and Cork Carpet, and specifications for their proper laying.

CONGOLEUM COMPANY
INCORPORATED
Philadelphia New York Chicago Boston Dallas Atlanta
San Francisco Minneapolis Kansas City Pittsburgh Montreal

SATISFACTION GUARANTEED

Important to the theatre-owner is the fact that satisfaction is guaranteed to every user of *Gold-Seal* floor-coverings. The Gold-Seal pledge of satisfaction shown at the right appears on every roll.

GOLD SEAL
Battleship Linoleum
(THE FAMOUS FARR & BAILEY BRAND)
Made According to U.S. Navy Standard

News of the West Coast

By W. E. KEEFE

Harry Myers, who scored such a noteworthy success in "The Connecticut Yankee in King Arthur's Court," has been selected for the principal comedy role in "Captain Blackbird," which will be the initial production of R. A. Walsh for the Goldwyn organization, produced at the Goldwyn studios. George Siegman, long associated with D. W. Griffith, will also play one of the leading roles. Walsh recently arrived in Los Angeles from New York.

* * *

Jackie Coogan has presented to the Board of Education in Los Angeles, a propaganda film showing the over crowded conditions in the public schools, and made a plea for additional funds and additional school facilities to take care of thousands of children awaiting a chance to obtain an education.

* * *

Richard Walton Tully has started production on "Omar, the Tentmaker," at the Unitod studios with Guy Bates Post in the stellar role. The production will be directed by James Young.

* * *

John P. McCarthy will soon start work on an independent production, the story of which was suggested by Frederic Remington's well-known paintings. James C. M. Whipple will be assistant director.

* * *

Miss R. Marguerite Mansfield, casting director for the Roy H. Klumb productions, has left for New York where she will establish a branch office to handle the distribution of the Klumb organization, including the recently completed feature comedy, "Daddy's Love."

* * *

At the Hal Roach studios, Paul Parrott has started production on a comedy based on life in a laundry, the title of which is "The Tail of a Shirt." Jim Davis is directing.

* * *

Shortly after his return from New York, Larry Seaman started to work on a comedy, the title of which is "Golf." It will be his next Vitagraph release.

* * *

Viola Dana and Billie Dove will soon start work at the Metro studios with Harry Beaumont directing the former, and Emile Chautard the latter.

* * *

Bert Lytell is scheduled to make at least one more picture for Paramount. This will be a film version of Willard Mack's play, "Kick In," in which Lytell will be co-starred with Betty Compson.

Mike Rosenberg, of Western Pictures Exploitation, announces the starting of a five-reel Western drama with Dick Hatton playing the stellar role and Clifford P. Saum, long associated with Edgar Lewis, directing.

* * *

J. D. Williams, vice president of Associated First National Pictures, arrived in Los Angeles from New York for several weeks' stay.

* * *

The Mission Film Corporation is producing a screen version of the famous old song, "The Ninety and Nine." The production is being directed by Clarence Geldert and Nigel De Brulier is portraying the role of the Shepard.

* * *

"The Fighting Guide" is the final title selected for William Duncan's recently completed Western picture, produced at the Vitagraph plant.

At the Vitagraph studios, Wallace Ramsay has been cast as leading man for Alice Calhoun in her production, "The Gamin Girl."

"The Woman Who Walked Alone" Another Big Paramount Film

George Melford has put over another big box-office winner in "The Woman Who Walked Alone," with Dorothy Dalton, according to Paramount. The picture is scheduled for release June 11.

A short story by John Colton, "The Cat That Walked Alone," furnished the basis for this screen drama by Will M. Ritchey. It is said to provide practically every essential element of good screen entertainment. With society drama is mingled the rugged outdoor atmosphere of the South African veldt, with heart interest well punctuated with humor as well as pathos.

The picture is said to be a veritable masterpiece in the mechanical technique of production. On the large tract of land, known as the Lasky Ranch, near Hollywood, a street of a South African town was reproduced. Though there are only a dozen houses, built of corrugated iron and plaster finish, after the native fashion, they are so placed as to give an effect of great length, and are in such perspective relation to the adjacent foothills as to represent perfectly, it is said, the Cape mountains of South Africa.

Milton Sills is Miss Dalton's leading man, and heading the supporting cast is Wanda Hawley. Others who have prominent roles are E. J. Ratcliffe, Mayme Kelso, Mabel Van Buren, John Davidson, Charles Ogle, Maurice "Lefty" Flynn, Harris Gordon, Cecil Holland, John McKinnon, Temple Pigott and Frederick Vroom.

New Producing Company Formed to Make Semi-Western Pictures

A new motion picture firm has just come to light in the person of the Lustre Photoplays, Inc., of which J. W. Foster is the president, and Robert Carson, director general.

The plans of the new corporation call for no less than three producing units, which will stage 20 two-reel semi-Western pictures; 12 five-reelers, based on famous novels and stage successes, and 52 one-reel comedies, in which Charlie Fang, a Chinese comedian and protege of Director Carson, will be the chief luminary.

The first producing unit which will stage the two-reel subjects, will begin work soon at Plattsburgh, N. Y., where a studio has just been completed for the exclusive use of Lustre Photoplays.

J. W. Foster has been selected as president of the Lustre Photoplays, Inc. Other executives are Robert Carson, first vice president and director general; Louis L. Mayer, second vice president; William Briberman, third vice president; Lafe Cohen, treasurer, and Leo K. Mayer, secretary.

Chaplin Revival at the Strand

The perennial drawing power of Charles Chaplin comedies is evidenced by the success which has met First National's revival of four of his best two-reelers, "A Dog's Life," "Shoulder Arms," "A Day's Pleasure" and "Sunnyside." There is just as keen competition among the exhibitors for these comedies as there was when they were first released, and many showmen have made a practice of exhibiting them at stated intervals.

One of the quartette, "A Dog's Life," is on the program at the New York Strand this week with "Domestic Relations," a Katherine MacDonald attraction.

Forms Company to Make Comic Films

A company known as Laugh-O-Grams Films, Inc., has been organized to make single reel cartoons for national distribution. Its headquarters are at 1127 East Thirty-first street, Kansas City, Mo.

The subject will be modernized fairy tales cartooned by Walt E. Disney. Mr. Disney for the past two years has been making Newman Laugh-O-Grams for the Newman Theatre, Kansas City, and they have been so well received that it was concluded they would make a hit throughout the country if elaborated. This, it is said, has been done, and six productions are now ready for the market.

Scott Pictures

Lester Scott, sales representative of Affiliated Distributors, has been in the South for the past week in the interest of the Edwin Carewe independent special. "I Am the Law." Scott has done some very fine work in the marketing of this production among State right buyers, and has succeeded in disposing of the rights to the picture in a majority of the United States territories.

Goldwyn Players on Isle of Man

A cable from England states that Maurice Tourneur, with the Goldwyn players, headed by Richard Dix and Mae Busch, is now on the Isle of Man filming the exteriors for Sir Hall Caine's world-renowned novel and play, "The Christian."

See Page 616 for A. B. C. Audit

Compete with the beaches this summer
BOOK The SPORT REVIEWS
Edited by GRANTLAND RICE
Produced by JACK EATON
for Weiss Brothers Artclass Pictures Corp.
ASK GOLDWYN

6344

IRENE CASTLE

FRANK KEENAN

FANNIE WARD

Pathé Playlets

"ACUTE SHORTAGE OF FEATURES HITS THE TRADE. SHORT RUN HOUSES SUFFER"
VARIETY

"THE shortage of feature film is becoming most acute," says Variety of April 21. "For the greater part the daily change houses are up against it in their endeavors to secure sufficient material to keep their schedules. Those houses playing double features are particularly hard hit . . . . . The Picture Exhibitor is up against one of the worst combinations of conditions that have faced him in practically his entire existence. There is insufficient regular program to keep daily change houses going."

There IS a Feature shortage. There is also a remedy. Play Pathe Short Subject Programs, built around a Three Reel Pathe Playlet, proven successes re edited to three reels. They are business-getting programs at let-live prices.

The Second Series of Pathe Playlets

FRANK KEENAN in
"The Ruler of the Road"
"The Silver Girl"
"Todd of the Times"

BRYANT WASHBURN in
"The Ghost of the Rancho"
"Kidder & Ko."
"Twenty-One"

FANNIE WARD in
"The Cry of the Weak"
"A Japanese Nightingale"
"Our Better Selves"

IRENE CASTLE in
"The Hillcrest Mystery"

BABY MARIE OSBORNE in
"A Daughter of the West"
"The Little Diplomat"
"Cupid by Proxy"

BESSIE LOVE in
"Carolyn of the Corners"
"The Great Adventure"

BESSIE LOVE

© EVANS
BABY MARIE OSBORNE

BRYANT WASHBURN

"You have hit exactly the angle the public wants" — WILLIAM BRANDT

SCREEN SNAPSHOTS

edited by
JACK COHN and LOUIS LEWYN

WILLIAM BRANDT — HARRY BRANDT

WILLIAM BRANDT'S ENTERPRISES
728 FLATBUSH AVENUE.
BROOKLYN, N Y

PARKSIDE THEATRE
CARLTON THEATRE
BUNNY THEATRE

CARLTON AIRDOME
FELTMAN'S AIRDOME

May 5th, 1922.

Mr. Jack Cohn,
Editor, Soreen Snapshots,
1600 Broadway,
New York City.

Dear Mr. Cohn:

I understand Pathe Exchange is to handle your "Soreen Snapshots". You are both in luck-- the Pathe Organization for having secured so excellent and popular a release, and yourselves for having found so excellent a medium for their distribution.

May I take the liberty of telling you how much you have fulfilled my confidence in the "Soreen Snapshots" I was, I believe, one of the first exhibitors to run them, and when they first came out, prophesied they would some day be very big because you had hit, in them, so exactly the angle the public wants.

My congratulations on your success. You can depend upon me to do anything I can to further it.

Yours very truly,

William Brandt
Mgr. The Carlton Theatre
The Bunny Theatre

"B

GREAT STARS AT WORK AND AT PLAY

Do you get the meaning of that?

Do you realize the pull, the attraction of a one-reel release that puts your audiences behind the scenes, so to speak?

A dozen stars instead of one; twelve times the drawing power of the average picture!

Of course you want it!

Pathé Distributors

Keeping in Personal Touch

By FRITZ TIDDEN

OLD Kid Jupiter Pluvius got an awful panning Saturday from the Movie League ball tossers. Out of four scheduled games about two and a half innings were played. With First National and Paramount tied for the lead, and Hodkinson and Goldwyn in fine fettle, the boys were all rearing to go and then—the dam—p weather comes along and sets 'em back another week. Even though desperation and discontent prevailed among the players, the Moving Picture League was not without one bright spot of sunshine, and as usual it fell to the lot of the honorary president, Mae Murray, to make the sunshine.

Even though she could not manufacture the genuine article at the various ball parks, she did produce a wonderful imitation of the real thing in the hearts of fifty or more children at the Mae Murray-Sally Joy Brown luncheon held in Miss Murray's studio Saturday afternoon. In anticipation of motoring out to a ball game later the boys and girls were all presented with balls and gloves, and had the weather permitted, would have made a pretty picture of childish happiness by their endeavor to show their gratitude to Miss Murray, their benefactress.

All league games scheduled for last Saturday will be played off on August 12.

STANDING OF THE CLUBS

	Won	Lost	Pct.
First National.	3	1	.750
Paramount	3	1	.750
Goldwyn	2	2	.500
Vitagraph	2	2	.500
Hodkinson	2	2	.500
Metro	2	2	.500
Universal	1	3	.250
Pathe	1	3	.250

* * *

The Moving Picture Baseball League has had a handy schedule of the season's games printed and circulated. If you did not get a copy see the manager of your firm's team about it, or write to W. H. Rockwell, at First National.

* * *

Another romance of the screen has come to light with the announcement of the engagement of Marshall Neilan and Blanche Sweet.

Miss Sweet left Los Angeles this week for New York, where the wedding will take place during June. Neilan recently returned from a trip to Europe. The exact date of the wedding has not been set. The honeymoon will be spent in the East, and the couple will make their home in Hollywood.

* * *

A press dispatch from Paris, Ky., to the Louisville Courier Journal, taking up several inches of front page space, tells of how a young bull on his way to the stockyards decided to investigate what was going on in some Paris stores, and finally entered the Alamo Theatre, attracted by the posters and also the player piano. The audience rushed to the rear exits, no one being injured in the stampede. The operator of the player piano displayed an athletic nimbleness in the way she scrambled to the top of her instrument. Finally the owner of the bull arrived on the scene, and roped the inquisitive critter, who merely appeared to want to know what was going on, and caused no real trouble.

* * *

Luigi Brunacci, of Rome, has arrived in New York and is stopping at the Hotel Netherlands. He has purchased the rights for all the Americas, North, South and Central, to the Italian film "From the Death of H. H. Pope Benedict XV. to the Coronation of H. H. Pope Pius XI."

* * *

"Uncle" Jerry Souders, of Cannelton, Ind., who recently celebrated his 101th birthday, has never seen a moving picture show. He has refused several invitations to attend such a performance, saying he did not believe he would care for motion pictures.

* * *

Louis B. Mayer came in from Los Angeles, spent a week here and Boston and then returned to the coast. An interview with him appears in another part of this issue.

* * *

Sam Warner is in from the coast.

* * *

Harry Charnas, of Cleveland, is visiting this city, putting up at Mrs. Astor's boarding house.

* * *

The big event has occurred. Buster Keaton, the famous comedian, and his wife, who was Natalie Talmadge, announced the birth last week of a baby boy.

The infant was christened Joseph Francis Keaton, Jr., but he is already being called Buster, Jr.

* * *

Speaking of Bull Montana, now seems to be as good time as any to record the fact that the new comedy star sailed last Saturday on the Olympic in the general direction of Europe with Italy as his objective. He is to visit his father and mother in Vorghera.

George Fecke, of Boston, came to town last week.

* * *

And Sam Berman made one of his flying, commuting trips from Philadelphia this week.

* * *

Another visitor of recent date to this city was Bill Mahoney, of Providence.

* * *

A bathing girl thought she would get vaccinated. She said she wanted it done where it wouldn't show. The doctor gave her the choice behind an ear or taking it with a spoon.

* * *

William Fox was recently entertained at a large gathering of British exhibitors at the Hotel Metropole, London. In a speech he expressed keen sympathy with the men in their fight against the 25% turnover entertainment tax. He also donated $10,000 to the fund for fighting the tax.

* * *

Hunt Stromberg came to New York with the print of the first Bull Montana comedy, the initial three-reel production of a series that will be released by Metro.

* * *

Gloria Swanson, star in Paramount pictures, was among the arrivals from Europe June 2 on the Mauretania. Incidentally, she won the distinction of being the last passenger to leave the dock, for it took the customs officials three hours to check her declaration. Miss Swanson, who left five weeks ago with one trunk returned with six, all of them full of Parisian gowns.

"American women are the best dressed women in the world, regardless of the fact that Paris turns out the most beautiful gowns," she said. "Apparently they make them for Americans, for you can find more beautifully dressed women here in one afternoon than you'll find in Paris in a week.

"Every dressmaker's shop in Paris is filled with American women—and men, too, for they seem to enjoy the shopping. And by the way it does my heart good to see lots of American men again. Europeans can't touch them."

A large part of the wardrobe Miss Swanson brought back is for use in her next picture, "The Impossible Mrs. Bellew," which is already in production at the Lasky studio in Hollywood. Gloria left immediately for California.

* * *

All the literary lights of the moving picture colony in Hollywood united to give Clayton Hamilton a farewell dinner June 3. The affair was held in the writers' club. Hamilton completed June 2 a two-year contract as associate editor of the scenario department at the Goldwyn studios. He will take a vacation in Honolulu and after that will devote his entire time to writing.

* * *

Party politicians will never screen "A Woman of No Importance" as a bid for voters. They are all important now.

* * *

Frederick James Smith has resigned as managing editor of the Brewster publications to become the managing editor of Photoplay Magazine. He has been five years with the former publications, which include Motion Picture Magazine, Motion Picture Classic and Shadowland.

Smith joined the Brewster forces first as editor of Motion Picture Classic. When Shadowland was started he became its editor and has handled it during its three years of existance, making it a magazine

Photo by Goodwin

JENNY HASSELQUIST

The Swedish Biograph star, who makes her first American appearance in "In Self-Defense," is a noted Swedish ballet dancer

NOTED INTERNATIONAL TRAVELER SAILS FOR EUROPE

Bull Montana has gone to Italy to see Mr. and Mrs. Montana, his parents

beautiful as well as a thing of literary excellence.

Adele Fletcher succeeds Smith as managing editor of the Brewster publications, and Brewster will himself conduct Shadowland.

* * *

John W. Hicks, Jr., managing director of the Famous-Lasky Film Service, Ltd., of Sydney, accompanied by Mrs. Hicks and John W. Hicks, III, arrived in San Francisco May 30 for a visit of several weeks in this country. Shortly after landing they departed for Sedalia, Missouri, where they will visit with Hicks' parents.

Hicks will come to New York on June 10 to confer with E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, concerning distribution plans for Paramount Pictures in Australia during the coming year.

* * *

Victor Shapiro has been appointed in charge of the publicity and exploitation departments of Pathe.

* * *

Rex Ingram is coming East in a month, to make his next picture, "Toilers of the Sea," in Maine.

* * *

Charlie Giegerich has returned from a trip through the Middle West in the interests of the Whitman Bennett productions.

* * *

Walking up Broadway this week and reading the electric signs announcing the attractions at the Cameo, Rialto, Criterion, Strand, Rivoli and Capitol Theatres in the order named as you progress up you will have the sketch of a scenario that needs but few word interpolations to be complete. The pictures are "False Fronts," "The Woman Who Walked Alone," "The Stroke of Midnight," "Domestic Relations," "Over the Border," "Golden Dreams."

* * *

Samuel Rothafel has gone to Vermont on a vacation to annoy some fish in local streams. E. F. Warner has gone with him. They have taken a moving picture camera along with them to take some scenics and to furnish proofs for the stories they will probably relate concerning the fish they hope to snare.

* * *

Movies seem to be "The Port of Missing Men." "Missing Husbands" having turned up, Owen Moore is now "Reported Missing."

* * *

Jack Meador has arrived back from his trip to the coast.

* * *

Myron Selznick returned to New York June 7 from his visit to the newly organized Selznick division in the United studios at Hollywood.

* * *

Tom McDermott, special sales representative for Timely Films, has returned from an extended trip through the Eastern part of this broad, geographically speaking, country.

* * *

J. D. Williams is on his way East from the coast.

* * *

Commander Wells Hawkes has been appointed press representative for Sam H. Harris, taking the place left vacant by the late Tom Oliphant. Commander Hawkes has not severed his connection with the Navy Department, devoting two days a week to his work in Washington.

* * *

It would have been more appropriate if "False Fronts" had been written by Paul Dickey.

* * *

Sidney R. Kent, general manager of distribution, Famous-Lasky, returned Wednesday, June 7, from a tour of Paramount Exchanges which took him as far West as Kansas City. District sales conventions, in which plans were completed for the handling of next season's product, were held in a number of the cities visited.

* * *

Along Hollywood Boulevard, gossip is rife to the effect that Miss Patsy Marks, aged 7, is "officially off" one Mr. Jackie Coogan, aged 7. The reason is said to be that Miss Alma Lloyd, aged 7, daughter of Frank Lloyd, the director, was seen in Jackie's company too frequently to suit the dashing young Miss Marks.

It appears that Miss Lloyd made her film debut in Jackie's "Trouble" production and that the young star was heard to tell her she could be his leading lady any old time she so desired.

"He plays too rough," said Miss Marks.

"Patsy is a nice girl—she should not be mad at me because Alma worked in my picture" was the only comment coming from Mr. Coogan.

Miss Marks is a decided brunette. Miss Lloyd is a fair haired maiden with blue eyes.

* * *

Since Tom J. Geraghty has returned to the Famous Players-Lasky Hollywood studio from London, where he was supervising director of the company's British studio, his associates have been kidding him for occasionally indulging in the luxury of wearing suspenders.

"Although I was born and raised in Rushville, Indiana," says Tom in explanation, "I gave up wearing galluses when I went to the big city.

"Over in London, where I stayed for nearly a year, I earnestly strove to conform with the English customs. I shall never forget with what horror my valet, or rather, —'my man,' —— looked upon my crude American belts. I had four, and one by one they mysteriously disappeared.

* * *

It was inevitable that somebody would have the enterprise to distribute a serial written around the radio. It would be overlooking too good a bet not to do so.

Universal wins over the field by announcing a forthcoming serial called "The Radio King." Owing to the present radio craze exhibitors should find this continued-in-our-next feature a fine box-office possibility.

"Through Darkest Hollywood with Gun and Camera" is the title of a lecture to be delivered throughout the country by Robert E. Sherwood, M. P. critic of "Life." He recently returned from a trip to the coast. He is shown here towering over Gloria Swanson, Paramount star

Big Schedule for Next Five Months

Vitagraph announces an imposing list of releases for the next five months. The schedule includes two big special productions and two productions by each of the Vitagraph stars, "Divorce Coupons," Corinne Griffith's latest and most elaborate production, and "The Ladder Jinx," a special made for Vitagraph by Jess Robbins, round out the list of summer releases.

Big Lincoln Classic to Be Made by Rockett-Naylor Productions

What its sponsors intend to be a motion picture classic, dealing with the life and times of Abraham Lincoln, will be made by Rockett-Naylor Productions, which has been incorporated in Delaware with a capital of $1,000,000. The officers of the company are David H. Naylor, Jr., president; Ray N. Rockett, vice president and general manager; Al Rockett, business and production manager; E. H. Christenson, treasurer.

Mr. Naylor, a native of Virginia, has spent most of his time in Minneapolis in the banking and oil business. Coming to California he became so interested in the picture enterprises of Rockett Brothers that he decided to quit his other interests. He is a student of historical and sociological subjects and is keenly alive to the advantages of the screen in driving home the lessons to be derived from biography and history.

Messrs. Rockett and Christenson are well-known to the industry, having produced "The Truant Husband," "Handle With Care," "Keeping Up With Lizzie," etc. For over two years Messrs. Rockett have been hunting for material and testing sentiment for such a picture. They announce the result has been overwhelming, encouragement being received not only from the North, but the South, Canada, England and Australia.

For over a year, active research has been going on under the direction of Ray Rockett and Doctor Gilbert Ellis Bailey, of the University of California, and this subject is nearly ready for production, it being only necessary to consolidate the vast amount of material and make a working script from the tentative scenario prepared by Messrs. Rockett and Bailey, and to classify and select for reproduction the vast amount of relics and documents offered for use by the custodians of many private and government Lincoln collections.

In the research work, the producers have had the whole-hearted co-operation of the heads of the Congressional Library, the custodian of the Lincoln memorial at Springfield, and many others; also the custodian of the house in which Lincoln died.

The production will be strictly historical, only actual relics, documents and locations being used as it is the aim of the producers to make this one of the world's greatest human documents. It will be historical and educational record in pictures of the people, events and times from a period before the birth of Lincoln until shortly after his assassination.

Studio and laboratory work will be in Los Angeles, but the locations will be shot of the spot, at Washington, at Lincoln's birthplace, Springfield, Ill., and other places intimately connected with Lincoln's life. As it is expected to make this production as complete at a motion picture can comprehend a historical subject it is believed that it will be of great value for educational and religious circulation as well as for the theatre.

Director, the very large cast necessary for a production of this magnitude, and complete releasing arrangements will be announced.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

A Study in the Art of Poster Making for the Elimination of Minor Details

By J. ALBERT THORN,
Division of Exploitation, Famous Players-Lasky Corporation.

One day I took a pencil and pad and made an inventory of one of our posters. Yes, I mean "inventory." I listed every object, and these are what I found: a log cabin with every one of the logs indicated, six men, a whiskey still, glasses, a bucket, a shovel, coal, two beds, one table, three chairs, a lamp, a door, two windows—

I quit after that. It was enough. From that time on Paramount began the "down-ward movement" in posters.

Gradually this new formula for a poster was arrived upon: a few figures—one or two in the foreground: full figures, if possible showing action; solid back-grounds of brilliant, primary colors; solid splotches of color instead of detail in the background to catch the eye; extreme simplicity, elimination of the quotation marks; and the inclusion of a selling-line or slogan on all of the 24-sheet stands, most of the six-sheets and some of the threes.

Brass Tack Talk

No. 5 in the accompanying lay-out shows a one-sheet made up by my department for "Spanish Jade," which although good in its way, represents all of the evils, I have been talking about.

The colors in it were conventionally life-like flesh pink for the faces, green for the grass, white for the wall, and so on. The idea in this poster was naturally to sell "romance." Instead of the central pair of figures smashing you in the eyes, they blend unobstrusively with the detail.

The truth of the matter is this poster was prepared from a still. The artist practically duplicated the still.

"Reformed Posters

The others are the "reformed" posters. Take No. 1 the six-sheet on "The Eyes of the Mummy." The figures of the dancing girl shows action, the colors are brilliant Oriental, and the line at the top sells you something.

No. 2, the three-sheet for "our leading citizen" shows two figures set off by an art back-ground rather than a realistic setting. Nothing else is there to detract from the "romance."

Nos. 3 and 4 are stands selling the stars. Every one knows that stands are a flash to catch folks "on the run." You can't give them an involved design and expect any idea to get over. "Our Leading Citizen," we wanted to tell the public that Thomas Meighan was appearing in a picture in which his charming smile and benevolent countenance would have full sway. Did we do it?

A Resolution

From now on Paramount is going to do away with the details. We are going to pick out what points we want to sell and sell them in about thirty seconds. We are not going to give the Mr. Public ten minutes of lithograph when he has only a half-minute to give to that poster. We love the old circus poster, all cluttered with promise of good times, but is out of date, and we are trying to develop something new.

Baited Lines

Two lines oversold the Shadowland, Rush City, Minn., about 35 per cent. The lines were "History made entertaining," and "Scenes that will bring America's greatness home to everyone." They were worked into a letter sent by manager H. B. Johnson to the teachers and school board telling of the coming of The Last of the Mohicans.

They told the pupils, the pupils told their parents—you can guess the rest.

Cut Down the Lobby

After a series of large lobby displays, B. B. Garner, of the Casino Theatre, Lakeland, Fla., decides that a miniature would be a novelty, so he made a tiny bungalow for "Rent Free," with sawdust grass and white sanded walks. Small signs begged spectators to keep off the grass and others told that the charming house was rent free.

It was too late to make application, however, as a kewpie family had already moved in.

It shot the receipts up a quarter above the average because it was different and also because it suggested a novelty through its own cleverness.

Skied Lobby Display

Hanging foliage from the ceiling instead of building it up from the floor was the way the Empress theatre, Dalles, Oreg., dressed the lobby for One Arabian Night, and they had plenty of floor space for the crowds the combination of the title and Pola Negri drew.

Rope was the foundation of a number of festoons of unequal length attached to the inner side of the lobby beam, and back of that ferns and pines, set along the ledge of the rear wall completed the dress. It was very attractive and yet, at showing times, pushing two frames out of the way gave an unobstructed lobby.

Betters a Perambulator

James Freeman, of the Casino Theatre, Kissimmee, Fla., has a new idea for A boards on a truck. For "Little Lord Fauntleroy" he made them rather low and then mounted cut-outs of Miss Pickford in the centre so that they rose well above the tops of the boards. The effect is very good and makes the A board something better than usual.

The truck was used to remind the children that this was the day to see the picture. The Superintendent of Schools was so thoroughly sold on the picture by Mr. Freeman that he saw to it that the utmost publicity was given in the classroom.

Paramount Releases

FIVE EXAMPLES OF MODERN ART POSTERS WITHOUT A SINGLE FAMILIAR "CLINCH."

Paramount posters are successful because they either tell a story or illustrate a star, show striking figures instead of a mass of detail and are painted in brilliant, but not garish colors. Only one of these five posters offer more than a suggested background and this exception is intended to sell through the appeal of the picturesque locales shown

Selling the Picture to the Public

An O. T. Taylor Design Has Been Used a Year

Scoring with a display from the Rialto Theatre, Columbus, Ga., the management writes:

"About this time last year a panel board with supporting columns was built from the plans of O. T. Taylor, in the Moving Picture World. This was used several times in its original form and then converted into a large shadow box with foot and border lights.

"As a shadow box it was used to help put over 'The Lane That Has No Turning,' 'Three Live Ghosts,' and 'Way Down East,' and now it has been changed again for an attractive display for 'Her Husband's Trademark.' Each time it has been used it has been repainted and the form changed, so that it does not become commonplace."

G. M. Phillips has the right idea. He knows that the first cost of any good lobby structure can be laid off to half a dozen pictures at least, and he has the Taylor design written off on about ten, so that the pro rata is very small.

For the new use he had an arch built to top the display and carry the title. Dollar signs flank a cutout and stills are set off by small frosted lamps on the panels, while stronger lighting is used back of the panels to light the main display.

It is very effective and surprisingly cheap.

We hope to have more of these Taylor plans presently.

A Paramount Release.

A TAYLOR DESIGN WHICH HAS BEEN IN USE A YEAR

It is the property of the Rialto Theatre, Columbus, Ga., and is used frequently, but always with a change in the general design and after repainting. Now it is a shadow box

Served Near Beer Free to "Ten Night" Patrons

Had Slade supplied beer free to his patrons, it is probable that the "Ten Nights In A Barroom" would have been stretched indefinitely. S. S. Wallace, of the Capitol Theatre, Oklahoma City, served near beer free to his "Ten Night" patrons, and drove the W. C. T. U. frantic.

When he booked the "Blazed Trails" production he arranged with the manufacturer of a near-beer to supply samples free to his patrons, and the bottlers brought along a complete bar. From the local enforcement official he borrowed a still, which he set up on the other side of the lobby.

He counted upon that being enough to put the picture over, but chance played straight into his hands. The W. C. T. U. called up one of the local papers and complained that Wallace was serving free beer in his lobby. They insisted that as near beer it was too darned close to the real article and that they were going to call a meeting.

The paper called Wallace up and he sent the members an invitation to be his guests.

The meeting was duly held and a complaint made to the enforcement officer, but as he knew all about it, that got them nowhere except on the front pages of the papers, which played the story up with large heads. It had the whole town laughing, with a consequent effect upon the business. It was the sort of advertising you cannot buy, and all the more valuable on that account.

An Arrow Release.

WHO WOULD SPEND TEN NIGHTS WITH NEAR BEER?

This bar, in the lobby of the Capitol Theatre, Oklahoma City, served near beer free to all who had the nerve, and the local W. C. T. U. unwittingly acted as press agents for Manager S. S. Wallace by complaining to the newspapers

Fauntleroys Free

Most kids dislike curls and curse the maternal edicts which compel them to wear twisted hair, but the other day Bill Hartwell, down in the Southern Enterprises Texas territory, made them glad for the time being.

He issued a ukase or something to the effect that all curly headed kiddies were to be admitted free to a special matinee of "Little Lord Fauntleroy"—other kids ten cents.

It was a novelty and the papers all took it up.

It cost Bill just $7.70 to put the picture over, mostly for posters and window cards. The major part of the exploitation was free.

Used the Director

Charles Raymond, Paramounteer at Portland, Maine, used the personal telegram from Wallace Reid to put over "The World's Champion" at the Bangor Opera House for Jim Greeley.

The wire read that Reid and Phil Rosen, his director, who was a former Bangor resident, looked eagerly for the result of the engagement at the Opera House as they considered it their best picture.

It didn't really mean anything, but people felt in honor bound to support the local man, and they packed the Opera House when the wire was used as a display ad.

Tied Up the Book

Although not much use has been made of the book origin of "Love's Redemption," a recent Norma Talmadge offering, the fact has been announced that it is derived from Soutar's On Principle.

Frank Miller, of Southern Enterprises in Augusta, Ga., persuaded his local bookman to wire an order for copies in order to get them there on time to work a book hook-up on the title.

It is not customary to work book hook-ups where the title has been changed, but Miller didn't let that worry him. He wanted it, and got it.

Selling the Picture to the Public

A Paramount Release.

THIS STUNT WAS A KNOCKOUT IN A DOUBLE SENSE

Thomas C. Grindley, of the Liberty Theatre, Astoria, Ore., took the 24-sheet and cut out the arm, painting in the gap and mounting the arm on a pivot. A motor gave three short jabs and two swings to the jaw every ten seconds and each blow sold a ticket

Operator Exploiteer Animates His Cutout

When he is not projecting pictures at the Liberty Theatre, Astoria, Oreg., Thomas C. Grindley is the advertising agent, and a good one. The last stunt he worked was on "The World's Champion" and his animated cutout punched tickets into the box office.

He took the 24-sheet on this subject and before mounting it, he carefully cut out Wally Reid's good left arm. This was mounted on compo board and cutout. Then the rest of the sheet was mounted and cut, as shown in the photograph, with the blank left by the cutout carefully painted in to match.

The arm was pivoted to the shoulder and attached to a motor so that every ten seconds Wally would feint to the jaw three times and then land a couple right on the point of the chin. Mr. Grindley does not tell just how he rigged this, but says he will be glad to supply details for a return envelope.

Presumably a slow moving eccentric wheel was used, requiring ten seconds to make a single revolution. Extensions on the rim forced the arm up, the higher points giving the knockouts while lower ones produced the feints. If this is not the scheme it is at least a practicable one.

If you don't get the idea, go over to the newspaper office and ask to see the wheels on a linotype machine.

Sunday School Delegates Sold for "Way Down East"

There was a Sunday School convention with about 65 delegates sitting in Gadsden when "Way Down East" played the Imperial Theatre. Manager A. L. Snell obtained permission to address them and after telling them all about the Griffith production, he invited them to be his guests.

Conventions never pass up chances like that, so they came in a body and the story was written into the account of the convention; a guarantee to those interested in Sunday School matters.

Then Mr. Snell invited the inmates of the county farm, and interested a local paper in obtaining the autos in which to transport them, knowing that each story on the auto appeal would be the best sort of advertising for the picture.

And finally he set two boys, dressed as Rubes, around town in a broken down buggy. He had to pay for that one.

Swelled the Free List

With the idea of getting word of mouth advertising for an attraction he felt would hold up for the run if people knew about it, Jan A. Hass, of Clune's Broadway Theatre, Los Angeles, gave out several thousand passes split between the first four days.

As they were singles, most of them brought in two persons and one paid admission and the two persons went out to tell numerous other that "The Isle of Zorda" was a whale of a picture.

Good As Ever

George Schade dug into the past when he played a revival of "A Dog's Life" at the Schade Theatre, Sandusky. He offered a pass to every kid who parked a pup in front of the house while he went in to see the show.

This is four or five years old, but it is forever young. You can work it on Jackie's dog in "Peck's Bad Boy," too.

Built Up the Idea On a Homespun Vamp

J. P. Harrison, of the Hippodrome Theatre, Waco, put over "A Homespun Vamp" with a coffee pot.

He knew that most theatres had used the laundry line to letter the title, so he started with that, but he built up the idea. He had the vamp herself ironing the clothes, and there was a washtub over to the left. Probably it was a coincidence that the "Now Showing" sign on the ironing board came just about where the vamp's rather short skirts ended.

But the big noise was a cook stove over on the right. It had a phoney stove pipe, but an electric hot plate was set in for a coffee pot to rest upon and this was permitted to steam away and fill the lobby with the aroma of good coffee. He kept the juice full on to make plenty of steam and you could have found your way into the lobby in a London fog by following the scent.

As a ticket seller it beat a cartload of 24-sheets, and it cost infinitely less.

A First National Release.

A STUNNING LOBBY FRONT ON "HAIL THE WOMAN"

How Manager Mooney of the Trianon Theatre, Birmingham, exploited the Ince production with a special display designed by Howel Graham, a local exploitation specialist. Note how the cutouts are worked into the decorative scheme.

Selling the Picture to the Public

Fine Lobby Display Bought and Paid For

Because a lot of people seemed to think that "Bought and Paid For" was an old release, Guy Kenimer, of the Arcade Theatre, Jacksonville, went to some pains to put the title over, and invented the reciprocal lobby display.

He hooked ten stores to the idea of window displays and each store was permitted to place in the lobby a package conspicuously wrapped to display the firm name. These bundles were placed below the sign and ribbons ran from each to the poster to tell that it was bought and paid for.

In addition, a show case was borrowed from a clothing store and filled with goods also bought and paid for. In the photograph the show case is moved over to get it into the field of the camera. In use it was out of the way and yet conspicuously displayed. A liberal display of stills was also displayed in the case.

Twenty insert cards were placed around town in addition to the ten windows, some of these being sent into the suburbs, and a bank was induced to use the title for the catchline of an advertisement on banking during the run of the picture.

The entire cost of the exploitation was under five dollars, and it brought large returns.

A Paramount Release.

EVERYTHING IN THE LOBBY WAS "BOUGHT AND PAID FOR"

The Arcade Theatre, Jacksonville, made a tie-up for windows with a number of merchants. Each store was permitted to place one package in the store carrying the imprint of the establishment, and ribbons ran from these to the play title

New Coogan Contest for Jackie and Dog

Most communities are fed up on newsboy parades and impersonation contests for Jackie Coogan and Wesley Barry. They have worn off the novelty and are threadbare unless some new angle is injected.

Roy Smart, of Southern Enterprises in Anniston, Ala., figured that since the dog figured so strongly in "Peck's Bad Boy" that the impersonators should bring their dogs. Thirty boys came to the scratch with thirty dogs representing 963 different breeds, and one looked so much like the poster mutt that there was no question as to who got first prize.

The boys were not new, but thirty dogs managed to inject considerable life into the parade, and enliven the proceedings with a few scraps without benefit of referee.

Now if Jackie will use a rooster in his next picture and Wes will oblige with a goat, the future will be provided for.

A First National Release.

MAKING IT MORE DIFFICULT FOR COOGAN IMPERSONATORS

Roy Smart, of the Noble Theatre, Anniston, Ala., wanted to put a little new pep into a Coogan impersonation contest for "Peck's Bad Boy," so he required each contender to bring his dog along. The dog at the right won the first prize

Sure It Is

A. L. Snell set out to poplarize the phrase "It's a Bird," when he found that "Peacock Valley" was coming to the Imperial Theatre, Gadsden.

He painted mirrors in drug stores, soda bars, restaurants and elsewhere with the phrase and let them guess the rest for a couple of days, when his trusty artist went around and added the title of the play.

Meanwhile the ushers were instructed to tell all who asked them that "Peacock Alley" was a bird. Those who found out went out and told all their friends, to show how much they knew, and painting the signs was really unnecessary because the word of mouth advertising had been so well done.

A peep-show in a hat box worked just as well as ever, with a small cutout of the star and "See me at the Imperial in 'Peacock Alley' Monday and Tuesday." Note that the house name is placed before the name of the play as being the more important half of the information. It sinks in better that way.

Offered Free Lunch

Free root beer and free lunch were the added attractions of the lobby display at the Tremont Theatre, Galveston. Charles E. Sassen hooked a beverage company to the root beer and a restaurant company to the sandwiches so his liberality not only cost him nothing, but both concerns advertised "Ten Nights in a Barroom" in their own advertising displays.

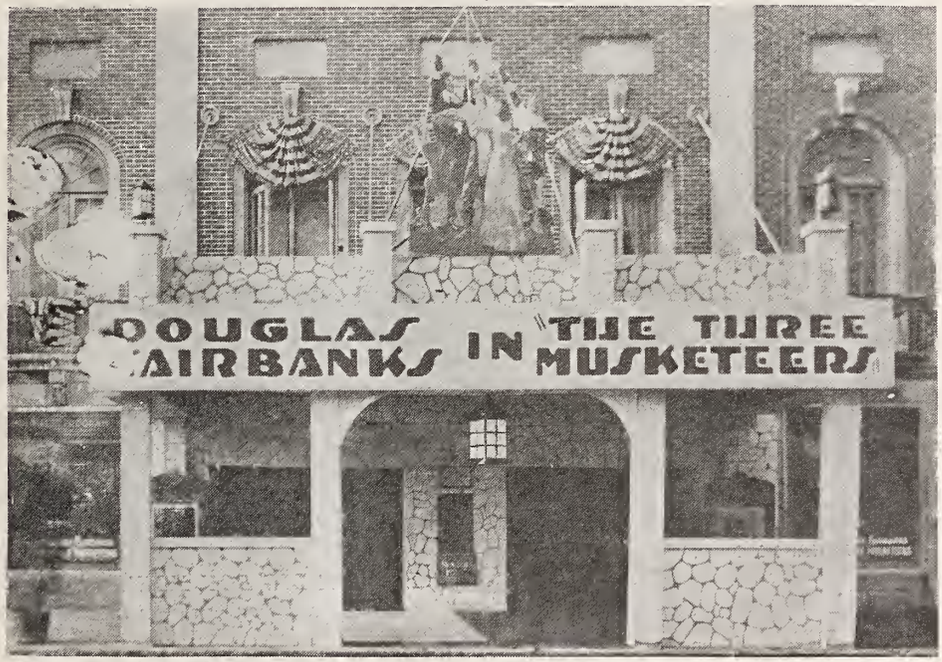
E. E. Collins, of the Rialto Theatre, Dennison, Texas, gave out several thousand pretzels labeled, "Just a Reminder. Don't Miss 'Ten Nights in a Barroom' at the Rialto Theatre." The pretzels were miniatures of the "Reading Cream Puffs," but they were potent in their pull, though they sold the play to the wrong class of patrons.

Hooked Up

The Isis Theatre, Kokomo, Ind., is the latest to report good results with a merchant hook-up on Norma Talmadge in "Smilin' Through," using the slogan, "Let's Go Smilin' Through 1922." They worked out a double truck and an appreciation that will last beyond the playing date.

Lobby exploitation is 100% advertisement—because there is nothing to distract attention from it. O. T. Taylor.

Selling the Picture to the Public



A United Artists' Release

HERE IS A NEW CASTLE FRONT FOR "THREE MUSKETEERS"

It was designed by Richard Dorman, of the Imperial Theatre, Jacksonville, for the return of the Fairbanks' production. It had been sold on the first run, some time ago, and needed only to be announced on its return. This did the job

Used Trotter Shoes for a Racing Drama

When the Isis Theatre, Cedar Rapids, Ia., put on "Thunderclap," a number of racing plates were borrowed and used as the basis for an interesting sidewalk ballyhoo. A board five feet by five, was bordered with card. In the centre were affixed 49 shoes, and the top read: "Shoes worn by famous race horses. Among them you will find the shoes worn by "Thunderclap" in the greatest race track drama ever screened."

Ribbons ran from certain of the shoes to the side cards which were lettered with the names and records of the most famous trotters of the turf. Of course, "Thunderclap" is the story of a running horse, but out in the Middle West, they are more interested in trotters, and this display got many who could not be sold on a running race.

Playing up the trotting race probably sold hundreds who could not be gotten in on the ordinary appeal of the play, and the Isis got the right angle.

If you want to borrow the plates and start early enough, the secretary of the County Fair association will tell you where you can find some obliging horseman. Don't use ordinary horseshoes.

Castle With Porch Is a Jacksonville Idea

Add this to the eleven hundred other ideas for a castle for "The Three Musketeers," but not especially that it provides the foundation for a larger series of transformations than the other 10,999 designs. Credit it to Richmond Dorman, manager of the Imperial Theatre, Jacksonville.

The Fairbanks special had played the Arcade closer to first run, and had been very thoroughly sold then. All Mr. Dorman needed to do was to tell his section of the world that the picture was in again. He did it with this open front effect.

It is light and airy and striking. With vines and plants it can be changed into the porch of a millionaire Summer home, trellis can be set into the openings for a Summer appeal or cutouts can be worked as though leaning over the balustrade. It is as flexible as a contortionist and can be worked into as many kinks.

In addition to the banner a cutout from the 24-sheet was used, and this was lighted with a spot from a window across the sereet. Note that the structure is built down to the curb line.

Chaplin Was Ready for the Rainy Days

Arguing that "Pay Day" was the time to set aside for a rainy day, Paul Noble, of the People's Theatre, Portland, Oregon, gave his Chaplin cutout an umbrella when he played his most recent release. It was a small stunt, but it cleaned up all out of proportion to the cost and trouble.

A First National Release

READY FOR RAIN

As the poster shows the comedian in a slicker, the addition of the umbrella was in harmony with the rest of the picture, but the novelty of the idea made a powerful appeal and drove home the suggestion of a comedy.

Anything along this line will work better than more ambitious but less clever stunts. Even so small a thing as shoving the toes of a pair of old boots through the sheet will get a giggle and the dimes.

A Fox Release.

SHOEING THEM IN TO SEE "THUNDERCLAP" IN IOWA

The Fox racing drama was put over with a racing sulky hung from the lobby ceiling and with a display of racing plates supposedly worn by famous track stars of the past, ribbons running from the plates to the names and records

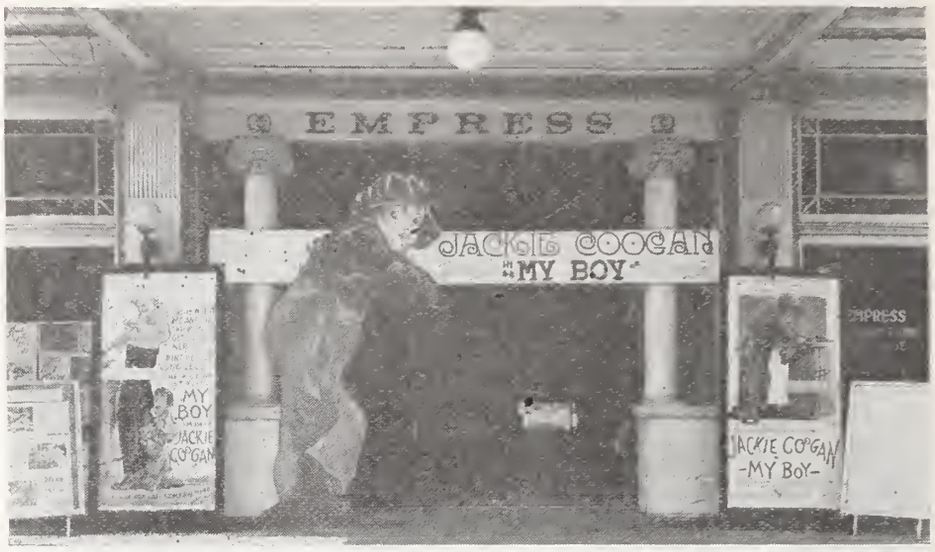
Selling the Picture to the Public

Oversize Cutouts Are Growing in Popularity

Eight to ten foot cutouts and even larger ones seem to be the new cry in exploitation. The Empress Theatre, Owensboro, Ky., is the latest to get into line and the first to use a First National player in this form.

For "My Boy" Arch Bamberger used a cut-out of Jackie Coogan larger than any poster could supply, and he put it against the banner to complete the hook-up with the title. You could not see the one without sensing the other, which made a perfect combination.

This is a just-one stunt, so save it until you have something really worth while. Don't waste in on a minor attraction. You cannot repeat the stunt to the same effect and it is a shame to knock the gilding off the idea by doing it for a picture you do not feel will play to capacity. It might get them in on a weak sister, but a record house on a big one will give you a greater return in the long run, and so long as you get the money, you should be willing to wait.



A First National Release.

MY, BUT JACKIE IS GETTING TO BE A BIG BOY NOW!

Just size was the appeal of this cutout, but size won. People came to the theatre just to see the display that everyone else was talking about, and as long as they were there and had the price—well, the box office was busy

This Cost Only $1.20

T. E. Kane, manager of the Grand Theatre, Tampa, and General Manager C. D. Cooley, of the Southern Enterprises houses there, got "The Old Nest" over at a cost of $1.20.

The show was third run, and it would not pay to spend a lot for exploitation, so Mr. Kane borrowed a hen with a brood and built a coop in the lobby of the house with a real old nest for the hen to sleep in.

All day the sight of the chicks drew crowds and at night when the mother hen had tucked them all under her wings, the allusion was even more pat. The attraction played to 20 per cent. more than the usual second run or minor first runs. Even on a first run this stunt will pull like a mule.

Very Rocky

For "The Cradle," Richmond Dorman, of the Imperial Theatre, Jacksonville, had built a large cradle of compoboard, which was hung about 30 feet above the marquise. It was so hung that it could develop a rocking motion with the slightest encouragement from the breeze.

It was painted white, with the title in black, and could be seen several blocks on either side of the theatre. At night spotlights were played upon it from the roof of the marquise and the effect was even more striking than in the daytime.

The stunt cost $14.50 and helped to put over picture on which most managers would have laid off. Mr. Dorman feels that any picture they book in to him can be helped by exploitation, and that a manager should not call it a day until he has coaxed in all the money a title can be made to produce.

Dog Race Is Newest for "The Silent Call"

The Allard Brothers, of the Royal Theatre, El Dorado, Kansas, are not so slow when it comes to thinking up stunts. They took over the house a few weeks ago to enter competition with four other houses in a ten thousand town, and they felt the need of hustling, so when "The Silent Call" came along, they evolved the dog race.

A First National Release.

THE WINNING DOG

Just how they worked it is not made clear in the story of the stunt, but presumably they put the dogs over a short course near the theatre, letting them be slipped at a signal and called by their owners at the finish line. The prize was a dozen photographs of the winning dog. This is one of the pictures. The ballyhoo comes from the preliminary parade of the entrant dogs, each blanketed as in the cut. Considerable comedy can be raised with very small dogs. The blankets read: "Racing to See 'The Silent Call,' at the Royal."

A Paramount Release.

AN O. T. TAYLOR DESIGN ON "MORAN OF THE LADY LETTY"

The Exploitation Expert has designed a novel ship effect for the lobby of the Weir Theatre, Aberdeen, Wash. This is simply done with ropes and two bulkheads, the latter serving as boards for the stills. It is a corker

No matter whether your theatre is on the main drag or on the side street, let people know you are there. A bright lobby can't be passed up. It's too conspicuous.—O. T. Taylor.

Selling the Picture to the Public

A Paramount Release.

THIS GREEN TEMPTATION WAS A MILLION-CARAT STONE

It was a nitrogen bulb set into the cutout from the 24-sheet and worked in circuit with the flasher operating the lighted sign on the marquise so that it seemed to scintillate. The rest of the 24-sheet was used for the other side

Made a Gigantic Jewel "The Green Temptation"

Just as it stands in the cut, this use of cutouts for the lobby of the Imperial Theatre, Asheville, N. J., would be good, but John B. Carroll bettered the idea by taking a nitrogren lamp, dipping it green and setting it into the open palm as the pendant to the necklace.

This was hooked in eireuit with the marquise sign, so that the jewel seemed to throw out rays of light. You can see the feed wire running down from the awning at the right hand side of the cut. This gave the cutout many times the value of straight paper.

A smaller cutout of the Apache dance was shown in back of the building line, being tied to the box offiee railing, and all lights were dipped green with the exception of the rim of the marquise sign and the lights naming Miss Compson and Kosloff. These were in white, but the title was green.

For a lobby smash the preceeding week, a peep-show was arranged with green jewels and a eard announcing the play. This was used a week in advance of the opening and helped to augment the unusually large receipts on this attraction.

Don't get enthusiastic and use too large a lamp for the jewel in this or any other eutout. Use a bulb that will be in proportion to the design or it will lose its effect. The so-called "mill" type is better than the pear shaped globes.

Used Model Battleship for Harold Lloyd Play

Ralph Windsor used a model of the battleship Oregon for the big noise in his lobby display for Harold Lloyd in "A Sailor Made Man." He ealls it a "model." The Associated Exhibitors' press agent calls it a "replica," which it is not. If he has no dietionary, he can come over and use ours.

Anyhow a model several feet long was a big attention getter, but long before you came close enough to see that there was a model, the lobby was almost audibly visible. Selling lines were lettered all over the front, there was a complete line of paper, with the exception of a 24-sheet, and life preservers framed pietures of the star.

It was one of those things you eould not overlook, and after you had seen the eomedy, you were glad you saw it. Apart from the battleship the decorations are simple, and if you cannot get a six foot model, you can borrow from the toy store smaller sizes, for most stores carry clever miniatures.

$$$$ Again

Ollie Brownlee, of the Palace Theatre, Muskogee, used the dollar sign for "Her Husband's Trademark," but he gilded them and hung them about the necks of the Gloria Swansons on on the posters.

It was just a little thing, but it helped put the box office thermometer up ten degrees.

Cutouts and Back Drop Vivid Display Frames

Charles Fuchs, of the Florence Theatre, New York City, has found that he gets more than double the display value from a lithograph by cutting out the foreground and painting a backing for it. He gets more than enough additional sale to pay for the painting.

A Paramount Release

MR. FUCHS' FRAMES

The eut shows one made up on Moran of the "Lady Letty," with a marine backing. It is very effeetive, but if you want to get all there is in it, make real sails for the boat, add a tiny silk flag and then set in a small fan to keep them fluttering.

Almost any release will give you some opportunity to add motion, either through a fan or a wheel, and moting will give the last touch to attention grabbing.

An Associated Exhibitors' Release.

HOW "A SAILOR MADE MAN" WAS PUT OVER IN PORTLAND

Ralph Windsor, of the Star Theatre, masked in his front and then painted it up for the Harold Lloyd comedy, with life preservers from the "U. S. S. Scream," also the Comedy, Laugh and Fun. That must be a part of the navy we will not junk

Selling the Picture to the Public

Found Old Fire Engine An Effective Ballyhoo

Playing back "Go and Get It," Harry W. Kress tried the old-fashioned fire engine for a ballyhoo and it went and got it and got it in wads. The fire departenmt has been motorized, but some of the old apparatus is held in reserve in case of breakdowns to the more modern equipment, so it was a simple matter to borrow a steamer and send it through the street with steam up not only to give realism but to supply the whistle with the needed material for a sound attractor.

The steamer was sent through the streets and now and then it would pull up alongside the curb to give the pedestrians the opportunity to look it over. It was enough of a curiosity to get attention on the streets, and crowds gathered at every stop.

A First National Picture.

CAPITALIZING THE HORSE-DRAWN FIRE APPARATUS

May's Theatre, Piqua, Ohio, played back "Go and Get It," and went and got it with the old-fashioned steamer and two firemen in red shirts. Harry W. Kress borrowed some of the old apparatus they hold in reserve against breakdowns

Let His Customers Work the Ballyhoo

You can lose a nice lot of money by playing up the non-existent pugilism in "The World's Champion." You can make money by changing your appeal to the athletic slant. So far as reports have been received, the use of a pugilistic lobby has been a dampener on the receipts.

Guy Kenimer, of the Arcade Theatre, Jacksonville, got the idea back of the Lindlar lobby on this picture, and borrowed a lot of gym stuff from the Y. M. C. A., rigging a punching bag and installing horses and a pair of parallel bars, which required no especial rigging. Cards invited lobby vistors to use the apparatus, and a surprisingly large number took a few whangs at the bag or showed off on the horses or the bars, and Kenimer got a live lobby without the cost of a worker. It interested women as well as the men, and sold more of them.

Inside he made a miniature scrap his prologue. Two small boys with overstuffed gloves, each as large as their heads, had a pillowfight instead of a boxing match, while an ex-fighter, now on the theatre staff, acted as referee and injected some comedy into the stunt.

The result was that the women thought it cute and the men called it clever and they all went out and told their friends not to miss the fun on the stage showing, and the picture cleaned up instead of doing a back somersault.

Another April Fool

Always a good laugh is the best salesman. J. H. McLaughlin, of the Bonita Theatre, Tampa, put a barrel in his lobby and roped it off with a sign reading "Dangerous. Do not get too close." The idea of the rope was to make it clearly evident that the person was looking in, and to kill his alibi.

At the bottom of the barrel was the "April 1" sheet torn from a daily calendar pad. He did not even add "April Fool," feeling that people would use their own judgment.

He stung hundreds and some victims even came back with their friends to enjoy their discomfiture.

There was no advertising in the barrel.

A Paramount Picture.

THE PROPER WAY TO PUT OVER "THE WORLD'S CHAMPION"

Guy Kenimer, of the Arcade Theatre, Jacksonville, played up the athletic angle in his lobby, borrowing the stuff from the Y. M. C. A.; and you could walk right in and punch the bag or work the bars. The bars, of course, were non-alcoholic

Memory as An Aid to Exploitation Stunts

If you don't owe money, it is a capital thing to have a good memory. M. C. Toothacher, of the New Lewis Theatre, Independence, Mo., has a memory and he happened to call to mind the fact that the zoo had purchased an old stage coach some time before.

Just what a stage coach was doing in the zoo is beside the question. It was there, and Mr. Toothacher borrowed it to use in exploiting "Tol'able David," with a banner for the house.

He also used the door knob for business houses, putting them up after closing time and telling the world that the store was closed because the clerks had gone to see "Tol'able David."

This stunt works best in the summer time, when the stores either close early on Saturday or take a half holiday more toward the middle of the week. That is the time to get out the "closed" hangers to the largest cleanup. Mr. Toothacher merely anticipates the season.

Pleased the Women

De Sales Harrison, of the Howard Theatre, Atlanta, Ga., built his advertising for "The Law and the Woman" on the fact that Justice is represented as a blindfolded woman bearing aloft the scales.

He made Justice the centre of his advance display in the foyer with the lines: "The law may be blind, but how about woman's intuition? See 'The Law and the Woman,' all next week. Here."

The figure was flanked by owls with green electric bulbs for eyes, working on a flasher socket.

Shamrocks Got Over

Frank H. Burns, of the Orlando, (Fla.), Enterprises, worked the white trellis and green shamrocks for Colleen Moore in "Come on Over." Green and white is a great combination, and the effect was striking. The lattice was used to frame some cutouts from the Goldwyn paper, and was not a full lattice lobby, though we think this would be even more effective where there is one on hand.

As the picture was played St. Patrick's Day, the advertising was doubly effective.

Selling the Picture to the Public

This Stock Attractor Is Held from the Edge

Very often the use of a stock cut in the size marked is hurtful because the outlines of the cut come close to the edge of the measurement. In such a case the result is poor. This three-column cut on Betty Compson in "The Green Temptation" seems to be taken from the campaign book, but it is centered and only the balloons and strings dangle close to the edge. This gives a white relief which makes it possible to use the cut in the width marked without spoiling the display. It is an exception to the rule for generally the artist works right up to the edge of his space, though most Paramount stock cuts are undersized and a three-column cut for exemple, is seldom three columns full width. Space is left for the border

THE LAST PRODUCTION DIRECTED By WILLIAM D. TAYLOR
Betty Compson
in
"The GREEN TEMPTATION"
Harold Lloyd "Next Aisle Over"
Fox News Weekly
Apache underworld and society boudoir linked in this thrilling romance of a dazzling little dancer who became the darling of Pairs!
MARLON HAMILTON—THEODORE KOSLOFF—MARY THOMAN IN THE CAST
Alhambra
WEEK STARTING TODAY

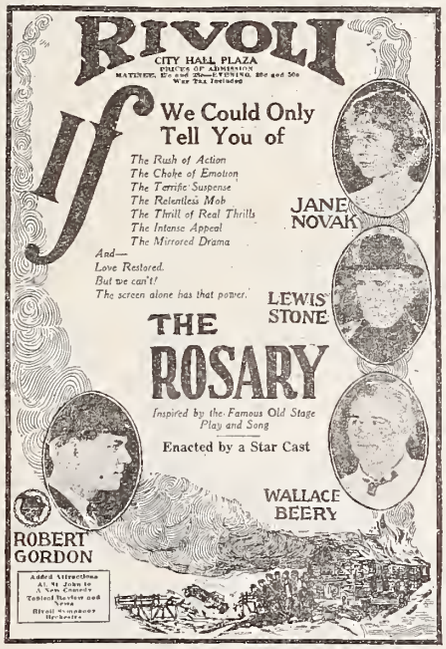
A BETTER MEASUREMENT

and generally for a white margin as well. This is a better plan than making the cuts full width or even full width minus the pica spaces between the columns. The text used here is being widely copied, and it puts the picture over in so few words that it could not well be improved upon. We do not like the persistent connection of this picture with the late William D. Taylor. That matter should be permitted to drop and not be used for a selling angle. The picture is good enough to sell upon its own merits without an appeal to the morbidity of the average crowd.

—*P. T. A.*—

Cuts Do Not Matter Where Copy Is Good

There are some pretty poor cuts in the frame of this 130 by three from the Rivoli Theatre, Baltimore, on First National's "The Rosary," but the cuts do not matter much in this space. At best they are only a frame and they would not sell much could you see them, for they are indifferent portraits at best. What sold this picture was the title and the copy. It is the familiar "words fail us" idea, but it is well handled and it carries strong conviction. Most of the selling on this picture will be done on the title. The song was popular to the point of being a nuisance and the stage play has an appeal still, so this all works for the picture title. The rest is merely a matter of persuading the prospect that the play is a good one.



WHERE CUTS DO NOT COUNT

The players assure the cast and this is put over here with the captions rather than with the cuts. The selling talk does the rest, though we wonder what is meant by "the thrill of real thrills." But the reader does not stop to criticize. It looks like a lot of earnest talk, so he is persuaded, and the chances are that he will not regret his investment. Baltimore usually gives better work on cuts than that shown here, so the chances are that the cut work on this was poor, and the screen used is a trifle too fine for the paper. It is more a matter of general effect than of detailed excellence, but it gets the idea over.

You have seen this advertisement for

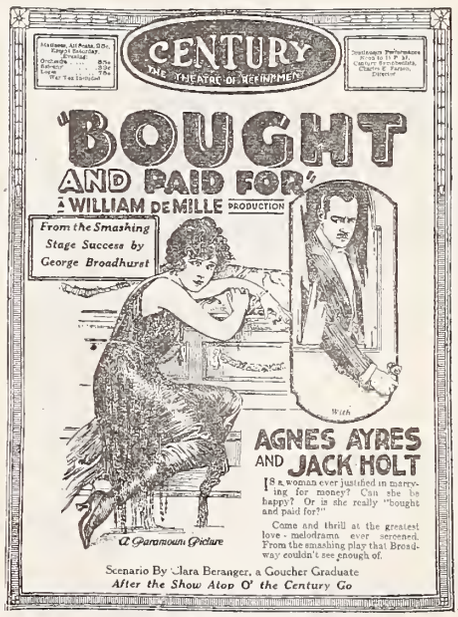
Picture Theatre Advertising

week after week. Just because it was at the bottom of the column, you perhaps have not read it. You'll read it here. That's what "preferred position" means.

Lots of other things are explained in this meaty book by the conductor of this department. Almost every page has a money-getting stunt and any one of these will be worth several times what the volume costs, and you get the other stunts free. It costs only two dollars the copy and may be ordered from the publishers of Moving Picture World. Get a copy today. Makes bad business good and good business better.

Campaign Book Cut Is Wedged in With Type

This is a nice display for the Century Theatre, Baltimore, based on the use of a plan book cut. It would have been twice as good had the layout not wedged the right hand side of the cut in with type. Using lettering half the size for the names of the features players would have given a touch of lightness that this display lacks. "Bought and Paid For" is somewhat heavy in tone, and can stand a solid mass of type better than a comedy but even a


CENTURY
THE THEATRE OF ENTERTAINMENT
"BOUGHT AND PAID FOR"
A WILLIAM DE MILLE PRODUCTION
From the Smashing Stage Success by George Broadhurst
AGNES AYRES AND JACK HOLT
IS a woman ever justified in marrying for money? Can she be happy? Or is she really "bought and paid for?"
Come and thrill at the greatest love-melodrama ever screened. From the smashing play that Broadway couldn't see enough of.
A Paramount Picture
Scenario By Clara Beranger, a Goucher Graduate
After the Show Stop O' the Century Go

TOO MUCH SOLIDITY

drama should not look oppressive, and this display is so tightly wedged in that it looks uncomfortable. There is no white on the right to balance the spots on the left, and it does not get more display merely because it uses a blacker letter. This seems to be an addition made by the theatre. If the type was on the mat from the exchange, the cut should have been notched to permit the use of a lighter face. Even using a smaller "and" between the two names would have helped. The "and" is going to sell no tickets and therefore does not need to be so prominently displayed. This is a single plan book cut, but we think the staff artist planned badly. The single figure of the woman is strong and forceful, but it is materially weakened by the panel showing Holt. The single figure would have been far superior from an attractor point of view. It is capital art work, full of character, where you do not get the idea that Holt is breaking in the door until you have looked at it for a moment, and most persons will not waste that moment. They do not regard advertising attractors as puzzle pictures and do not waste time looking for hidden meanings.

—*P. T. A.*—

Forms Good Display from Plan Book Cut

Notching a plan book cut gave the Palace Theatre, Hamilton, Ohio, a neat display in four sevens. Notching the cut on the left let in the shamrock and on the right it permitted the small features to be listed in what otherwise would have been a waste of space and water. The cut was planned for a larger space, but by sitting a little closer it all got in very nicely. The black hull of the steamer gives the attraction point and a light display around permits this to show its fullest effect. It would have been a simple matter to have killed off the entire space with just a couple of lines of heavy display type—but the Hamilton knows better. The selling talk is merely "Better come real early. Many will be turned away. Another 'Old Nest'." That does not sound like much,

Selling the Picture to the Public

but it carries conviction where a lot of adjectives would have meant little or nothing. We do not approve so heartily of the note which reserves to the management the right to eliminate from the night shows all but the overture and the musical setting to the feature. This is better than racing the film to get the crowd out quickly, but we imagine that it must create

PALACE
TOMORROW!
ALL ABOARD
PALACE
SUNDAY
Come on Over
Rupert Hughes'
Come on Over
with Colleen Moore
RALPH GRAVES and Highly Capable Cast
SUNLESS SUNDAY—Mermaid Comedy
NOTE: The Management reserves the right to eliminate from all evening performances, all added attractions, other than Overture and special musical settings.
LAST TIME TONIGHT—Jack Holt in "THE GRIM COMEDIAN" by RITA WEIMAN.

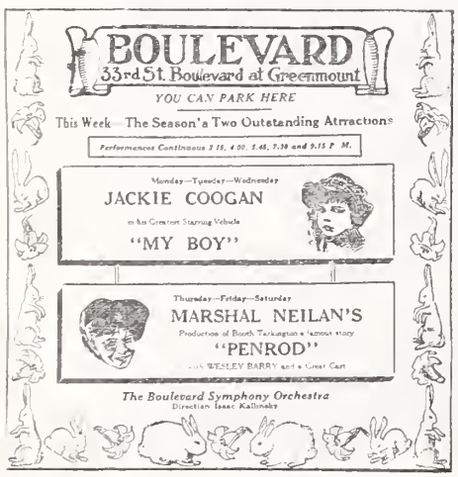
HOW THE HAMILTON WORKED IT

a feeling of uncertainty in the minds of the patrons to know that they are liable to have the entire short program pulled out to permit a third show to be ground on the evening. It seems to us that a more lasting clientele could be built by adhering to the announced program and always giving money's worth. Many houses have built up their greater reputation on the general program, and often this will pull the crowd on a weak feature. By and large the probabilities are that on the year the receipts are no greater, *if as large* as would be the ease where the program as announced was adhered to. It is largely a local matter, but that is the way it looks to the outsider. It pays to be more than fair to the patron.

—P. T. A.—

Jackie and Wesley to Do the Bunny Hug

The Boulevard Theatre, Baltimore, went in for children Easter week and split the session between Jackie Coogan in "My Boy" and Wesley Barry in "Penrod." These are supposed to appeal especially to children, though for no good reason, for the grown-ups certainly enjoy them as much, but the child appeal tradition has been established, and certainly it is easier for the children to obtain permission to see these "safe" pictures, so the Boulevard specializes


BOULEVARD
33rd St. Boulevard at Greenmount
YOU CAN PARK HERE
This Week—The Season's Two Outstanding Attractions
Performances Continuous 2 15, 4 00, 5 45, 7 30 and 9 15 P. M.
Monday—Tuesday—Wednesday
JACKIE COOGAN
in his Greatest Starring Vehicle
"MY BOY"
Thursday—Friday—Saturday
MARSHAL NEILAN'S
Production of Booth Tarkington's famous story
"PENROD"
with WESLEY BARRY and a Great Cast
The Boulevard Symphony Orchestra
Direction Isaac Kalinsky

A JUVENILE COMBINATION

on these for vacation week, and the Easter rabbits and lilies give point to the general idea of Easter. It is evident that the management realizes that the pictures require little selling, for the bare announcement is made. This is ample, particularly as the pictures have probably been previously down at the first run houses. Three nineties is a generous space for a neighborhood house, but the Boulevard probably figures on getting some of the business the first run theatres could not handle. The display offers no striking novelty, but it is surprisingly good work in its simplicity of treatment and in its use of white space. You cannot overlook the display lines, yet they are not thrown up through the use of heavy type faces, for all four are only eighteen point, yet they would not have gotten over as well had they been in 36 point, for then they would have crowded the space. They would have been *larger* but not as *prominent* because then they would have had no background. It would be interesting to figure just how much money is wasted every Sunday through the use of lines heavier than are required and which necessitate the use of larger spaces than would serve to put the pictures over with a proper display. The waste would probably come close to six figures to the left of the decimal.

—P. T. A.—

Very Pretty Drawing Puts Over Attraction

We think Julius K. Johnson is a bit of a hypocrite. He sends in a drawn display from the Rialto Theatre, Omaha, and remarks that he would appreciate an unbiased criticism. He knows darned well it is a drawing above the average and the only criticism is that it would have been better with some type instead of all that lettering. The drawing is, beyond question, good stuff; better than usual because the faces have life and expression, and the shadows

A CLEVER DRAWING

are beautifully handled. If that's the sort of unbiased criticism he wants, Johnson is welcome to it, for he deserves praise, and we don't blame him for asking for it, but he should have said "Ain't it a beaut?" instead of pretending he wanted it criticized. He has been in the business long enough to know how good it is himself, and it is no disgrace to seek a title deserved praise. The signature is Bennett, and we think that Mr. Bennett should come out hand-in-hand with Mr. Johnston to take the bow, for he is an artist and not merely a draftsman. He works with sureness to get likenesses and he can hold his own even with Bubar, and we cannot say more than that, for we hold Bubar at the top of his class. It is seldom that newspaper sketches look as though they represented people. This trio of portraits are likenesses, and they give a tremendous pull to the space in which they are used, and Johnson backs this up with a pair of good selling lines. We regret that we cannot give it the full three-column reproduction it deserves. It beats the best half-tone work that ever got into an amusement page, and in the artist proof it is almost good enough to be framed.

—P. T. A.—

False Hopes

Hope springs eternal in the human breast and Bob Wall knows it. He runs the Wall Theatre, Fremont, Neb., and he advertised that on a specified date people could get "something with a kick in it" at his theatre.

Then he told them it was "Fool's Paradise" and three or four days later he was able to come back to town again, but it put the Paramount picture over to a great deal better than usual business.

—P. T. A.—

Catchy Outline Sketch Gives Punch to Space

There is something very attractive about this outline sketch in the space for Loew's Theatre, Cleveland, on Betty Compson in "The Green Temptation." Its face is rather expressionless, but the lines are pure and strong, and somehow convey the suggestion of a story you very much want to see. It gives you the idea the story is good because you like the sketch. Part

A CLEVER SKETCH

of the effect is due to the background, but more is to be credited to the sparing use of forceful lines. More detail would have spoiled it. This is done by Carvon, who perpetrated the awful Galatea, of which we recently spoke, and apparently he is trying to show that he can do better work. This suffices to prove it. A man who can draw as well as this cannot be called poor. It is capitally done. The State is taking

Selling the Picture to the Public

unusual space for its general program, possibly with the idea of fighting the vaudeville houses, and the film attractions are not given the space to put them over to the fullest advantage, but they get a half of the allowance, and the text helps not a little, though the reference to William D. Taylor is not wholly to be commended. Better is the six point panel just below, which gives: "Apache underworld and society boudoir linked in the thrills of this romance of a dazzling little dancing darling." That will sound promising to the average reader when taken in connection with the cut, and the cut, in its turn, does a lot to put over the lines.

—P. T. A.—

Cross Space Cut Is Away from Signature

This three elevens from the Luna Theatre, Lafayette, Ind., is very nicely laid out except that the cross space title seems to suggest the bottom of the advertisement, and the signature rides as an extra. With the signature raised to the top, to balance the black lines at the bottom, the space would be better enclosed and there would be a more intimate connection between the house and the title. Using the same cut in a four-column space would have

—pleading—pleading—
—for her son's happiness.
—for her son's wife's happiness.
—for her own happiness.
—pleading that it wouldn't be a duplication of the mistake that she made twenty-five years before.
—Mary Tilden, old and gray, broken and tired of it all—but with renewed hope after having found her son.
—A drama of dishes and discontent.
Richard Headrick, Gaston Glass, Grace Darmond and Georgia Woodthorpe in the big cast.
A John M. Stahl production
"THE SONG OF LIFE"
NOW PLAYING
TODAY, TUESDAY, WEDNESDAY
Also
AL ST. JOHN
in
"Fast and Furious" COMEDY
Luna
PICK O'THE PICTURES
TIME OF SHOWS
1:30, 3:00, 4:30, 6:00
7:30, 9:00
Prices 10, 15, 25c

A DOUBLE BARRIER

given a white margin to run down to the plate and hook it to the rest of the space, but in a close fit the connection is not so apparent. No great harm is done, but the rapid reader may fail to connect the title with the place at which it is to be shown unless his interest is engaged. Probably there are few rapid readers in Lafayette, and the suggestion is offered only along the lines of general comment. This would be more important in the larger places where a more intimate connection between title and house might mean a difference in the business. The general text is very well done, but seems to have been lifted from the campaign book, along with the cut. If it is original stuff it is highly creditable to the house. It's at least an indication of nice taste in the selection of advertising material.

GET A P. T. A. AND USE IT!

Won a Page Hook-up for Two Reel Title

Getting six bankers out of six approaches was the record of the advertising solicitor for the Indianapolis *News*, who went out to fill a page on Chaplin and "The Woman's Side." Five of the banks hooked to the comedy because the title, "Pay Day," appealed most to them, but one shrewdly saw the appeal to women in the title of the Katherine MacDonald play. Ralph

Today Is Your PAY DAY Tomorrow see Chaplin in his
Every PAYDAY Deposit Day
Savings Department
National City Bank
Every Day is Pay Day at the CIRCLE Theatre
C'mon—Let's GO
CHARLIE CHAPLIN in "PAY DAY"
A Brand New Comedy Riot
Katherine MacDonald in "WOMAN'S SIDE"
PayDay
NOW THAT
Start Right NOW
$1.00 Will Open an Account
WE PAY 4½% ON SAVINGS
MEYER-KISER BANK
A Woman's Business
The Pay Day Bank
OUR PAY DAY
$300 in CASH PRIZES
On Pay Day
THE OUTCOME OF YOUR INCOME
6% On Savings
Fletcher Ave. Saving and Loan Assn.
10 EAST MARKET STREET
Peoples State Bank
BANKERS TRUST COMPANY
Security Trust Company

A CHAPLIN HOOK-UP

Lieber, manager of the Circle Theatre, suggested to the *News* that the banks might be interested in "Pay Day. They were. If Lieber could pick the ponies the way he can pick advertising winners he would have the bookmakers in the pawnshops. The *News* could spare only a page in the Saturday edition, so the advertising man saw only enough banks to fill the space left from the Circle advertisement, and stopped with the sixth name on his list because his space was full. Most of the banks were willing to take even larger spaces, for they know that to hook to picture advertising gives them assurance that their own displays will be read by a greater number of prospects than on the run of the paper: which is the argument for all hook-up pages. Curiosity leads the reader to go over them all to see how well they have hooked up. The Circle paid for its space, but it got the benefit of a full page display at a cost of less than half. Not the least value of the advertising was the fact that it was printed on pay day, which gave a punch to the bankers' appeals to come on over and put some of it away for the rainy days. One bank even stole more picture advertising stuff and announced a prize contest for the best essays on what the contestants knew about saving. There were 104 cash prizes, costing $300.

—P. T. A.—

Campaign Cuts and Original Layouts

Charles R. Roediger, of the Moore Amusement Company, Tacoma, which works with the Jensen & Von Herberg Circuit, sends in an unusually pretty full page for "Fool's Paradise," in which he saves a part of the cost by leaving off one column. It gives him just as good a splash, affords a better proportioned space and gets pure reading over onto the page. The upper portion is original drawing, working in with a plan book cut at the bottom. In between he shows an admirable restraint in not trying to tell a bookful in a limited space. He sells it, sells the time and prices and the musical program, but he lets the pictures do most of the work, feeling that pictures will work best for him. The halftones do not come out as well as they might, but the line work is capitally done, better in some aspects than the work of the staff artists as shown below. It reveals

A CAPITAL NEAR FULL

imagination and creates an atmosphere for the statement that this is "a new type of screen spectacle" as set forth in the brief selling talk. Every little while Mr. Roediger comes in with something out of the ordinary. It would be interesting to know what he does in between times. He must still be interesting if not as brilliantly original.

—P. T. A.—

Characteristic Display Made Them Come on Over

Lowe's State Theatre, Salt Lake City, had a characteristic lobby display for Goldwyn's "Come on Over."

Atop the box office was a three-foot statue of Liberty. On either side an arch was flung to the side walls. On one was lettered "Come on" with "Over" on the other, and a cutout of Moyna on the lobby floor. Small Irish flags were strung about the lobby, and shamrocks powdered the display.

The appeal to those who might be interested in the story of the little colleen who did "Come on Over" can be understood. The display brought in those most likely to be interested in the play, and the exploitation which does this is naturally the best form of exploitation.

—P. T. A.—

Weeper Had Dropsy

W. T. Brock, of the Strand Theatre, Knoxville, used the street weeping girl to help put over "Why Girls Leave Home," and to add to the effect the girl dropped various articles of dress from the satchel she carried. When some kind-hearted pedestrain would hand it back, she would thank him with a mournful smile and reward him with a card advertising the Strand. At other times she would sit on a camp stool she carried until she had gathered a mob and then hand out the cards.

The lobby display was a question mark with the upper part worked out in read lights with green for the dot. It stood out like a lighthouse.

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in.

First National

HAIL THE WOMAN. Extra fine picture that brought out the women. Advertising; half page two newspapers, and posters. Patronage; general. Attendance; good. S. H. Blair, Majestic Theatre, Belleville, Kansas.

IN OLD KENTUCKY. Extra good picture. Pleased every one. Patrons say it is the best picture ever shown here. Good horse race; fine acting. If you want a good picture, book it. Advertising; one, three, six, slide, advertising in paper. Patronage; mixed. Attendance; good. Chas. E. Johnson, Plaza Theatre, Punta Gorda, Florida.

THE KID. A very good picture for Chaplin; this liked better than his others. Advertising; two threes, one six, photos, slide, heralds. Attendance; good. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

LESSONS IN LOVE. Better for me than the usual Constance Talmadge picture, though this isn't boosting much. Advertising; regular. Patronage; mixed. Attendance; fairly good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

MOLLY O'. Very good picture but it failed to get the business for me. It seemed to please them but was far from a knockout as advertised. Advertising; ones, threes sixes, heralds, window cards, newspaper. Patronage; high class. Attendance; poor. H. D. Wharton, Pastime Theatre, Warren, Arkansas.

MY BOY. Six reels that pleased better than 100 per cent. Give us a picture like this for Friday and Saturday night and we can make money. Book this and go after it hard. You will have no complaints. Advertising; heralds, newspaper, lobby and street frames. Patronage; general. Attendance; good. Smith & Correll, Portland Theatre, Casselton, North Dakota.

MY BOY. Here is a wonderful little picture. I would not miss it if I were you. Everybody satisfied. Advertising; three ones, one three, one six, slide and program. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

PILGRIMS OF THE NIGHT. Cannot say much for this although it should not be condemned. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

SCRAP IRON. One of Ray's best. The five-round fight is especially good. Pleased 100 per cent. Advertising; usual. Patronage; small town. Attendance; good. E. E. Corr, Princess Theatre, Thompson, Iowa.

STRANGER THAN FICTION. While this has more than fair entertainment value, I don't understand why the producers rely on the star's beauty to put her pictures across. Give her something with incident and action on her part. Advertising; posters, papers and slides. Patronage; small town. Attendance; fair. Chas. W. Lewis, I. O. O. F. Hall, Grand Gorge, New York.

A WOMAN'S PLACE. Patrons reported "a fine picture for Constance Talmadge." She draws for me regardless. Advertising; ones and photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Fox

BAR NOTHING. A good one. A few saw the second show. Buck Jones is a good drawing card for me. Advertising; ones and photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

FOOTFALLS. Different from most features and a very good story with fair photography. The dramatic acting of Tyrone Power was excellent. Advertising; billboards and newspapers. Patronage; good class. Attendance; fair. H. C. Stevens, Yale Theatre, Okmulgee, Oklahoma.

THE LAST TRAIL. Very good picture. Ran Larry Semon in "The Bakery" with it; it sure made a fine program; everybody well pleased. Advertising; regular theatre and newspaper. Attendance; first night poor (rain), second night very good. S. A. Peake, Pastime Theatre, Maquoketa, Iowa.

THE LAST TRAIL. Very good picture. Overselling causes exhibitor to have to charge too much. Patronage; mixed. Attendance; better than expected. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LOVETIME. A good program picture. Shirley Mason seldom fails to please here. Her pictures are always clean and entertaining without any suggestiveness to annoy the most pious folks. Advertising; three sheets. Patronage; rural. Attendance; good. D. B. Rankin, Coöperative Theatre, Idana, Kansas.

ROUGH DIAMOND. One of the best and fastest pictures we ever ran; Tom Mix sure is good. Give us more like it. Advertising; handbills, lobby, sheets and newspapers. Patronage; high class. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

SHACKLES OF GOLD. William Farnum displays his ability in this one. A picture any audience should appreciate. Advertising; ones, newspaper, heralds, slide, photos. Patronage; small town. Attendance; good. R. K. Russell, Lyric Theatre, Cushing, Iowa.

SINGING RIVER. Russell did very well. Picture just ordinary; nothing big, a program picture. Advertising; handbills, lobby, photos and newspaper. Patronage; mixed Attendance; fair. Thomas Clark, Electric Theatre, Maryville, Missouri.

THUNDERCLAP. Thrills follow thrills; the kind of picture the people want. Went well on rainy night. Advertising; slide, six sheets, one sheets, heralds. Patronage; general. Attendance; good. A. B. Kreiser, Majestic Theatre, Myerstown, Pennsylvania.

Goldwyn

GIRL WITH THE JAZZ HEART. Nice light comedy, well acted; catchy titles. Advertising; six, threes, regular paper advertising. Patronage; mixed. Attendance; fair. J. F. Cramer, Majestic Theatre, Willits, California.

HIS BACK AGAINST THE WALL. Really a very good picture with a story that appeals. Title is good but stars are hard to exploit. It is a new type of Western drama and there was much favorable comment. Business poor, but not fault of picture. Ben. L. Morris, Olympic Theatre, Bellaire, Ohio.

OLD NEST. This picture needs no exhibitor's advertising; book it and you will make money. Advertising; regular. Patronage; mixed. Attendance; good. J. Solomon, Bijou Theatre, Clarksburg, West Virginia.

THEODORA. Foul Ball! This picture is no good for this kind of a town. Played this at benefit with the D. O. K. K. Lodge and they have 500 members, and then no business. Attendance; poor. S. A. Peake, Pastime Theatre, Maquoketa, Iowa.

WATCH YOUR STEP. Snappy little comedy drama with no pulling power whatsoever for me. Advertising; usual. Patronage; small town. Attendance; poor. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

WATCH YOUR STEP. Extra fine comedy that keeps 'em laughing till the end. Advertising; heralds. Patronage; general. Attendance; fair. S. H. Blair, Majestic Theatre, Belleville, Kansas.

Wid Gunning, Inc.

OLD OAKEN BUCKET. Pleased my patrons; had more favorable comment on this than on "Old Swimmin' Hole." Clean picture all the way through. Advertising; one, three, six, slide, newspaper. Patronage; mixed. Attendance; good. Chas. F. Johnson, Plaza Theatre, Punta Gorda, Florida.

Hodkinson

FACE OF THE WORLD. Good picture but did not pull. Advertising; usual. Patronage; mixed. Attendance; poor. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

PARTNERS OF THE TIDE. It is a good picture and can be shown anywhere. Pleased every one; no kicks whatever and that's what an exhibitor likes. Patronage; all classes. Attendance; fair. A. E. Rogers, Temple Theatre, Dexter, New York.

SIGN OF THE JACK O' LANTERN. A

Straight from the Shoulder Reports

fair little program picture with quite a few laughs. Story light, but the characters are quaintly drawn and it will get by with a not too exacting audience. Pay attention to your fillers on this because to give a really good show they will have to be good. Advertising; usual. Patronage; health seekers and tourists. Attendance; good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Metro

CINDERELLA'S TWIN. Viola Dana in one of her older, delightful comedies; pleased all. Advertising; lobby and slide only. Patronage; mixed. Attendance; poor. Alfred N. Sack, New Dreamland Theatre, San Antonio, Texas.

FOUR HORSEMEN. One of the best. All patrons acknowledged it was worth money. Ran at fifty cents. Roads were blocked with four feet of snow and will show return date before I get out of it. (Return date June 15th). Advertising; 10,000 pamphlets mailed, extra billboard and newspaper. Patronage; general. Attendance; not sufficient. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

FOUR HORSEMEN. The most powerful pulling magnet we ever showed. Advertising; posters, heralds, papers and ballyhoo. Patronage; mixed. Attendance; good. J. Carborell, Monroe Theatre, Key West, Florida.

PEACOCK ALLEY. One of the best pictures we have ever shown. Mae Murray is simply great in it. Audiences delighted. Advertising; pole and window cards, circulars, newspapers. Patronage; average. Attendance; good. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

TURN TO THE RIGHT. A good picture; good story, well selected cast, which includes Alice Terry, Jack Mulhall, Harry Myers and George Cooper. You can faithfully recommend it to your patrons. Patronage; neighborhood. Attendance; average. Chas. H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

Paramount

FOOTLIGHTS. A well acted little picture: nothing big but pleasing. Pleased 100 per cent. Advertising; lobby, newspaper, billboard, programs. Patronage; mixed. Attendance; poor. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

THE GREAT MOMENT. Excellent production. Sold Gloria Swanson, and the picture was what they expected to see. Patronage; small town. Attendance; house record. Jack W. Ogilvie, Dixie Theatre, Wyona, Oklahoma.

GREEN TEMPTATION. Last picture directed by William Taylor and from its lavishness it looks like a Cecil DeMille production. Don't be afraid of it pleasing, because it had many favorable comments. Title is not the best for box office value. Chas. H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

HEART SPECIALIST. Very good. Will please. Many favorable comments. Thos. Haynes, Town Hall, Old Lyme, Connecticut.

HOMER COMES HOME. One of the best Ray pictures we have run here and we have run most of his latest. Full of humor and seemed to please most of my patrons. Ran a Paramount Magazine with this. In spite of all we can't make money these days, and would gladly offer reward for the antidote. I've tried everything. Speak up somebody. Advertising; one two, two ones, slide, photos and local paper. Patronage; country and village. Attendance; poor. Lindrud & Guettinger, Cochrane Theatre, Cochrane, Wisconsin.

IDOLS OF CLAY. I personally consider this Mae Murray's best, although "Peacock Alley" seems to be getting all the dough. If you haven't used "Idols of Clay," use it. It's a real picture of the kind Mae is noted for. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

THE LOVE SPECIAL. If you expect Reid to make love to a bunch of flappers on a train you will be disappointed. Very good, and your Reid fans will like it. Patronage; best, small town. Attendance; good. Wm. E. Tragsdorf, Trags Theatre, Neillsville, Wisconsin.

MORAN OF THE LADY LETTY. A very good picture, but did not draw at all. Pleased all who saw it. Advertising; lobby, newspaper, billboard, hand-bills. Patronage; mixed. Attendance; poor. G. E. Shilkett, St. Denis Theatre, Sapulpa, Oklahoma.

NANCY FROM NOWHERE. Nothing unusual about this picture, but seemed to please fairly well. Attendance; fair. Palace Theatre, Wichita, Kansas.

WHAT EVERY WOMAN KNOWS. Very good, but patrons do not especially like Scotch stories. Advertising; newspaper. Patronage; small town. Attendance; fair. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

WHITE AND UNMARRIED. Good Meighan feature. Star is popular here and drew fairly well. Advertising; newspaper. Patronage; small town. Attendance; fair. N. R. Carskadan, Music Hall Theatre, Keyser, West Virginia.

WHITE OAK. Good feature. Everyone seems to like Hart. Pleased all. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

THE WHISTLE. William S. Hart. Excellent picture which pleased a good deal. Patronage; general. William Noble, Isis Theatre, Oklahoma City, Oklahoma.

WOLVES OF THE RAIL. Second run, but did wonderful business. Hart's best ones will go again. Advertising; photos and ones. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

WORLD'S CHAMPION. Another program picture, sold on a special contract. Five reels of fair entertainment. Advertising; ones, sixes, window cards, heralds. Patronage; small town. Attendance; fair. Eric Garret, Richard Theatre, Ahoskie, North Carolina.

WORLD'S CHAMPION. As good as Reid's best and that's saying a lot. Great exploitation angles and a production to back them up. Advertising; regular. Patronage; mixed. Attendance; good. W. C. Benson, Laurier Theatre, Woonsocket, Rhode Island.

R-C

BOY CRAZY. Pretty good picture for a light comedy. Advertising; posters and papers. Patronage; small town. Attendance; poor. J. Carborell, Monroe Theatre, Key West, Florida.

COLD STEEL. Good picture of the melo. type. Advertising; regular. Patronage; small town. Attendance; fair. J. F. Cramer, Majestic Theatre, Willits, California.

COLD STEEL. A good theme, pleasantly directed. Good cast. Many were skeptical of title. Advertising; ones, photos, programs, slide. Patronage; small town. Attendance; fair. R. K. Russell, Lyric Theatre, Cushing, Iowa.

Selznick

CHANNING OF THE N. W. Truly a splendid picture as far as action and perfect cast goes, immensely interesting, fine and dandy. But just as you get interested and sit to enjoy the picture, suddenly it quits square off, not half finished. This director should have added some kind of a finish. There is no excuse for such carelessness; he should be made to finish the picture. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

PROPHET'S PARADISE. Pleased 100 per cent. Book it. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

REPORTED MISSING. Good comedy, but business did not build up as I expected. All the chance in the world for exploitation. Advertising; advance teaser cards, splash lobby, billboards, newspapers. Patronage; small town. Attendance; fair. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

United Artists

A DOLL'S HOUSE. Nothing to go nutty over. Nazimova has had much better directing than in this flimsy thing. She may fail to twinkle unless better stuff to work with is given her. Nazimova, you are going to have to do something if you expect to stick. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

I ACCUSE. A great picture in every respect but it is a war story all the way through and hence a back number for us. Advertising; newspaper, circulars, lobby. Patronage; average. Attendance; fair. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

WAY DOWN EAST. Exceptionally fine. We got out the biggest crowd in months, but exchange got practically all of it. Advertising; more extensively than any other picture. Patronage; small town. Attendance; good. A. LaValla, Community Theatre, Bethel, Connecticut.

Universal

BEAR CAT. This is one of Hoot Gibson's best. Better than last one. Business off. Advertising; ones, sixes, photos, slide. Patronage; middle class. Attendance; fair. Wm. Thacher, Royal Theatre, Salina, Kan.

BREATH OF THE GODS. They call it a Jewel. For me, should have been called a "lemon." In my whole show history this one caps the climax as a lemon for me. Advertising; lobby, one sheets, slide. Attendance; none, and am glad of it. R. S. Moore, Gem Theatre, Snyder, Oklahoma.

FIRE EATER. Like all Hoot Gibsons, good with plenty of real action. Hoot's getting better all the time. Advertising; usual. Patronage; small town. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

THE FOX. Ordinary Western picture, not by any means the first Western super-

Straight from the Shoulder Reports

special ever made. Advertising; billboards. Patronage; all classes. Attendance; fair. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MAN TRACKERS. A very good Northwest Mounted Police story; well liked. Advertising; ones, threes, photos, slide, newspapers. Patronage; neighborhood. Attendance; good. Edward W. Werner, Windsor Theatre, Canton, Ohio.

NO WOMAN KNOWS. Lots of sob stuff, but a good one at that. Bought it at right price and just broke even. Patronage; family. Attendance; fair. R. J. Relf, Star Theatre, Decorah, Iowa.

RAGE OF PARIS. Special attraction! For me, five reels of slush, not a good thing about it. A 1 as a business killer for me. Advertising; two threes, four ones, photos. Patronage; small town. Attendance; fair. K. C. Collins, Amusu Theatre, Stratton, Colorado.

REPUTATION. Good character acting. Play not what you would expect from advertising. Advertising; special. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

THE SCRAPPER. Very good picture to make a hit with any kind of people, especially the Irish; a very good Irish story, good action, especially in last reel. For me Universal puts out a good program and they are hard to beat. Patronage; mixed. Attendance; fair, not the fault of the picture. G. K. Xenes, Liberty Theatre, Miami, Arizona.

THUNDER ISLAND. A little too gruesome and over done. Poor story to begin with. They did not like it. Advertising; regular. Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

VIRGIN OF STAMBOUL. This is a very good picture to use during the time when they are wild about the "sheik" stories. This is a timely special and will stand a one day repeat in most houses. Every bit of paper on this is a money getter; use it all. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

WILD HONEY. This one didn't go as good as "Reputation" for me. The only thrill in "Wild Honey" is the flood scene. Advertising; banner, photos and ones. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

Vitagraph

BOB'S CANDIDATE. Picture only fair, but good enough to satisfy. Played by Corinne Griffith. Pleased 90 per cent. Advertising; ones, threes, slide, set 11x14 photos. Patronage; small town. Attendance; fair. E. Eleazar, Casino Theatre, Kaplan, Louisiana.

DIAMONDS ADRIFT. Not much of a picture and just an ordinary story told in a slow manner. Nothing in it that would cause talk or bring people into theatre. Ben L. Morris, Olympic, Bellaire, Ohio.

FLOWER OF THE NORTH. Exceptionally good production with a good ending climax. Ninety per cent. of patrons like it fine; no kicks. A good outdoor picture and a good bet. Advertising; lobby, photos, ones and threes. Patronage; mixed. Attendance; good. John Cleva, Jr., Enterprise Theatre, Glenalum, West Virginia.

GYYPSY PASSION. A picture you can play as a big special feature. We got behind it and put it over. Advertising; newspaper, heralds, lobby and slide. Patronage; high class. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

ISLAND WIVES. A well balanced bill, with Corinne Griffith. Audiences and critics favorable in their comments. Patronage; general. William Noble, Criterion Theatre, Oklahoma City, Oklahoma.

THE LITTLE MINISTER. Six reels. Pleased 100 per cent. Fine acting, interesting plot. Had many favorable comments. Advertising; newspaper, lobby display. Patronage; general. Attendance; fair. Smith & Correll, Portland Theatre, Casselton, North Dakota.

MAN FROM DOWNING STREET. Real good picture. Put this over by using first run stuff. Advertising; regular, no extra stuff. Patronage; usual. Attendance; good. Jack Ogilvie, Dixie Theatre, Wynona, Oklahoma.

SON OF WALLINGFORD. Those who saw it liked it. But mighty few there were This is always a bad month (May) for us. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

Comedies

THE BAKERY (Vitagraph). Book these Semons and clean up. All good that have been run. Advertising; regular. Patronage; small town. Attendance; fair. W. F. Pease, Centennial Theatre, Lowell, Wisconsin.

FREE AIR (Educational). Very clever little comedy. Pleased 80 per cent. Had a special lobby. Mrs. W. E. Arthur, St. Denis Theatre, Sapulpa, Oklahoma.

HIS NIGHT OUT (Warner Bros.). This is a Charlie Chaplin two-reel revival. It's pretty good, but does not measure up to some other Essanay revivals. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

SAILOR MADE MAN (Pathe). Lloyd never made a better comedy. It is four reels and there is no padding. Something doing every minute. It will please close to 100 per cent. of your patrons. Chas. H. Ryan, Garfield Theatre, Madison street, Chicago, Illinois.

SUNSHINE COMEDIES (Fox). Don't hesitate to book these comedies. The majority of them are good. They always please. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

Serials

WITH STANLEY IN AFRICA (Universal). Good serial; it takes very good with the kids. Exhibitors, take this one. Miss Molly Popkin, Maple Leaf Theatre, Toronto, Ontario, Canada.

Short Subjects

BATTLE OF JUTLAND (Educational). Advertising matter good. People who want to see something along the educational line were well pleased. Others were peeved. We heard very few good comments. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

TOLD AT TWILIGHT (Pathe). Pathe playlet, three reels, starring Baby Osborne. Ran Lloyd comedy and news with this and it fell flat. Playlet for me a poor picture and they ask too much for entire program. Harry C. Waffle, Lyric Theatre, McIntosh, South Dakota.

State Rights

A CHILD FOR SALE (Graphic). Good as some of the bigger specials; pleased everybody who saw it, though a very sad picture. Advertising; slide, photos, one sheet. Patronage; small town. Attendance; fair. E. Eleazar, Casino Theatre, Kaplan, Louisiana.

THE LEECH (Pioneer). If you believe in a propaganda story for entertainment, here it is; subject timely and fair. Advertising; average. Patronage; younger element. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

MISS DECEPTION (Sterling). Played to a very good house. Advertising; billboard. Patronage; country. Attendance; fair. O. K. McNemar, New Electric Theatre, Burnsville, West Virginia.

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

The Angel of Crooked Street

(*Alice Calhoun—Vitagraph*—5,270 *Feet*)

M. P. W.—Has the appeal of personality, primarily, rather than any great dramatic merit.

T. R.—Enough sympathetic appeal to win over an audience which is easily moved.

F. D.—Appealing Vitagraph star in interesting crook melodrama.

E. H.—Should prove a thoroughly enjoyable entertainment to the majority of any audience.

N.—It's a clean, wholesome story with an absorbing plot, a wealth of dramatic situation and some fine bits of character work, not only by the star, but by most of the members of supporting personnel.

Find the Woman

(*Alma Rubens—Cosmopolitan-Paramount*—5,144 *Feet*)

M. P. W.—A mystery that is fair entertainment.

T. R.—The impression left on one's mind by this picture is that of a serial, rather than a feature offering.

E. H.—A well acted and thoroughly enjoyable mystery story that grips and holds the attention. Should prove a good box-office attraction.

N.—This picture seems to have everything to recommend it.

F. D.—Plenty of suspense and tense situations in latest murder mystery picture.

Very Truly Yours

(*Shirley Mason—Fox*—5,000 *Feet*)

M. P. W.—An exhibition of good box-office judgment in assigning Shirley Mason a role with punch, as well as appeal. The story is entertaining and shows clever construction.

E. H.—Versatile and charming star in a satisfying little romance.

F. D.—Star's admirers will be pleased with it.

T. R.—A bright and pleasing picture, well directed, handsomely photographed, and cleverly presented by a thoroughly capable cast.

N.—The picture carries an appeal in its characterization.

Trouble

(*Jackie Coogan—Sol Lesser*—4,800 *Feet*)

M. P. W.—In "Trouble" the human appeal is so strong and is of such a genuine character that the picture cannot possibly fail to meet with success before any type of clientele.

T. R.—Is is the sort of picture which carries a universal appeal, adults and juveniles alike will acknowledge its charm, and exhibitors will welcome it as a sure-fire box office hit.

E. H.—Really splendid entertainment and has an appeal that is just about as nearly universal as may be expected in any one picture. Jackie Coogan in "Trouble" is a distinct hit.

N.—"Trouble" is Jackie's best picture. Theres no doubt about that. He has the audience with him from the moment the cop discovers him hiding with his dog under a barrel.

F. D.—Jackie Coogan delights them again in role of orphan kid.

The Primitive Lover

(*Constance Talmadge—First National*—6,172 *Feet*)

M. P. W.—Sprightly comedy.

T. R.—This latest Constance Talmadge vehicle registers as capital farce comedy, full of snap and ginger and safe to make a hit wherever it is shown.

F. D.—May serve as a good moral for husbands but misses as entertainment.

E. H.—A farcical note in this domestic drama, makes it mildly entertaining and the play moves along with a swing from the amusing opening until the final denouncement.

N.—Some of the titles are snappy with humor and the later scenes are filled with entertaining comedy well balanced with romance and incident.

Missing Husbands

(*Featured Cast—Metro*—6,601 *Feet*)

M. P. W.—Firm attention to the film is maintained by the picturesque qualities, which are striking.

E. H.—In spite of the improbable story, the picture holds the attention through the well-handled sequences, the unusual settings, and the restrained performances of the players.

F. D.—French production has novelty but contains no special appeal.

T. R.—As far as magnificent scenery and elaborate sets are concerned, the production is certainly able to share honors with some of our biggest pictures.

N.—Here is a good picture. . . . "Missing Husbands" is a novelty.

Silver Wings

(*Mary Carr—Fox*—8,275 *Feet*)

M. P. W.—It is only the most unobservant and casual exhibitor who does not know by now whether "mother" pictures are popular with his clientele. If a manager is among the many who have found an answer in the affirmative he cannot go wrong in booking "Silver Wings."

T. R.—It possesses the quality that will hold an audience and at times move it.

N.—Put this down as a sequel to "Over the Hill."

F. D.—Good "mother love" theme, but lacks the punch of "Over the Hill."

E. H.—A nicely told tale of mother love, with a slightly different angle.

Sonny

(*Richard Barthelmess—First National*—6,900 *Feet*)

M. P. W.—Barthelmess comes to bat and knocks another "homer."

N.This is not another "Tol'ble David." But it is so close to it in its power to tug at the emotions that there is no denying it will leave a definite appeal everywhere.

T. R.—This picure is undoubtedly another big triumph for the star.

E. H.—A good theatre picture. Hokum in spots, honest drama elsewhere, with deftly inserted humor stitching varied pieces together in a compact whole.

F. D.—Mothers and others affected by great War may object, but otherwise it's sure fire in appeal.

The Crossroads of New York

(*Featured Cast—First National*—6,292 *Feet*)

M. P. W.—Amusing . . . Will be the inspiration of many a good, hearty laugh where they are wise to what Sennett is driving at. It is fine entertainment and of a type of which there is too little; that is to say burlesque or satire.

N.—The title is a winner. It will attract a crowd everywhere.

T. R.—The only objection that could well be found with Mack Sennett's production, "The Crossroads of New York" is the name. One of the most entertaining burlesques on modern melodrama that has come out of the present crop.

F. D.—Certainly no one can complain of lack of situations in "The Crossroads of New York," for it touches on about as many elements of entertainment and includes abstracts from as many plots as have found their way to the screen.

E. H.—A melodramatic comedy highly improbable but entertaining, giving good measure in thrills, laughs and comedy.

Gay and Devilish

(*Doris May—Robertson-Cole*—4,800 *Feet.*)

M. P. W.—The manner in which "Gay and Devilish" was received at its first New York showing indicated that this light, frivolous subject is a welcome sort of amusement.

N.—Pleasing light comedy, frivolous, rollicking incidents to take the place of any depth of plot is Doris May's latest picture.

F. D.—Rambling story hampers star and direction. . . . Will please an audience that is not too critical.

E. H.—A snappy flapper yarn with box-office promise.

T. R.—Fair entertainment for patrons who prefer not to overtax their thinking capacity in hot weather.

The Wall Flower

(*Coleen Moore—Goldwyn*—5,500 *Feet*)

M. P. W.—Fine entertainment.

N.—Rupert Hughes has scored again. This time it's a romantic drama of youth, setting forth in novel and entertaining manner the metamorphosis of a decidedly "plain" country girl who goes through the fire of society life and comes out "whole."

E. H.—Another Rupert Hughes story that provides excellent light entertainment and one of the most appealing and pleasing roles ever enacted by this little star.

T. R.—A feature possessed of considerable heart interest and enlivened by judicious flashes of humor.

Silas Marner

(*Craufurd Kent—Associated Exhibitors*—6,344 *Feet*)

M. P. W.—A beautifully adequate translation of George Eliot's masterpiece.

E. H.—More than the usual dramatic action and real interest has been injected into the film version of the narrative, which follows to a great extent the story's trend step by step.

W.—Faithful literary production spoiled by long titles.

N.—If your patrons favor the "costume play," "Silas Marner" will undoubtedly meet with much favor.

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

"Golden Dreams"

Goldwyn Releases Spectacular Drama of Spanish Intrigue Made From Zane Grey Story.

Reviewed by Mary Kelly.

The only thing passive or ethereal about this is the title. It is Zane Grey in one of his most dashing, spectacular strokes. Far from being golden or dreamy, it is a drama done in vivid colors, with intense physical action and literally everything from a circus to gladiatorial combats for thrills.

It is frankly theatrical in motive. The locale is a mythical Spanish state, the romance is picturesque, the action, a brilliant panorama. Zane Grey and Benjamin Hampton have made showmanship the first consideration. But it is good showmanship and any impressions that realism is lacking are submerged in the flash and whirl of events. When the lions and tigers are turned loose on a lot of wild Spaniards, it is an extreme touch, but it is a thrill.

The production is fine from a scenic and photographic standpoint. The cast is exceptionally large and shows more than ordinary care in selection and performance. Types have been chosen and directed with a sense of effective contrasts. Claire Adams and Carl Grantvoort hold the chief interest successfully and Frank Leigh's characterization of Don Felipe is delightful.

The Cast

Countess de Elberca....Madame Rose Dione
Mercedes McDonald.....Miss Claire Adams
Enrique McDonald.....Mr. Norris McKay
Sandy Buchanan.....Mr. Carl Gantvoort
Althea Lippincott....Miss Audrey Chapman
Countess de Elberca's Cousin..Miss Ida Ward
Duke of Othomo.....Mr. Bertram Grassby
Don Felipe de Cristobal....Mr. Frank Leigh
Pedro.....Mr. H. Gordon Mullen
Big Bill (foreman)....Mr. Pomeroy Cannon
Circus Clown.....Mr. Frank Hayes
Strong Woman.....Miss Babe London
Little Boy Clown.....Mary Jane Irving
Circus Manager.....Mr. Walter Perkins
Inn Keeper.....Mr. Harry Lorraine
Animal Trainer.....Mr. C. B. Murphy
Schoolmaster.....Mr. William D'Orlamond
Majordomo.....Mr. D. Mitsoris

Story by Zane Grey.
Scenario by E. Richard Shayer, John Russell and Eugene P. Lyle.
Direction by Benjamine B. Hampton.
Associated with Mr. Hampton in the directing were Jean Hersholt, Gus Peterson and C. O. Rush.
Length, 4,618 Feet.

The Story

The story concerns Mercedes McDonald, daughter of a Spanish mother and an American father, Sandy Buchanan, the engineer in charge of the new oil wells on the McDonald estate, the Duke of Othomo and his scheming uncle, Don Felipe de Cristobal. Don Felipe wishes to arrange a marriage between the Duke and Mercedes to recoup the family fortunes. Mercedes, however, has given her heart to Sandy Buchanan, and the Duke and his uncle go to all lengths to get the American engineer out of the way. In a great attack upon the inn in which Buchanan, his friends and Mercedes take refuge, the lions, tigers and bears in a traveling American circus are loosed upon the attacking party, the Duke and Don Felipe falling victims to their fury.

Program and Exploitation Catchlines:

A Drama of Many Moods—the Story of a Beautiful Senorita, Her Romantic American Sweetheart, of the Intrigue of Scheming Noblemen, of a Stranded Circus and a Spectacular Fight With Wild Beasts.

IN THIS ISSUE

"Rough Shod" (*Fox*)
"A Woman of No Importance" (*Selznick*)
"The Stroke of Midnight" (*Metro*)
"False Fronts" (*American*)
"Retribution" (*Rialto*)
"The Woman Who Walked Alone" (*Paramount*)
"Channing of the Northwest" (*Selznick*)
"Domestic Relations" (*First National*)
"Golden Dreams" (*Goldwyn*)
"Out of the Silent North" (*Universal*)
"Over the Border" (*Paramount*)
"Tracks" (*Associated Exhibitors*)

"The Stroke of Midnight"

Metro Presents a Film Containing Remarkable Photography But With a Story Which Fails of Credibility.

Reviewed by T. S. da Ponte.

Some wonderful photography and fine acting put this picture in a class far above the average as far as these details are concerned. But there are incongruities in the story which cannot be glossed over, such as the unexplained deep interest of a charity worker in a certain depraved "bum." If this feature could be eliminated or at least in some manner explained the production would be eminently worth while.

For in spite of this unexplained situation, there is an eerie theme which runs through the latter part of the production which sets it in a niche apart from the usual run of pictures. There are, however, a great number of persons to whom this theme will not appeal, but it will have a great fascination for those who can find pleasure in the uncanny.

The acting of Victor Seastrom as David Holm stands out as a piece of artful realism that approaches perfection. The remainder of the cast give him adequate support.

The Cast

David Holm.....Victor Seastrom
His Wife.....Hilda Bergstrom
Edith Larssen.....Astrid Holm
Geller .....Tore Svennberg

Adapted from Story by Dr. Selma Lagerlof.
Scenario and Direction by Victor Seastrom.
Length, Six Reels.

The Story

David Holm, released from prison, is unable to learn the whereabouts of his wife. He becomes ever more depraved until finally in a street brawl he is rendered unconscious by a blow on the head. His sub-conscious mind leads him on a number of uncanny adventures through the land of spirits, and he is finally convinced of the error of his ways, and on regaining his senses seeks out his wife and promises her that he will reform.

"False Fronts"

American Releasing Corporation Has Picture With Interesting Theme Well Produced.

Reviewed by Fritz Tidden.

S. Barrett McCormick, well-known as an astute showman, an enterprising exhibitor and managing director of the Allen Theatre, Cleveland, took his writing materials in hand and proved, with "False Fronts," that his versatility includes the penning of a story that gives audiences the kind of entertainment they want. The tale is simple in that it adheres to its main theme throughout, without going off on a succession of tangents, and it embraces a problem that is topical and of general interest. The long arm of coincidence has been given a few good tugs, but most persons have long ago ceased to find fault with the gentle pastime of stretching said arm.

Although the main theme of "False Fronts" has been treated on the screen in various ways before, the current picture is handled in a manner that is fresh and there are many evidences of originality in the relating of the tale. The philosophy of fronts is discussed, and there is sounded a note of danger in the assumption of bluff prosperity by putting on a hollow sham exterior, all of which should meet with wide approval. Showing up the shams of society has before proved popular.

The picture has been capably directed by Samuel R. Bradley and the characters are well played by a cast that includes Frank Losee, Barbara Castleton and Edward Earle. This trio assumes the three outstanding roles and do well with them, especially the former.

"False Fronts" is a showman's picture by a showman.

The Cast

Keith Drummond.....Edward Earle
Helen Baxter.....Barbara Castleton
John S. Lathrop.....Frank Losee
Marjorie Kemble.....Madelyne Claire

Story and Scenario by S. Barrett McCormick.
Directed by Samuel R. Bradley.
Length, 5,044 Feet.

The Story

"False Fronts" tells the story of an impecunious youth who comes to New York to make his fortune. He has an honored name, one on which, without further security, a friend of his father lends him a substantial sum with the advice that he use it to "put up a front." He accepts the money and the advice, but his false front some makes of him a cad, an idol in a fool's paradise, until the fighting spirit of his forbears is awakened by a success of events. In a dramatic scene, he disappears. That which follows tells of a man's fight among men for the success which did not come while he was lounging in clubs and drawing rooms.

"A False Alarm"

The theme of this W. S. Campbell comedy for Educational, if theme it has, evidently is that young women contemplating marriage would do well to ignore the advances of titled heads and choose a sturdy fireman. Here the daughter of the retired hot dog king thinks differently, being desirous of entering society, but the determination of his daughter to repulse the foreigner, the Campbell animals and a fire, ruin the baron's hopes. The comedy is two reels of burlesque. The animal actors appear less than usual in the Campbell comedies, and there is more evidence of humans. While not one of the best of the series, the subject should satisfy.—S. S.

Newest Reviews and Comments

"Over the Border"

Betty Compson and Tom Moore Star in Paramount's Virile Winter Picture of the Mounted Police.

Reviewed by C. S. Sewell.

A short story by Sir Gilbert Parker entitled, "She of the Triple Chevron," furnishes the basis for the Paramount picture, "Over the Border," with the dual star combination, Betty Compson and Tom Moore. It is a virile, melodramatic story of the Royal N. W. Mounted Police in which a member of this force is presented in an out-of-the-ordinary role wherein after leaving the organization he seeks, for the love of a girl, to outwit his former associates and save the girl's brother who is accused of murder, and there are several strong dramatic moments.

This picture has an interesting story presented with due regard to its dramatic values and provides good entertainment particularly for the warm summer days as the entire action takes place in the deep snows of the Northwest, just across the Canadian border. The snow scenes are not only beautiful, but exceptionally well done, those of the blinding blizzard being unusually fine.

Director Penryhn Stanlaws deserves credit for the manner in which he has handled this story bringing out the points and in holding the suspense in the crucial moments. The production is portrayed by a thoroughly competent cast who are all seen in congenial roles, and as is to be expected, the work of the two stars is thoroughly satisfactory.

If your audiences like virile stories of the Mounted Police, with plenty of fine snowstuff, they will welcome this one.

The Cast

Jen Galbraith.....Betty Compson
Sergeant Flaherty.....Tom Moore
Peter Galbraith.....J. Farrell MacDonald
Val Galbraith.....Casson Ferguson
Snow Devil.....Sidney B'Albrook
Corporal Byng.....L. C. Shumway
Pretty Pierre.....Jean deBriac
Inspector Jules.....E. J. Brady

Adapted from Sir Gilbert Parker's Short Story, "She of the Triple Chevron."
Scenario by A. S. LeVino.
Directed by Penrhyn Stanlaws.
Length, 6,837 Feet.

The Story

Sergeant Flaherty, of the "Mounted," in love with Jen, the daughter of a liquor smuggler, is forced to arrest the entire gang including the girl, who is betrayed by her horse's broken shoe. Released on bail, Val, the girl's brother in an altercation kills a police spy. Seeking to cross the U. S. border he is caught in a blizzard. Flaherty, as the wires are down, is sent to intercept him, stopping at the girl's home he is drugged by her father. Jen, to save her sweetheart's honor and not knowing she is placing her brother's life in jeopardy, delivers the dispatch.

Sergeant Flaherty arrests Val for the murder and immediately afterward, as his discharge has become effective, dons Val's coat and cap and reaches the border. In the meantime, Val has also been spirited to the border. Val's friend, Pierre, is shot by the police, and dying, takes the blame for shooting the police spy. Val is cleared and everything ends happily.

Program and Exploitation Catchlines:

A Virile Story by Sir Gilbert Parker—Two Prominent Stars, Betty Compson and Tom Moore—the Celebrated Mounted Police Shown in an Out-of-the-Ordinary Role—Abundance of Very Fine Snow Scenes—Combine to Make This a Picture You Will Enjoy.

Exploitation Angles: Here is a combination you can play up—two big stars, Betty Compson and Tom Moore in a virile story of the Mounted Police by the well-known author, Sir Gilbert Parker. Then, too, there is the snow angle, for summer appeal, the scenes being unusually well done.

"A Woman of No Importance"

Selznick Imports Interesting Picturization of Famous Oscar Wilde Play.

Reviewed by Fritz Tidden.

"A Woman of No Importance" is a screen adaptation of Oscar Wilde's well-known play of the same name, made in England, acted by an English company and imported to this country by the Selznick Company, which is to be commended for giving the American screens an uncommonly interesting picture. The play has, of course, been widely read in book form, and it has been used as the vehicle of several noted stage stars a number of years ago.

No matter how much drama happened to be incorporated into the plots of Wilde's plays, their primary use was as a framework upon which to hang the author's brilliant, epigrammatical dialogue. But in "A Woman of No Importance" the dramatic material is quite emphasized, and in picture form the distinctly pointed story is related skillfully, having been handled with good dramatic craftsmanship. A number of Wilde's famous epigrams appear as titles, most of which build up the construction of the story, but some appear to have been dragged in just because they are Wilde epigrams. The latter is so infrequent, however, that their effect is almost negligible.

Among the numerous features that stamp "A Woman of No Importance" with uncommon interest there are two things that stand out as special contributions. One is the fact that the original, logical ending has been retained in the screen version, when there was plenty of opportunity to follow a quite usual custom of tacking on a more "moral" climax, an ending pandering to those whose visions elude the truths or cynicisms of life. It is refreshing and novel to have the picture end on its original cynical note, thereby furnishing a film that remains logical to the last foot of celluloid, and undestroyed by glueing on something that doesn't fit but is supposed to satisfy this mysterious demand for a so-called moral happy ending. This picture proves that the moral 'happy ending" is the one that does not destroy the author's thesis.

The other unusual feature is the superb performance contributed by Fay Compton in the role of Rachel. Miss Compton is a strikingly beautiful young woman whose acting talent is of such a marked degree of excellence that she may be classed as among the finest actresses on the screen today. She shares cast featuring honors with Milton Rosmer, who plays George Harford in such a way that he realizes all of the many possibilities the part contains. The others in the company are also good.

The Cast

George Harford.....Milton Rosmer
Sir Thomas Harford.....M. Gray Murray
Lady Cecelia.....Hetta Bartlett
Elsie Farquhar.....Gwen Carton
Rachel.....Fay Compton
Her Father.....Henry Vibart
Gerald Arbuthnot.....Ward McAllister
Lady Hunstanton.....Daisy Campbell
Hester Worsley.....Lillian Walker

Adapted from Oscar Wilde's Play of the Same Name.
Scenario Not Credited.
Directed by Denison Clift.
Length, 5 Reels.

The Story

Rachel, a young girl on the threshold of life, listened to the love-making of George Harford, the cynical man of the world, to whom women are but the playthings of a moment. He promised to marry her, but the pleasures of the world distract him and his promise never materializes.

Rachel brings up her child in the spirit of her own father, toiling for him with an inexhaustible love that wins her son's supreme regard.

He becomes a barrister and the light of Rachel's eyes—and one day in the outside world meets his father, without knowing who he is.

Cynical as is the latter, he is attracted by this eager impetuous youth, who reminds him subtly of someone he had known in the dim past, and he offers to make him his secretary. Rachel, not knowing of his accession to the title, wishes to meet this man who is so good to her son and finds he is the man who betrayed her.

The son forsakes the career Harford might have made for him and remains by his mother's side, and so wins the love of a girl whom he had long admired.

"Out of the Silent North"

Frank Mayo Starred in Universal Picture Laid Amid the Snows of Upper French Canada.

Reviewed by C. S. Sewell.

Working apparently on the idea that pictures containing plenty of snow scenes will prove attractive to theatre patrons on sultry summer days quite a number of this type have recently been announced for release. Universal has one in "Out of the Silent North," starring Frank Mayo.

The story is laid in the French Canadian northland and deals with a man's great and unselfish love which leads him to help his presumably more favored rival. It is a pleasing story which for the most part moves along at an even pace except during the chase in dog sleds to file title to the gold claim and constitutes an average program offering.

Frank Mayo as the hero and Barbara Bedford as the French Canadian girl are both excellently suited to their roles and the supporting cast is thoroughly satisfactory throughout. The photography throughout is high class and there are some beautiful shots of the wooded country, both during the season of snows and in the springtime.

The Cast

Pierre Baptiste.....Frank Mayo
Marcotto Vallois.....Barbara Bedford
Andrea Vallois.....Lionel Belmore
Ashleigh Nefferton.....Frank Leigh
Reginald Stannard.....Harris Gordon

Story by Harry S. Drago and Joseph Noel.
Scenario by Wallace Clifton.
Directed by William Worthington.
Photographed by Arch Reeves.
Length, 4,211 Feet.

The Story

At an obscure French Canadian trading post lives Pierre who is in love with Marcette. In mid-winter comes Stannard, an Englishman, who infatuates Marcette. Stannard looking for a mine loses all his papers which his supposed friend Nefferton finds. Marcette sends Pierre to rescue Stannard who is caught in a blizzard and the two men join forces and finally discover gold. Nefferton seeks to jump the claim but Pierre finds he has filed the location notice wrong. In a chase to the recorders office, Pierre wins and is ready to renounce the girl to Stannard who has been badly injured, but discovers that it is he and not Stannard that the girl really loves.

Program and Exploitation Catchlines:

See This Delightful Story of the French Canadian Country Dealing With a Man's Unselfish Love.

You Will Like This Picture Set Among the Snows of the Great Northwest, With Frank Mayo and Barbara Bedford Admirably Cast in Congenial Roles.

Exploitation Angles: With the coming of the warm weather, the snow angle of this picture is a good one to play up. You might also work on the star angle particularly as Mayo is popular with your patrons; also give some space to Barbara Bedford who is excellently cast in this production.

Newest Reviews and Comments

"Rough Shod"

Charles Jones and An Attractive Cast in Western Produced by Fox.

Reviewed by Mary Kelly.

Charles Jones is featured here in a Western that is successful in following accepted lines without showing any unusual digressions. Its most distinguished feature is the cast. With a little more incentive in the way of fresh material the performers could have made a production that would be superior to the average. As it is the personality contribution is a strong prop to the picture as can be imagined from the names of Maurice Flynn, Ruth Renick and Helen Ferguson in addition to that of the star.

The interest gathers around the welfare of a ranch owned by a woman and the thrills are furnished by the escape of a cattle-thief, his imprisonment of the girl, and his final defeat at the hands of our hero. The last is accomplished in old but good style. It starts in a fight on the cliff and piles up the suspense as the combatants near the edge, brings a bigger thrill as they fall and completes the contest under waters where the villain meets oblivion.

Charles Jones is an honest hero with perhaps an easier role than usual. He is assisted by two such charming actresses that there is little or no favoritism as to which one he chooses. Maurice Flynn gives a typically smooth performance.

The Cast

"Steel" Brannon.....Charles Jones
Betty Lawson.....Helen Ferguson
Josephine Hamilton.....Ruth Renick
"Satan" Latimer.....Maurice Flynn
Les Artwell.....Jack Rollins
"Denver".....Charles Le Moyne

Story by Charles A. Selzer.
Scenario by Jack Strumwasser.
Directed by Reeves Eason.
Length, 4,486 Feet.

The Story

Steel Brannon is foreman of Betty Lawson's ranch, and is engaged to the pretty owner. Her friend from the city, Josephine Hamilton, is instrumental in aiding the escape of Les Artwell, accused of cattle-thieving. She foolishly trusts his gang and when she finds a man wounded, decides to take him to Artwell's chief, Satan Latimer. Latimer is infatuated with her and decides to keep her a prisoner. Meanwhile Betty has learned where she is and has set out to rescue her. Steel is the first to find her, and being too clever for Latimer's tactics, forces him to come out in the open and fight. Latimer falls into the river and drowns. Betty, who has been afraid that Steel was falling in love with Josephine, is reassured that she is mistaken.

Program and Exploitation Catchlines:

The Girl From New York Upset Our Rough Hero's Plans—She Defended a Cattle-Thief Until She Found Out Some Surprising Characteristics—She Walked Into His Clutches—the Rescue is the Best Scene of All.

"Bucking Broadway"

The dilemma of wooing a show-girl against father's wishes is gayly burlesqued in this Neal Burns comedy, released by Educational. The subject-matter gives opportunity for attractive stage displays and girl-numbers. It is a salable offering of fluff and nonsense. The most novel touch is the footlight ceremony where the "I do's" are uttered to the tune of jazz, with the justice of the peace disguized as a chorus dancer.—M. K.

"Mile-a-Minute Mary"

Or a Screen Ode to the Flivver Triumphant. This Educational comedy unconsciously holds out the suggestion to expectant vacationists that they do not fail to pack in a flivver when getting ready for the summer trip. It is not propaganda, however, but pleasant entertainment with an appeal that is timely. Dorothy Devore is its chauffeur and with some valuable assistance drives home the punch. Considering the length, which is the regular two reels, the story is unusually compact and has a plot along with its nonsense.—M. K.

"Retribution"

Italian Made Picture, Released in This Country by Rialto Productions Has Beautiful Scenery.

Reviewed by Fritz Tidden.

"Retribution" blows hot and cold. That is to say some of it is very good indeed and some parts are not so interesting. The parts of it that are on the credit side are most of the long exterior shots, which embrace photography of astoundingly beautiful scenery, in which there frequently takes place some exciting scenes utilizing crowds of well directed people. Also the scenes of the election of one of the Borgias to the Papal throne is interesting for its historical value. And most of the intimately photographed incidents in which Signor Papa, as the jester, appears holds the attention because of the most excellent performance contributed by the actor.

"Retribution" has a sub-title which calls the production "The Story of Lucretia Borgia." A better explanation would have read: "The Downfall of Caesar Borgia," the latter gentleman being Lucretia's perfidious brother, who occupies the center of the stage at all times. Lucretia is presented at the beginning of her career, while she is still ingenuous and had not become hard as yet. The story relates, sometimes smoothly and sometimes involved, the many attempts Caesar Borgia made upon the life of Alfonso of Aragon. Lucretia's spouse, and Casear's final fall from power in Rome.

It is quite without a reviewer's province to arbitrarily declare the atmosphere is correct in this picture of life 500 years ago, but assuming that it is, the production has value as a historical spectacle. There do not appear to be any serious anachronisms.

The Cast

Caesar Borgia.....Enrico Piacentini
Pope Alexander VI.....Eugenio Gilardoni
Lucretia Borgia..Countess Irene Saffo Momo
Rosa ..... Signorina Sangusto
Duke Alfonzo of Aragon.....Signor Troise
Jester ..... Signor Papa

Adapted from Story by Hamilton Fyfe.
Scenario by Fausto Salvatori.
Directed by Camillo Innocenti.
Length, 5,800 Feet.

The Story

The tale opens with the election of Rodriga Borgia to the office of Pope Alexander VI. Then it switches to a succession of attempts by Caesar Borgia to kill or have killed Alfonzo of Aragon, husband of Lucretia. The assassinations are attempted while Lucretia, who constantly watches over her weak spouse, is away at various affairs of state and social life. While she is attending a banquet Alfonzo is finally stabbed by one of Caesar's lieutenants. It is discovered that Lucretia's husband has been murdered under the direction of Caesar, which inflames the people to revolt, and the despot is overthrown and himself killed by the mob.

"Punch the Clock"

Here is one of the best series of single reel comedies distributed by Pathe, starring Snub Pollard. It is full of humorous situations of a knockout type, which will get many laughs from almost any audience. Snub, while waiting for the opening of the factory where he works, is mistaken by a jealous husband for the admirer of his wife. All kinds of comedy complications ensue and the more Snub tries to get away, the more trouble he gets into.—C. S. S.

"Tracks"

Western Featuring Noble Johnson in Heavy Role Distributed by Associated Exhibitors.

Reviewed by Mary Kelly.

A Western enriched with a little deeper human interest than usual is offered by Associated Exhibitors in this feature. The opening, a pathetic scene, with an accompanying verse about death on the prairie, launches the spectator into a sentimental frame of mind, that colors to some extent all that follows. This is perhaps the most interesting angle to a picture replete with the stunts, and suspense that are the invariable contribution of the Western.

"Tracks" is a story of detecting horse-thieves, the only clue being some mysterious cow tracks. When the suspicion falls upon an old veteran of the prairies, who has already inspired sympathy, the interest deepens, and the melodramatic rescue interrupting his hanging is one of the biggest thrills. George Berrell's interpretation of this part and Bill Patton in the most attractive if not the stellar part make the most lasting impressions among the individual performances contributed. Noble Johnson, the star, has been appropriately cast for the heavy role.

The Cast

Norman Draper.....Bill Patton
Philip Karlson.....George Berrell
Leon Serrano.....Noble Johnson
Marcos Valdevere.....Francis Dumas

Story by Mark Noble.
Scenario by L. V. Jefferson.
Direction by Joseph Franz.
Length, 5,466 Feet.

The Story

Philip Karlson, an old man, is found in his home in the prairie at the deathbed of his wife, by Bill Patton, one of the cattle men of the neighborhood. Bill helps him to bury her and sends him on his way to find his daughter. Meanwhile some mysterious horsethieves are the worry of Marcos Valdevere and his pretty daughter, Elicia. The only evidence is a line of cow tracks. A reward of one thousand dollars is offered for the capture of the thief, and the real thief, Leon Serrano, takes advantage of the old man, Karlson, and accuses him, because he is found with one of the stolen horses, which he really bought. Karlson's plot is upset by Bill who saves the old man and succeeds in the arrest of Serrano.

Program and Exploitation Catchlines:

She Saw Her Father's Trusted Friend Cheating in a Game of Chess—It Was Her First Clue to the Horse Thief Who Had Been Startling the Neighborhood—What Follows is One Thrill After Another.

"Good Morning Judge"

Eddie Boland is the star of the amusing single reel Pathe comedy, in which he is assisted by Ethel Broadhurst and the Rolin comedians. The action revolves around a suit for damages due to a pretty girl's auto hitting a woman who is not so attractive. The different versions related by various witnesses are pictured, resulting in the pretty girl being acquitted. There are several laughs in this number.—C. S. S.

"The Farmer and His Cat"

How a cartoonist has the advantage in the presentation of impossible stunts and is able to give free vein to his imagination is strikingly shown in this comedy; the sleight-of-hand tricks of the cat would make Hermann green with envy. This is one of the cleverest of Paul Terry's cartoon comedies as well as one of the most amusing. The awful time that the farmer has in trying to get rid of an undesirable cat provides the theme and the action points the moral that "the surest way to get rid of a cat is to move."—C. S. S.

Newest Reviews and Comments

'The Woman Who Walked Alone"

Dorothy Dalton Featured in Paramount Picture That Holds Interest During Every Foot.

Reviewed by Fritz Tidden.

John Colton's well-known story, "The Cat That Walked Alone," has been picturized by George Melford, and with the substitution of "Woman" for "Cat" in the title Paramount releases it. The firm can be justly proud of this feature. There is much about it to recommend it as an exceptionally good picture, besides its having box-office possibilities.

"The Woman Who Walked Alone" is a vital film play constructed, directed and acted with keen intelligence. Everything has been done with genuine technique. Which means that the picture is thoroughly worth while. And it is no rash prediction to say that this feature will meet with positive success before any type of audience.

The story, which is unfolded in excellent continuity, although the plot at first is somewhat involved, is packed with drama. This keeps the tension high and as the picture progresses the spectator completely loses himself in the melodramatic problems that confront the chief characters.

An unusually strong cast of well-known players has been assembled and the personality which these performers radiate does much to raise "The Woman Who Walked Alone" to a plane that is higher than the average. The acting of these same people leaves nothing to be desired and they contribute a glamour of reality to the story that is gratifying. Miss Dalton, the featured member of the company, who appears with her bobbed hair enveloped in a blond wig and is strikingly good looking, has seldom if ever done better work.

The Cast

The Hon. Iris Champneys....Dorothy Dalton
Clement Gaunt.....Milton Sills
Earl of Lemister.....E. J. Radcliffe
Muriel Champneys.....Wanda Hawley
Marquis Champneys.....Frederick Vroom
Marchioness Champneys.....Mayme Kelso
Otis Yeardley.....John Davidson
Sir Basil Deere.....Harris Gordon
Schriemann ..... Charles Ogle
Hannah Schriemann.....Mabel Van Buren
Jock MacKinney.....Maurice B. Flynn
Mombo ..... Cecil Holland
Earl's Butler.....John MacKinnon
Muller, Iris' Maid.....Temple Pigott

Adapted from John Colton's Story, "The Cast That Walked Alone."
Scenario by Will M. Ritchey.
Directed by George Melford.
Length, 5,947 Feet.

The Story

The story centers around four figures, Iris Champneys, her sister, Muriel; Gaunt, a chauffeur, and the Earl of Lemister. Gaunt was employed by the earl, and, not knowing that Iris is engaged to the rich old noble, was discharged for placing the car at the girl's disposal. Before going to South Africa he stands at the gates of Westminster to see the wedding procession, and the bride throws him a rose. Seven years later the two meet again in Africa—Gaunt trying to escape the police, and Iris operating a tavern on the African caravan road, a resort for the mounted police. Gaunt became entangled in a fatal domestic quarrel when the dusky wife of his employer, a cattle raiser, fell in love with him. Iris had fled England when she was found in the room of an adventurer who used her sister's letters for blackmail purposes.

A black servant recognizes Gaunt as an escaped slayer and tells the secret to Iris, who urges that the police be called. She first plays cards with her victim to keep him at the tavern—then seeks means for his escape after she sees the withered flower from her bridal bouquet. She sends him away on horseback and leads the police on a different trail. But Gaunt finds money in his pocket and returns to fling it through the window. Captured by the police, the girl and the police officer toss a coin to see who shall have the prisoner, the officer making one stipulation—that the girl shall marry the man if she wins him and have a bare chance to escape. She wins and the police chaplain performs the ceremony. Gaunt refuses to leave without his wife and the pair flee, an accident finally throwing Gaunt again into the grip of the law. But Iris, hoping to save her husband, rides ahead and forces a confession from the dusky woman who had been responsible for the fatal shooting.

"Domestic Relations"

Katherine MacDonald in Conventional Drama Distributed by First National.

Reviewed by Mary Kelly.

As a portrait of Katherine MacDonald, "Domestic Relations" has higher artistic merit than many of her recent offerings because her performance strikes a deeper note of sincerity. The picture considered as a whole, is one of those smooth-running productions that has a certain pictorial glamour surrounding a conventional plot.

It does not, at all points, survive a keen analysis. Where superficially attractive entertainment is preferred, this will make no difference. But to those who like convincing action, the story betrays a striking weakness in connection with an important crisis. This is due principally to a lack of resourcefulness on the part of the author in the development of an idea, which, in itself, is not implausible.

This criticism hinges on the immediate decline in the career of a neglectful husband who has divorced his wife on circumstantial evidence. The fact that his personal life, has ruined his success as a judge may be plausible, but it has not been made so. This part does not register as a natural process of events.

The star's beauty is, as usual, a compelling attraction. The cast has been chosen with discrimination and a vivid touch is accomplished by Barbara La Mar in a drab role. The photography is splendid.

The Cast

Barbara Benton.....Katherine MacDonald
Judge James Benton..William P. Carleton, Jr.
Joe Martin.....Frank Leigh
Mrs. Martin.....Barbara La Mar
Sandy ..... Gordon Mullen
Pierre ..... George Fisher
Doctor Chester Brooks.....Lloyd Whitlock

Story and Scenario by Violet Clarke.
Direction by Chet Witney.
Length, 5,192 Feet.

The Story

Judge Benton neglects his wife who is deeply in love with him, and carelessly subjects her to the attentions of an artist, whom he does not suspect of any personal interest in his wife. About this time a laborer is tried for beating his wife because he believes she is untrue to him, and the Judge sentences him to a year's imprisonment. When he finds that the artist is attempting to make love to his wife, he refuses to near her explanation and secures a divorce. The man whom he has condemned returns from his imprisonment with the intention of getting even with the Judge. Mrs. Benton hears of it and warns her husband, pointing out that he is treating her in the same way that the laborer treated his wife. The Judge forgives her, and does not prosecute the laborer for attempting revenge.

Program and Exploitation Catchlines:

The Story of a Rich Wife and a Poor Wife, Both Accused of Disloyalty by Their Husbands—the Poor Man Beats His Wife, the Rich Man Divorces His—the Lives of the Two Women Are Far Removed—But They Touch Sympathies in Their Troubles and Both Find Justice.

"Channing of the Northwest"

Eugene O'Brien in the Glamour of a Mounted Police Role in Selznick Release.

Reviewed by Mary Kelly.

In appraising the box-office worth of a feature of this type, the popularity of Eugene O'Brien is the safest criterion. Impersonally considered, the story of the Northwest mounted police is, by now almost devoid of novelty. "Channing of the Northwest," however, comes close to being an exception to this generalization. It has been carefully built so as to keep the personality of the star prominent at all times, and as this characterization is somewhat of a departure for him, the picture is not without newness.

Eugene O'Brien gives an unusually successful performance. He is a romantic swashbuckler with an assured equestrian ease and a confidence in the perfection of his uniform, that is contagious. He is picturesque to the last degree. His admirers will be sure to enjoy this role.

The picture works up to a climax that is done with remarkable smoothness and an undercurrent of suspense, the more effective because of its subtlety. This is the scene of the bootlegger's hiding in the girl's cabin. Norma Shearer's acting in this rather strenuous situation is exceptionally clever. Her personal charm is a factor that will be recognized, too.

The Cast

Channing ..... Eugene O'Brien
Jim Franey.....Gladden James
Jes Driscoll.....Norma Shearer
Tom Driscoll.....James Seeley
Sport McCool.....P. C. Hartigan
Cicily Varden.....Nita Naldi
McCool's Man.....Harry Lee
Buddy.....J. W. Johnston
Channing's Uncle.....C. Coulter

Story by John Willard.
Scenario by Edward J. Montague.
Directed by Ralph Ince.
Length, 4,725 Feet.

The Story

Channing, the pride of the feminine portion of Piccadilly, becomes infatuated with one of the dancers in the Gaiety Revue. His uncle threatens disinheritance and the girl gives him up. Channing goes to Canada and is detailed to arrest the smugglers. He falls in love with Jes Driscoll, who is befriending Jim Franey, an admirer who is in with the smuggling gang. She attempts to mislead Channing in his search for Franey, but Channing discovers his horse and detects Franey's presence. Before he can arrest him, however, Franey dies from the effects of a wound and Channing, more in love with Jes than ever, because of her loyalty, asks her to marry him.

Program and Exploitation Catchlines:

Canada Was a New Camping Ground for the Handsome Young Don Juan of Piccadilly—Detective Smugglers Was a New Thrill—and Jes Driscoll Could Make Anyone Forget His Troubles!

"Hair Trigger Casey"

This was formerly reviewed by MOVING PICTURE WORLD, under the title of "Immediate Lee," as it was called previous to the reissue. As explained in a review appearing in the issue of November 25, 1916, it depicts the story of a man's revenge upon the man who scarred him for life. The locale is Western and Frank Borzage, who is both director and star, is the compelling personality of the feature. He is assisted by Ann Little and Jack Richardson. —M. K.

CURRENT FILM RELEASE DATES

Numbers following titles of pictures indicate pages on which consensus or reviews appeared. "R" refers to Reviews. "C" to Consensus of Reviews published in Trade Papers. Unless otherwise specified, all subjects are five-reel dramas. For pictures previously released refer to Index in last issue for June, August, October, December, February and April.

AMERICAN RELEASING

Cardigan (R-85. March 5) (C-170. March 11) (Kendall Prod.).
Jungle Adventures (Martin Johnson).
Belle of Alaska (Bennett Prod.).
Daring Danger (Cliff Smith).
Bluebeard, Jr. (Jas. Livingston).
Jan of the Big Snows (Curwood).
The Cradle Buster (Tuttle-Waller), (R-498, June 3), (C-576, June 10).
The Lying Truth (Marion Fairfax. 6 Reels (R-968, April 29), (C-414, May 27).
Sisters (International). (R-763. April 15) (C-86. May 6).
The Hidden Woman (Nanuet Prod).
My Old Kentucky Home (Pyramid Prod.) Seven Reels. (R-91, May 6), (C-334, May 20).
Man's Law and God's (Finis Fox Prod.) Six Reels.
The Three Buckaroos (Balshofer Prod.).
The Pillagers (Chaudet Prod.)
Destiny's Isle (Earle Prod.).
False Fronts (Herold Prod.).
The Mohican's Daughter (S. E. V. Taylor).
His Wife's Husband (Betty Blythe). (R-341, May 20), (C-576, June 10).
The Great Alone (Monroe Salisbury).
Me and My Gal (Welsh-Pearson).
Queen of the Moulin Rouge (Pyramid).
Moongold (Will Bradley) (2 Reels).

ARROW

Features

Ten Nights in a Barroom. R-312. Jan. 21.
The Splendid Lie (Grace Davison). R-863. Feb. 23.
Back to Yellow Jacket (R-200, March 11).
The Innocent Cheat (R-202, March 11).
Chain Lightning (R-202, March 11).
A Motion to Adjourn (R-202, March 11).
Cupid's Brand (Jack Hoxie) (R-969. April 29).
Watching Eyes (R-343, May 20).
The Broken Silence (Curwood), (R-501, June 3).
The Price of Youth (Neva Gerber).
Impulse (Neva Gerber).
Sparks of Flint (Jack Hoxie).
Two-Fisted Jefferson (Jack Hoxie).
Desert's Crucible (Jack Hoxie).
A Desert Bridegroom (Jack Hoxie).
The Marshall of Moneymint (Jack Hoxie).

Comedies

Husband and Strife.
Just a Minute.
Keep Moving.
Help, Help.
Vacation Time.
What Next?
Whose Husband Are You?
Fresh Paint.
Hands Up.

ASSO. EXHIBITORS

FEATURES

Woman Wake Up (Florence Vidor). (R-401. Mar. 25), (C-195, May 13.)
Don't Doubt Your Wife (Leah Baird). (R-405, Mar. 25), (C-334, May 20).
Lady Godiva (R-87, May 6), (C-497, June 3).
Marry the Poor Girl (C-334, May 20).

HAROLD LLOYD COMEDIES

A Sailor Made Man. R-590. Dec. C-705. Dec. 10.

PLAYGOERS' PICTURES

Reckless Chances (R-429, Jan. 28; C-170, March 11).
Tropical Love.
Father Tom. (R-403. March 25).
Hills of Missing Men (R-664, April 8), (C-414, May 27).
Silas Marner (R-418, May 27).

EDUCATIONAL FILMS CORP.

Kinograms (Sundays and Thursdays).

Christie Comedies
(Two Reels)

Cold Feet (R-762. April 15).
Any Old Port (R-876. April 22).
A Hickory Hick (R-344, May 20).

Torchy Comedies

Torchy Takes a Chance (R-115. Jan. 7).
Battling Torchy (R-429. Jan. 28).
Torchy and Orange Blossoms. (R-425. Mar. 25).
Torchy's Ghost (R-760. April 15).

Mermaid Comedies

Step This Way (R-552. Feb. 4).
The Rainmaker.

Miscellaneous

How to Get Thin. (R-403. Mar. 25).

Campbell Comedies

Monkey Shines (R-662. Feb. 11).
A Rag Doll Romance. (R-550. April 1.)
A Penny Reward (R-197. May 13).

Toonerville Comedies

The Skipper's Policy (R-970. April 29).
Toonerville Blues (R-577, June 10).

Wilderness Tales

Missing Men.
Night of Many Shadows (R-761. April 15).
My Country (R-969. April 29).

World Wanderings

People of Old Bruges. (R-402. Mar. 25).

FAMOUS PLAYERS-LASKY

March

Travelin' On (William S. Hart), 6,267 Feet. (R-405. Mar. 25.) (C-544. April 1.)
Forever (Fitzmaurice), 7,236 Feet.
The Mistress of the World (Special—Chapter 1), 5,647 Feet. (R-298. Mar. 18.) (C-399. Mar. 25).
The World's Champion (Wallace Reid), 5,030 Feet. R-201, March 11. (C-292. Mar. 18.)
Her Husband's Trademark (Gloria Swanson). R-81, March 4; C-170, March 11.
Bobbed Hair (Wanda Hawley—Realart) (R-550. April 15). 4,395 Feet. (C-86. May 6.)
Fool's Paradise (Cecil DeMille). R-982, Dec. 24; C-1120, Dec. 31.
The Mistress of the World (Special—Chapter 2), 5,275 Feet.
The Mistress of the World (Chapter 3), 5,061 Feet.
The Heart Specialist (Mary Miles Minter—Realart). (R-554. April 1.) (C-755. April 15.) (4,768 Feet.)
The Mistress of the World (Chapter 4), 8,825 Feet.
Bought and Paid For (Agnes Ayres). R-400. Mar. 25. (C-544. April 1.)
Beauty's Worth (Marion Davis—Cosmopolitan Prod.). (R-662. April 8.) (6,751 Feet.)

April

The Green Temptation (Betty Compson). (R-548, Apr. 1), (C-656, Apr. 8), 6,165 Feet.
Through a Glass Window (May McAvoy-Realart). 4,490 Feet. (R-971. April 29.)
Find the Woman (Cosmopolitan), 5,144 Feet (R-761, Apr. 15).
The Cradle (Ethel Clayton), 4,698 Feet (R-404, Mar. 25), (C-656, Apr. 8).
The Sleep Walker (Constance Binney-Realart). 4,530 Feet. (R-876. April 22). (C-195. May 13).
Bought and Paid for (DeMille Prod.), 5,601 Feet (R-400, Mar. 25), (C-544, Apr. 1).
The Devil's Pawn (Pola Negri). 4,712 Feet.
The Crimson Challenge (Dorothy Dalton), 4,942 Feet. R-877. April 22). (C-195. May 13).
The Truthful Liar (Wanda Hawley-Realart). 5,243 Feet. (R-972. April 29). (C-195. May 13).
The Spanish Jade (J. S. Robertson Prod.), (R-416, May 27).
Is Matrimony a Failure (Cruze All Star). 5,612 Feet (R-972, April 29), (C-334, May 20).
The Good Provider (Cosmopolitan Prod.) (C-964. May 29). R-879. April 22.
For the Defense (Ethel Clayton) (R-92. May 6).
Through a Glass Window (May McAvoy) (R-171, April 29). (C-334, May 20).

May

Beyond the Rocks (Gloria Swanson), 6,740 Ft. (R-342, May 20), (C-576, June 10).
The Wife Trap (UFA production), 5,207 Ft. (R-200, May 13).
The Beauty Shop (Cosmopolitan), 6,536 Ft. (R-344, May 20).
North of the Rio Grande (Jack Holt-Bebe Daniels), 4,770 Ft. (R-416, May 27), (C-576, June 10).
The Man from Home (Fitzmaurice Prod.), 6,895 Ft. (R-198, May 13), (C-576, June 10).
The Ordeal (Agnes Ayres) (R-579, June 10).
The Bachelor Daddy (Thomas Meighan), 6,229 Ft. (R-89, May 6).

June

Across the Continent (Wallace Reid) (5,502 Ft.) (R-92, May 6; C-497, June 3).
Over the Border (Compson and Moore), 6,837 Ft.
The Woman Who Walked Alone (Dorothy Dalton), 5,947 Ft.
Our Leading Citizen (Thomas Meighan).
The Eyes of the Mummy (Pola Negri) (3,805 Ft.).

BURTON HOLMES
(One Reel Each)

Stamboul (R-427. Jan. 28.
Along the Rio Grande.
At the Damascus Gate.
Lake Maggiori.
First Families of America.

FIRST NATIONAL

Polly of the Follies (Constance Talmadge). (R-864. Feb. 25.) (C-292. Mar. 18.)
Her Mad Bargain (Anita Stewart).
Woman's Side (Katherine MacDonald). (R-761. April 15). (C-195. May 13).
Love's Redemption (Norma Talmadge). R-321. Jan. 21.
The Beautiful Liar (Katherine MacDonald). (R-664. Feb. 11.) (C-399. Mar. 25).
The Song of Life (Stahl Production). (R-865. Feb. 25.) (C-75. Mar. 4.)
Kindred of the Dust (Walsh Production). (R-661. Feb. 11). (C-86. May 6).
The Rosary (Selig-Rork). (R-82. Mar. 4.) (C-656. April 8.)
The Barnstormer (Charles Ray). (R-551. April 1), (C-334, May 20).
Red Hot Romance (Emerson-Loos). C-748. Feb. 18.
Penrod (Wesley Barry). 8,037 Ft. (R-862. Feb. 25; C-170. Mar. 11). (C-399. Mar. 25).
The Cave Girl (R-84. Mar. 4.)
Blind Hearts (Hobart Bosworth). R-1076; C-159.
The Silent Call. R-549. Nov. 26. C-531. Dec. 3.
She Sea Lion (Bosworth). R-317. Jan. 21. (C-656. Feb. 11.)
Shattered Idols (R-199. March 11) (C-875. April 22).
Cops (Two Reels—Buster Keaton). R-198, March 11.
Smilin' Through (Norma Talmadge). (R-296. Mar. 18). (C-399. Mar. 25).
A Question of Honor (Anita Stewart). (R-401. Mar. 25). (C-544. April 1.)
The Seventh Day (Richard Barthelmess). (R-400. March 25) (C-875. April 22).
Not Guilty. (R-552. April 1.)
Fair Lady. (Rex Beach Prod.) R-554. April 1.)
Gas, Oil, Water (Charles Ray) (C-964. April 29) (R-878. April 22).
The Infidel (Katherine MacDonald) (R-971. April 29). (C-195, May 13).
The Woman He Married (Anita Stewart) R-877. April 22). (C-195. May 13).
The Deuce of Spades (Charles Ray) (R-341, May 20), (C-576, June 10).
The Girl in the Taxi (De Haven) (R-344, May 20), (C-414, May 27).
The Primitive Lover (R-418, May 27).
Sonny (Richard Barthelmess)) (R-499, June 3).
Crossroads of New York (Sennett), (R-500, June 3).
One Clear Call (R-579, June 10).

COMEDIES

The Duck Hunter (Sennett—Two Reels).
On Patrol (Sennett—Two Reels).
Pay Day (Chaplin—Two Reels). (R-759. April 15) (C-86. May 6).
Step Forward (Turpin).
His Wife's Relations (Two Reels) (Buster Keaton) (R-89. May 6).

FOX FILM CORP.

SPECIAL

Monte Cristo (Eight Reels.) (R-548. April 1.)
Arabian Love (R-761. Apr. 15). (C-195. May 13).
Nero (R-498. June 3).
Silver Wings (Mary Carr) (R-499, June 3).

WILLIAM FARNUM

A Stage Romance. 6,416 Ft. (R-865. Feb. 25) (C-75. Mar. 4.)
Shackles of Gold (R-343, May 20), (C-497-June 3).

Note—Refer to top of page for explanation of reference marks

CURRENT FILM RELEASE DATES

PEARL WHITE
Broadway Peacock. 4,380 Ft. (R-862. Feb. 25.)
Without Fear (R-970. April 29).

TOM MIX
Chasing the Moon. (R-754. Feb. 18.) 5,092 Ft. (C-858. Feb. 25.)
Up an Going (R-662. April 8.) (C-755. April 15.)
The Fighting Streak (R-89, May 6), (C-497, June 3).

DUSTIN FARNUM
Iron to Gold. (R-298. Mar. 18.) (C-544. April 1.)
Strange Idols (R-580, June 10).

BUCK JONES
Pardon My Nerve (R-80. Mar. 4.) (C-292. Mar. 18.)
Western Speed (C-119, May 13).
To a Finish (R-578, June 10).

WILLIAM RUSSELL.
The Strength of the Pines (R-551, Feb. 4; C-170, March 11).
Money to Burn (R-877. April 22). (C-195. May 13).
The Men of Zanzibar (R-579, June 10).

SHIRLEY MASON
Little Miss Smiles (R-428. Jan. 28) (C-656. Feb. 11).
The Ragged Heiress. (R-402. Mar. 25.) C-544. April 1.)
Very Truly Yours (R-199. May 13).

TWENTIETH CENTURY BRAND
Winning with Wits (Barbara Bedford). R-318. Jan. 21.
Smiles Are Trumps (Maurice Flynn). (R-662. Feb. 11) (C-748. Feb. 18.)
Extra! Extra! (Walker Murphy). (R-83. Mar. 4.)
Elope If You Must.(Eileen Percy.) (R-550. April 1.) (C-775. April 15.)
The Yellow Stain (R-415, May 27), (C-497, June 3).

CLYDE COOK
(Two Reels Each)
The Chauffeur. R-115. Jan. 7.
Hot Dog.

AL ST. JOHN SERIES
(Two Reels Each)
The Studio Rube (R-199, March 11).
Special Delivery (R-91. May 6).
The Village Sheik (R-578, June 10).

MUTT AND JEFF CARTOONS
(One Reel Each)
The Crystal Gazer.
Stuck in the Mud.
Too Much Sap.

SUNSHINE COMEDIES
(Two Reels Each)
The Barnstormers. (R-550. April 1.)
His Wife's Son (R-88. May 6).
Excuse Me, Sheriff (R-340, May 20).
The Landlord (R-580, June 10).

LUPINO LANE
The Broker (Two Reels).

GOLDWYN

Poverty of Riches (Leroy Scott). 5,641 Ft. (R-589. Dec. 3. C-849. Dec. 17.)
The Man from Lost River (Katherine N Burt). 5,693 Ft. R-429. Jan. 28. (C-656. Feb. 11.)
A Poor Relation (Will Rogers). 4,669 Ft. (R-762. April 15) (C-875. April 22).
From the Ground Up (Tom Moore). 4,495 Ft.
The Night Rose (Leroy Scott). 5,630 Ft.
The Sin Flood (Special). R-317. Jan. 21.
Grand Larceny. R-552. Feb. 4. (C-292. Mar. 18).
The Glorious Fool (5,392 Feet). R-198, March 11. (C-656. April 8.)
Man with Two Mothers (R-549, April 1), (C-334, May 20).
His Back Against the Wall (4,680 Ft.), (R-578, June 10).
Watch Your Step (R-972, April 29), (C-576, June 10).
The Wallflower. 5,228 Feet. (R-196. May 13).
The Night Rose. R-660. Feb. 11.
Come On Over (Rupert Hughes Prod.). (R-401. Mar. 25) C-544. April 1.)
All's Fair in Love. (R-764. April 15.)
Head Over Heels (R-89. May 6).
When Romance Rides (R-878, April 22) (C-344, May 20).
Mr. Barnes of New York (Tom Moore) (R-342, May 20).
Yellow Men and Gold (R-577, June 10).

SPORT REVIEW
Self Defense.
Centaurs of the Field.
Winter Pep.

W·W·HODKINSON

WINNIPEG PRODUCTIONS
Cameron of the Royal Mounted. R-321. Jan 21. C-546. Feb. 4.

HUGO BALLIN
Other Women's Clothes. (R-405. Mar. 25).

RENCO FILM CORPORATION
At the Sign of the Jack O'Lantern (R-426. Jan. 28) (C-656. Feb. 11).

TRIART PRODUCTIONS
The Young Painter (R-198, March 11).
Hope (Mary Astor).

HOL-TRE PRODUCTIONS
French Heels (Iren Castle), (R-554, Feb. 4), (C-656, Feb. 11).
No Trespassing (Irene Castle) (R-971. April 29), (C-414, May 27).

M. M. STEARNS PRODUCTIONS
Free Air (All Star) (R-663. April 8) (C-86. May 6).

B. B. HAMPTON PRODUCTIONS
Heart's Haven (Adams-McKim).
The Grey Dawn (Adams-McKim) (R-88. May 6), (C-497, June 3).

KINETO COMPANY
The Four Seasons (Four Reels).
Great American Authors' Series (One Reel Each).
Official Urban Movie Chats (One Reel Each).

METRO

(Six Reels Each)
The Fourteenth Lover (Viola Dana). C-705. Dec. 10.
The Golden Gift (Alice Lake). R-711. Dec. 10. C-1120. Dec. 31.
Glass Houses (Viola Dana). R-864. Feb. 25. (C-292. Mar. 18).
The Right That Failed (Bert Lytell). R-854. Dec. 17. C-976. Dec. 24.
Kisses (Alice Lake). (R-402. Mar. 25).
Seeing's Believing (R-554, April 1), (C-334, May 20).
Hate (Alice Lake), (R-197, May 13), (C-497, June 3).
Missing Husbands (R-416, May 27).
They Like 'Em Rough (Viola Dana), (R-581, June 10).
Sherlock Brown (Bert Lytell), (R-501, June 3).
The Five-Dollar Baby (Viola Dana), (R-581, June 10).

S-L PRODUCTIONS
I Can Explain. (C-544. April 1.)
Don't Write Letters (Gareth Hughes). (R-198, June 13), (C-576, June 10).

REX INGRAM PRODUCTIONS
Turn to the Right (R-322, Jan. 21; C-748, Feb 18).
The Prisoner of Zenda (C-87, May 6), (C-497, June 3).

TIFFANY PRODUCTIONS
Fascination (May Murray) (R-968, April 29), (C-334, May 20).

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-Half Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Charles Hutchison is star of "Go Get 'Em Hutch" Serial.

The Isle of Zorda (C-86. May 6).

Releases for Week of May 7
No. 5 of Go Get 'Em Hutch (Shot Into Space).
Days of Old (One-Reel Pollard Comedy). (R-199. May 13).
The Eternal Triangle (2/3 Reel Cartoon Fable). (R-200. May 13).
Follow the Crowd (Lloyd Reissue—One Reel).
Vengeance Is Mine (Three-Reel Reissue—Irene Castle). (R-200. May 13).

Releases for Week of May 14
Light Showers (Pollard Comedy—One Reel).
The Model Dairy (2-3 Reel Cartoon Comedy).
Swing Your Partners (Lloyd Reissue).
Ruler of the Road (Three-Reel Playlet).

Releases for Week of May 21
Do Me a Favor (1-reel Pollard Comedy).
Love at First Sight (2.3-reel Cartoon Fable).
Why Pick on Me (1-reel Lloyd Reissue)
Cry of the Weak (2-reel Playlet Reissue).

Releases for Week of May 28
The Movies (1 Reel Pollard Comedy).
Ask Father (1 Reel Lloyd Reissue).
A Daughter of the West (3-Reel Playlet Reissue).
The Hunter and His Dog (2/3-Reel Cartoon Fable).
Cry of the Weak (3-reel Playlet Reissue).

Releases for Week of June 4
Punch the Clock (Pollard — One-Reel Comedy).
The Dog and the Wolves (2/3 Reel Cartoon Fable), (R-579, June 10).
Nothing But Trouble (One-Reel Lloyd Reissue).
Kidder & Ko (Three-Reel Pathe Playlet Reissue).
Screen Snapshots No. 1 (R-577, June 10).

Releases for Week of June 11
Nanook of the North (6-Reel Special).
Strictly Modern (I-Reel Pollard Comedy).
The Maid and the Millionaire (2/3-Reel Cartoon Fable).
Carolyn of the Corners (3-Reel Playlet Reissue—Bessie Love).

R-C-PICTURES

Five Days to Live (Sessue Hayakawa). R-319, Jan. 21.
The Call of Home (R-428, Jan. 28; C-858, Feb. 25).
Why Men Forget (R-553, Feb. 4; C-748, Feb. 18).
Two Kinds of Women (R-660, Feb. 11; C-748, Feb. 18).
Billy Jim (Fred Stone). R-663, Feb. 11; C-858, Feb. 25.
Beyond the Rainbow (All-Star). R-84, March 4; C-170, March 11.
Boy Crazy (Doris May). R-199, March 11. (C-292. Mar. 18).
The Vermilion Pencil (Sessue Hayakawa). (R-299. Mar. 18). (C-544. April 1.)
The Bigamist. (R-661. April 8.) (C-775. April 15.)
Queen o' the Turf (R-969, April 29), C-576, June 10).
Hy Meyer Travelaughs (One-Reel Each) (R-968. April 29).
The Sheik of Araby (H. B. Warner). (R-196. May 13).
The First Woman (C-344, May 20).
Gay and Devilish (Doris May), (R-417, May 27).
The Glory of Clementina (Pauline Frederick) (R-580, June 10).

SELZNICK

ELAINE HAMMERSTEIN STAR SERIES
Why Announce Your Marriage? (R-430, Jan. 28; C-748, Feb. 18).
Reckless Youth (R-760, April 15), (C-195, May 13).
Reported Missing (C-964. April 29) (R-876. April 22).
Evidence.

EUGENE O'BRIEN STAR SERIES
Clay Dollars (R-555, Feb. 4; C-656, Feb. 11).
The Prophet's Paradise (R-297. March 18) (C-86. May 6).
Channing of the Northwest.
John Smith (R-580, June 10).

CONWAY TEARLE STAR SERIES
Shadows of the Sea (R-205, Jan. 14; C-656, Feb. 11).
A Wide Open Town. (R-297. Mar. 18). (C-399. Mar. 25).
The Referee (R-415, May 27).

SHORT SUBJECTS
Chaplin Classics.
Selznick News.
Kaufman Masterpieces.

UNITED ARTISTS

The Three Musketeers (Douglas Fairbanks). R-211; C-397.
Disraeli (George Arliss). R-96; C-168.
Little Lord Fauntleroy (Mary Pickford), 9,984 Feet. R-573; C-649.
The Ruling Passion (R-554, Feb. 4; C-748, Feb. 18).
The Doll's House (Nazimova) 5,500 Feet. R-863, Feb. 25; C-75, March 4.
Fair Lady (Rex Beach Prod.) (C-875. April 22).

UNIVERSAL

JEWELS
The Leather Pushers (Series of Two-Reelers). R-425, Jan. 28; C-546, Feb. 4.
Foolish Wives (Erich Von Stroheim). R-316, Jan. 21; C-546, Feb. 4.
Man to Man (Harry Carey). R-664, Feb. 11; C-748, Feb. 18.
Wild Honey (Priscilla Dean). R-200. March 11. (C-292. Mar. 18).
The Trap (Lon Chaney), (R-196, May 13) (C-497, June 3).

SPECIAL ATTRACTIONS
Tracked to Earth (Frank Mayo). R-868, Feb 25. (4,477 Feet). C-170, March 11.
The Wise Kid (Gladys Walton). R-80, March 4; C-75, March 4; C-170, March 11.
Dangerous Little Demon (Marie Prevost). 4,751 Feet. (R-300. Mar. 18). (C-899. Mar. 25).

Note—Refer to page 656 for explanation of reference marks.

CURRENT FILM RELEASE DATES

The Bear Cat (Hoot Gibson). (R-664. April 8) (C-874. April 22).
The Man Under Cover (Herbert Rawlinson). (R-760. Apr. 15). (C-195. May 13).
A Wonderful Wife (Miss DuPont) (R-879. April 22), (C-334, May 20).
The Man Who Married His Own Wife (Frank Mayo). (R-91. May 6), (C-576. June 10).
Second Hand Rose (Gladys Walton). (R-199. May 13). (C-497. June 3).
Step on It (Hoot Gibson) (R-340. May 20). (C-576. June 10.
Kissed (Marie Prevost). (R-417. May 27). (C-576. June 10).
Black Boy (Herbert Rawlinson) (R-578. June 10).

SERIALS

With Stanley in Africa (George Walsh and Louise Lorraine). R-662, Feb. 11.
The Adventures of Robinson Crusoe (Harry Myers). (R-552. April 1.) (C-656. April 8.)

WESTERN DRAMAS
(Two Reels Each)

The Raid (Neal Hart).
Never Let Go (Reginald Demy).
It Is the Law (Tom Santschi).
Seeing Red (Tom Santschi).

CENTURY COMEDIES
(Two Reels Each)

Off His Beat.
The Little Rascal (Baby Peggy).
Three Weeks Off (Lee Moran).
Speed 'Em Up (Harry Sweet).

STAR COMEDIES
(One Reel Each)

A Royal Flush.
His Prehistoric Blunder.
East to Cop (Neely Edwards).
Should Watchmen Sleep (Neely Edwards)?

VITAGRAPH

SPECIAL PRODUCTIONS

The Flower of the North (R-427, Jan. 28 C-656, Feb. 11).
The Little Minister (R-1129, Dec. 31; C-202 Jan. 14).
The Prodigal Judge (R-661, Feb. 11; C-76 March 4).
The Sheik's Wife. (R-296. Mar. 18). (C-399. Mar. 25).
Too Much Business (C-660, April 8), (C-334, May 20).
Gypsy Passion (French Prod.). (R-663. April 8) (C-86. May 6).
My Wild Irish Rose.

CORRINE GRIFFITH

Single Track.
Island Wives (R-551. April 1) (C-875. April 22).
A Virgin's Sacrifice.

EARLE WILLIAMS

Lucky Carson (R-318, Jan. 21; C-748, Feb. 18)
The Man from Downing Street (R-661. April 1) (C-964. April 29).
Restless Souls.

ANTONIO MORENO PRODUCTIONS

The Secret of the Hills (R-85. Mar. 4.) (R-544. April 1.)
A Guilty Conscience

ALICE CALHOUN'S PRODUCTIONS

The Rainbow (R-555. Feb. 4). (C-195. May 13).
The Matrimonial Web (R-2220; C-289)
The Angel of Crooked Street (R-500, June 3).

WILLIAM DUNCAN

No Defense (R-425, Jan. 28; C-546. Feb 4)
The Silent Vow (R-760. April 15) (C-964. April 29).

LARRY SEMON COMEDIES

The Sawmill. (R-297. Mar. 18.)
The Show Shop (R-663. Feb. 11).

JIMMY AUBREY COMEDIES

The Messenger (R-113, Jan. 7).
A Charmed Life (R-552, Feb. 4).

WID GUNNING, INC.

White Hands (Hobart Bosworth). 5,654 Ft. R-663. Feb. 11. C-748. Feb. 18.

Entertainment Series

The Blonde Vampire.
Foolish Monte Carlo.
The Bootleggers (R-764, April 15).
The Love Nest.
Don't Blame Your Children (R-343, May 20).
Mrs. Dane's Confession.
The Blue Mountain Mystery.
Rime 'Em Cowboy.

STATE RIGHT RELEASES

AFFILIATED DISTRIBUTORS

I Am the Law (R-415, May 27).

ALEXANDER FILM CORP.

Sherlock Holmes (Two-Reelers). R-203. Jan. 14.

ARTCLASS PICTURES

After Six Days. (R-553. April 1.)

AYWON FILM CORP.

Across the Border (Big Boy Williams). (R-550. April 1.) (C-656. April 8.)
Rounding Up of the Law (Big Boy Williams)
Silent Shelby (Frank Borzage) (R-344, May 20).
They're Off (R-417, May 27).

CHARLES E. BARTLETT

White Hell (R-418, May 27).

CLARION PHOTOPLAYS, INC.

Expose of Sawing a Lady in Half. 1,475 Feet.

CLARK CORNELIUS

The Hate Trail (R-198. May 13).

EQUITY PICTURES

Where Is My Wandering Boy Tonight? R-550. Feb. 4. C-858. Feb. 25.
What No Man Knows (Clara Kimball Young). R-1077. C-108. Jan. 7.
The Worldly Madonna (Clara K. Young). (R-763, April 15.)

EAST COAST PRODUCTIONS

Ashes (R-551. April 1.)
Any Night.
The Greater Duty.

EXPORT AND IMPORT

The Jungle Goddess (Elinor Field and Truman Van Dyke). Fifteen Episodes—Selig Serial. R-427. Jan. 28.

C. B. C.

Star Ranch Westerns (Two reels, bi-monthly).
Life's Greatest Question.
Sunset Comedies (Series of 26 featuring Billy West. Two Reels Each.)
Sunrise Comedies.
Cap'n Kidd (Serial). (R-553. April 1.)

DI LORENZO, INC.

Blaze Away (Big Boy William). (R-406. March 25) (C-964. April 29).
The Trail of Hate (Big Boy Williams) (R-501, June 3).

GEOGRAPHIC FILM CO.

The Garden of Gethsemane (One Reel). (R-196. May 13).

PHIL GOLDSTONE

Taking Chances (Dick Talmadge). R-756. Feb. 18.
Watch Him Step (R-200. May 13).
When East Comes West (Franklyn Farnum).
The Cub Reporter (Richard Talmadge).

G. H. HAMILTON

Give Me My Son (R-83, March 4; C-170, March 11).
In Self-Defense (R-92. May 6).
When Knights Were Bold.

HOUDINI

The Man from Beyond (Houdini). (R-759, April 15), (C-334, May 20).

LEE-BRADFORD

Determination (R-319. Jan. 21) (C-656. April 8).
Flesh and Spirit. (R-762, April 15.)
Squirrel Comedies.

BERT LUBIN

Partners of the Sunset (Allene Roy) (R-970. April 29).

O'CONOR PRODUCTIONS

No Brains (Billy Franey) (2 Reels).
Highly Polished (Billy Franey) (2 Reels).

PACIFIC FILM COMPANY

The Girl from Rocky Point. R-81. Mar. 4.
The Able-Minded Lady (R-199, March 11).
The Forest King. (R-406. Mar. 25).

PRODUCERS' SECURITY

The Man Who Paid. (R-404, Mar. 25; C-755, April 15.)
Welcome to Our City (Maclyn Arbuckle). R-756. Feb. 18.
Squire Phin (Maclyn, Arbuckle). (R-197. May 13).

RIALTO PRODUCTIONS

False Brands. (R-297. Mar. 18).
Arrest Norma McGregor.
Wolf Pack. (R-763, April 15.)
Judgment.

RUSSELL CLARK

The Man Worth While (Romaine Fielding). 5,164 Ft.
The Love Slave (Lucy Dorraine), 5,496 Ft.
The Offenders (Margery Wilson).
Insinuation (Margery Wilson).

SECOND NATIONAL

David and Jonathan. R-661. Feb. 11.
Her Story. R-85. Mar. 4.
The Night Riders (R-878. April 22).

W. M. SMITH

So This Is Arizona (R-878. April 22).

WESTERN PICTURES' EXPLOITATION

Blue Blazes (Lester Cuneo). R-320. Jan. 21.
Hell Hounds of the West (Dick Hatton). R-549. April 1.)
The Masked Avenger (Lester Cuneo). (R-664. April 8.)
The Man from Hell's River (R-970. April 29).
Ridin' Wild (Roy Stewart) (R-90. May 6).
Four Hearts (Dick Hatton). (R-197. May 13).

SACRED FILMS, INC.

Abraham and Sarah (R-198, March 11).

WARNER BROS.

A Dangerous Adventure (Serial). R-300. Mar. 18.)
Your Best Friend (Vera Gordon.) (R-552. April 1.)
F. O. B. Africa. (R-553. April 1.)

ZERNER FILM CORP.

For His Sake (R-577, June 10).

MISCELLANEOUS

J. STUART BLACKTON

The Glorious Adventure (Lady Diana Manners). 7,730 Feet (R-91, May 6), (C-334, May 20).

M. J. BURNSIDE

Yankee Doodle, Jr. (R-299. March 18) (C-875. April 22).

FEDERATED EXCHANGES

Screen Snapshots.

JOE ROCK COMEDIES

The Whirlwind.
Help Yourself.

HALLROOM COMEDIES
(Two Reels)

From Soup to Nuts.
Beware of Blondes.

CHESTER COMEDIES

Birthday Guests and Jungle Pests.
Snooky's Home Run.

F. J. GODSOL

Sherlock Holmes (John Barrymore) (R-340, May 20). (C-497, June 3).

HARRY LEVEY

Around the World with Burton Holmes (R-90. May 6).

WARREN A. NEWCOMBE

The Enchanted City (One Reel). R-752. Feb. 18.

PRIMEX PICTURES CORP.

Smiles (26 Single Reel Comedies).
The Door That Has No Key (Six Reels).
Eternity (Six Reels).

PRIZMA

Away Dull Care.
Seeing the Unseen.
Nippon.

PIONEER FILM CORP.

The Forgotten Woman (Pauline Stark). R-552, Feb. 4.
The Leech (Claire Whitney—Six Reels). (R-663. April 8.)
Beyond the Crossroads (Ora Carew). (R-663. April 8.)
The Crimson Cross (R-90. May 6).

Note—Refer to page 656 for explanation of reference marks.

PROJECTION

By F. H. RICHARDSON

From Wichita, Kansas

Fred Hunter, Newton, Kansas, sends in clippings from the Wichita Sunday "Eagle," April 20 issue, describing the projection room of the new Miller Theatre. I gave a mental gasp while reading it, because for the first time I saw before me an daily paper description of a projection room in which was called a projection room, the projectors (two Bairds) called projectors and the man in charge was called the projectionist. Verily the world do move, albeit slowly.

More than this, the sub headlines read thus:

Visit to Projection Room With Mr. Barnes, Wichita. Movie Fans Given Inside Information by Projectionist Who Helped Plan and Arrange Most Important Room in Theatre. Baird Projectors Are Installed.

Well, I'll be ! ! ! ! ! ! ! Not only everything correctly named, but the room described as the most important room in the theatre.

The article says the projection room is 10x24 feet, with a nine foot ceiling, and sets forth a lengthy, detailed description of projection equipment which is the best I have ever seen printed in a daily paper.

Seth Barnes is chief projectionist; also he has charge of the new Kansas Theatre projection room, the Princess, Palace and the Regent. He has had fifteen years' experience, which may or may mean that he is a thoroughly capable projectionist, though from the up-to-date article, which must have been prepared by him, I think he is, since only a progressive man (which means a man who uses his brains) could or would give so excellent a description of his equipment, with up-to-the-minute nomenclature. By "may or may not mean" I only merely call attention to the fact that length of service is not necessarily, in itself, proof of superior ability.

Concerning Brother Barnes, Hunter says:

I am personally acquainted with Chief Projectionist Barnes and believe him to be one of the best in this part of the country. He does not project all film at one speed, but varies projection speed according to the action, wherever possible.

Hunter continues:

I am projecting at the Star, in Newton. Get a lot of knowledge from the handbook, lens charts and projection department, and expect to make the new handbook my closest companion as soon as it arrives.

Have my application in an I. A. local, but as they have but twenty members and only one apprecentice is allowed to every ten members I cannot join. May I ask you, not as in any way a criticism, but to know what your view is, if you do not think one apprentice to every ten members is not a bit too stiff.

With regards to the article in May 13 issue, my own view is that the one who does not favor substituting "Projectionist" for "Operator" has something the matter with his head.

As to Apprentices

As to the apprentice matter, my view is just this: Naturally the union does not wish to create a surplus of projectionists, with which view I concur, provided the local contains high grade projectionists only. The danger in restriction comes from the tendency to maintain incompetent men in projection rooms—men who are members of the union, but are non-progressive and just will not learn, or are too shiftless or lazy to apply the knowledge they may posses.

No union has the moral right to RESTRICT APPRENTICESHIPS IF IN SO DOING IT FORCES EXHIBITORS TO EMPLOY MEN OF INFERIOR ABILITY. THE UNION WHICH RESTRICTS APPRENTICESHIPS SHOULDERS A MORAL OBLIGATION TO EXPELL EVERY MAN WHO IS NOT AT LEAST REASONABLY PROGRESSIVE AND WHO FAILS TO DO HIS WORK WELL AND EFFICIENTLY.

Apprenticeship restriction presents several angles, one of which is that I cannot but resent an action which prohibits my son from choosing any profession or trade he wishes in his battle with life, and every other man feels the same. On the other hand, under our rather crazy way of conducting the affairs of mankind, restriction of apprenticeship seems imperatively nccessary and—there you are.

Notice to All

PRESSURE on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matter which, for any reason, cannot be replied to through our department remit one dollar.

THE LENS CHART

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You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens chart (two in one, 11x17 inches, on heavy paper for framing) is in successful use by hundreds of progressive projectionists.

"Don't guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City, or 28 East Jackson Boulevard, Chicago, Ill.

LOHMAN'S PROJECTION ROOM
Showing how the Power's projectors are vented to the outer air

From Troy, New York

J. H. Lohmann, projectionist, King Theatre, Troy, New York, says:

I am sending photograph of my projection room in the King Theatre, Troy. It is small, as you will see, but everything is in good order within its walls. The projectors are Power's 6-A, seven and a half years old, and still delivering as rock steady a picture as any you will see anywhere.

We had the lamphouses piped to the open air through an alley window, and oh! boy, the change in the air is great. There is sufficient suction to draw out all the heat and dust.

I always look for pictures of some other fellows' projection room in the department, therefore believe those of mine will be interesting to others.

Kindly let me know when the new handbook will be ready, as I want a copy. In my opinion every projectionist should own one.

Projection room pictures are always interesting to our readers, and it is not always the large, fine rooms which are most interesting either.

As to piping the lamphouses to the open air, why that is just plain common sense. It is nothing short of outrageous to allow all the heat and gases from carbon arces to escape into the projection room. It makes the work very uncomfortable in summer and is none too healthful at any time.

I notice two stools, one beside each projector, which inclines me to believe that you stay put where you belong beside the projector when the picture is running. I also note that your cendenser cone is extended, which is as it should be.

As to the handbook, we expect to begin getting books from the bindery early in June.

Cannot Focus

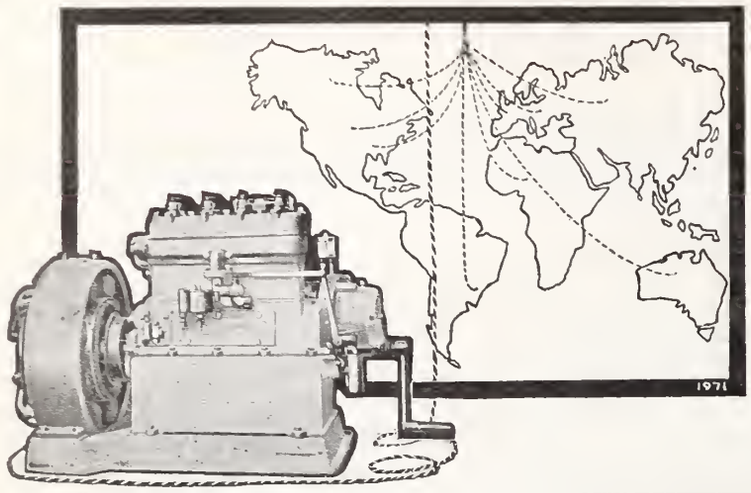
C. H. Martin, projectionist, Selba Theatre, Central City, Kentucky, is having trouble which he describes as follows:

tion to aperture 15 inches etaonishrdlu etao

Am unable to get about three feet on left side in focus without throwing the center out. Have a Simplex projector, type S lamphouse. Use 70 amperes D C. Collector lens 6½; converging lens 7½, spaced 1/16 of an inch apart. Center of condenser combination to aperture, 15 inches; from aperture to screen, 87 feet, with a 35 degree pitch in projection. Picture 15 feet, 6 inches. Screen is canvas coated with flat white paint. Booth is in center of house.

In the first place, Friend Martin, learn to call things by their right name, and "booth" is NOT the right name. Webster says a booth is a structure of boughs—a temporary shack. Projection room is the correct term. I have corrected your nomenclature, in all but that, in re-writing your letter. It is "collector" and "converging" lens—not "back" and "front" lens.

Your optical system seems to be about right. I am inclined to think that something must be wrong with your aperature plate. Tracks badly worn, I would imagine. Anyhow it seems certain that the film is not laying flat over the aperture. Examine and find out what is causing the film to lie out of true at the aperture.



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Why Is It True?

K. Stimpson, projectionist, Rock Island, Illinois, writes:

Dear Sir and Brother: I believe it is generally assumed that it requires twice the A C amperage to equal a given D C result in screen illumination, other things being equal. If this be true, then how does it happen that the optical line-up, as per lens charts, is the same for sixty amperes A C and 40 amperes D C, and the line-up for thirty D C is the same as for forty A C? It seems to me that if thirty amperes D C is equal to sixty A C, then the optical line-up should be the same.

And now will you tell me what percentage of added screen brilliancy one gets by substituting National White A C for the regular National D C carbon; also what is the percentage of gain or loss through using 60 amperes D C with a Silver tip negative or a Hold Ark combination and using sixty amperes A C with White A C carbons.

According to Hallberg, page 170, with an A C arc the lower carbon point is just as hot as the upper carbon point, consequently the light giving quality of the lower carbon crater is of just as great value as the crater on the upper carbon. I cannot agree with that, because since heat ascends the upper crater must be the hotter, hence have greater light giving power.

I claim that better screen results can be obtained by using sixty amperes A C than by using thirty amperes D C. In closing let me thank you for the knowledge you have unknowingly been supplying me for a long while.

Let Griffith Explain

As to the optical line-up, I shall let Brother Griffith explain that, principally because I don't know. But you are in error in saying that it has been thought that it requires twice the A C amperage to equal D C screen results. What I have said is that it requires "ABOUT" that, though I had not intended to convey the idea that "about" meant anything more than a reasonably close approximation.

You see, it is one of those things which depends so very much upon so many different elements that it is impossible to give exact data, unless all the conditions are known.

For instance, suppose I make a test with a D C crater at a 50 degree angle with the optical axis, and you make one with the crater at a 55 degree angle. Will the results agree? They will NOT. Suppose you have a condition calling for a 3.25 inch distance from crater to face of collector lens and I have a condition calling for a different distance. Will results agree? They will NOT. And so on through a pretty long list of things having direct bearing. Size of spot most emphatically is one of them. Working distance of projection lens is another.

If the National Carbon Company cares to supply the answer to the question you have asked with regard to comparison as between A C carbons and regular, I shall be glad to publish it.

As to whether the upper or lower carbon tip of an A C arc is the hotter, that is a point hardly worth consideration. What Mr. Hallberg said is approximately true, regardless of rising heat, because the upper crater is at the volatization point of carbon, and as so far as I know that is the absolute limit of temperature man has ever yet been able to create; anyhow what difference there might theoretically be would be entirely negligible when dealing with such high temperatures.

PROJECTIONISTS

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From Florida

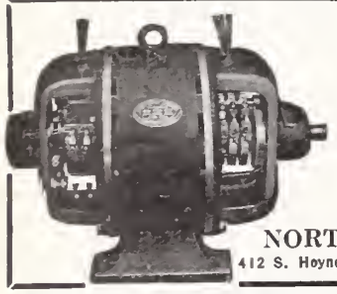
J. C. Robinson, manager, Gaiety Theatre, Starke, Florida, writes, inclosing wiring diagram of a new theatre he is erecting, and asks advice concerning same. At the beginning of his letter he says:

First and most important, I want a copy of your handbook, by return mail, if I can get it. I expect to start work on the new theatre June first at latest. I need the book from which to obtain suggestions.

I have an old copy of the Second Edition, with about every other page torn out, which is nevertheless still almost worth its weight in gold. Also I want a lens chart.

Attached find check. Have tried every supply house in the Southern states for even an old edition of the handbook, but there is nothing doing.

The Third Edition is entirely exhausted and I have been offered as high as ten dollars for a copy of the Second Edition by men who wish to have the entire issues of the book. No, there is nothing doing, but soon will be on the new book.



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Better Equipment

Conducted by E. T. KEYSER

Renovate the House this Summer and Get Ready to Draw Big Fall Business

ON Main street, Flushing, New York, is the Flushing theatre, owned by Harry Gainsborough and managed by Jacob Eifert. The Flushing is a straight picture house that has won out by good management and enterprising showmanship.

On June 15 the house will go dark. Not because of poor business, but because it purposes to make business better. For, when it re-opens on September 1 its seating capacity of six hundred will have been increased to fourteen hundred and the entire house will have been enlarged, renovated and re-decorated to look like new. An orchestra will re-inforce the big organ concert numbers but no vaudeville will be offered.

The action of Mr. Gainsborough is to be commended as a mighty wise move and may be cited as an example which countless other exhibitors could follow to their distinct financial advantage.

Those who have kept in touch with picture theatre progress, through the columns of the Moving Picture World, have noted the great expenditures for new houses which we have reported during the past year.

In order that the proprietors of the older theatres may continue to maintain their admission prices and attendance, it is necessary that they make their houses as comfortable and attractive as possible and make it a point that all equipment be brought up to the highest degree of efficiency by installing the latest and best mechanical aids to be obtained.

Summer Is the Time

And summer, during which attendance at the average house is slightest, is the logical time for renovating work to be accomplished with a minimum loss of business.

This is the time to install new and better seating, to enlarge the capacity of the house, to go over and repair the heating and ventilating equipment, or, if necessary, to install entirely new heating and ventilating apparatus.

It is the time to make the projection room more efficient, by the installation of new projection machines or having the old projectors thoroughly overhauled, and it is a mighty opportune moment for installing the extra projectors that have long been needed and, when installing them, increasing the size of the projection room to make it as roomy and comfortable as possible.

Almost every exhibitor realizes that an independent generating plant, which will take care of exits and house lighting or even projection in case of emergency, constitutes an insurance policy against possible evils, running from a postponement of the program to a panic.

The summer months are the time to make these installations and make them properly. A moderate expenditure and the services of a skilled decorator will often transform a moderately attractive house into an irresistible drawing card and right now is the best possible time to rip out the old-fashioned and halfway satisfactory lighting systems and install new and artistic fixtures connected with a control system.

Fashions Change

Fashions change in lobbies and lobby displays just as much as they do in motor cars, furniture and the length of skirts and a study of the lobby arrangement and equipment of the newer houses is worth the time and expenditure involved in making a trip to the cities where these houses may be inspected.

It is not necessary for the proprietor of a moderate sized house to spend anything like the amount invested in the lobby of a million dollar picture theatre, but a study of the general effect will give him ideas upon which he may work.

Lobby display frames, ticket booths and other paraphernalia have been so carefully designed during the past few seasons that it is possible to select from these a line that will so harmonize with the arrangement and decorations of the house that they will give every appearance of having been made to order.

Music constitutes an important added attraction and the manufacturers of automatic pianos and organs have, of late, made such great extensions to both ends of their lines that, while the largest and most important of the older picture theatres now find it possible to change their present musical equipment for something much more ambitious, the little fellow will also find that he may obtain, at a very moderate cost, players and organs that will produce effects that were entirely out of his reach a few years ago.

Now is the time to install the new screen. The day has passed when we believed that any one particular type of screen was the best under every possible condition.

We have had it thoroughly impressed upon us that a screen is something that must be adapted to the conditions prevailing in each individual house and that the screen which would prove an unqualified success under some conditions would be quite the reverse under others.

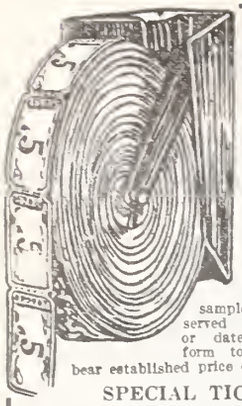
It is a matter for skilled advice and now is the time to have some expert write out the prescription and then install the type of screen, as per specifications.

Many houses can use Mazda for their projection equipment to distinct advantage, others need the new high intensity lamps to get really good screen results, while still other theatres simply require the addition of automatic arc controls to bring their present projection lamps up to date.

Your supply dealer and architect will prove to be invaluable aids in your task of re-designing and re-equipping and the profit made by one and the fee charged by the other constitute wise investments instead of a rash expenditure which some of us still believe to be the case.

So don't fail to consult them before you start something and having started it, put it through to a finish and when the renovated house opens, the exhibitor who is hollering "hard times" will not be you.

(*Continued on next page*)



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That this advice is good is proved by the fact that it has been followed by the following enterprising exhibitors even before we offered it. Read through the list. See what these people are doing and then sit down and figure out just how much it would pay you to do the same thing or even go them one better.

SHELTON, CONN.—Irving Peck has plans by Brown & Von Beren, 185 Church street, New Haven, for alterations to theatre.

WASHINGTON, D. C.—Knickerbocker Theatre Company, 70 Metropolitan Theatre Building, 934 F street, N. W., has plans by Thomas W. Lamb, 644 Eighth avenue, New York, for remodeling Knickerbocker Theatre at Eighteenth and Columbus road, N. W., to cost $100,000.

CAIRO, ILL.—Kimmel Theatre has been remodeled and reopened.

CARTERVILLE, ILL.—Lyric Theatre will be enlarged.

ESCANABA, MICH.—Lyric Theatre will be enlarged. Address Louis Cretens, manager.

VICKSBURG, MISS.—Saenger Amusement Company, of New Orleans, will make extensive improvements to Walnut Street Theatre.

ST. LOUIS, MO.—Grand Opera House has been remodeled and reopened.

ATLANTIC CITY, N. J.—Progress Amusement Company has purchased Garden Pier Theatre and will make extensive improvements. Address William A. Richardson, vice president.

WILDWOOD, N. J.—William Bond has contract to make alterations and build an addition to theatre for Wildwood Realty Company, Inc., 3400 Pacific avenue.

NEW YORK, N. Y.—Morris M. Glaser, 1133 Broadway, has plans by George and Edward Blum, 505 Fifth avenue, for alterations to four-story brick theatre and office building at Twenty-third street and Eighth avenue, to cost $500,000.

POUGHKEEPSIE, N. Y.—W. W. Kingston & Company has contract to make alterations to five-story theatre, store and office building on Market street, for Bardayon Theatre Corporation, 296 Main street, to cost $40,000.

CANTON, O.—Extensive improvements have been made to Alhambra Theatre, costing $20,000.

DUNBAR, W. VA.—N. C. Duncan has leased Princess Theatre and will make improvements.

FAIRMONT, W. VA.—Hippodrome Theatre will make improvements, to cost $10,000.

PRINCETON, W. VA.—Royal Theatre is being remodeled and seating capacity increased to 1,200.

The Atlanta Studio Corporation Has Plans for a $100,000 Studio Building

IT has been announced by the W. W. Hodkinson Corporation that the erection of a $100,000 studio will shortly be commenced by the Southern Motion Picture Finance Company and the Atlanta Studio Corporation.

In this building pictures will be produced by and for these corporations for distribution through W. W. Hodkinson Corporation.

The site chosen is on the outskirts of Atlanta and known as Ashford Park.

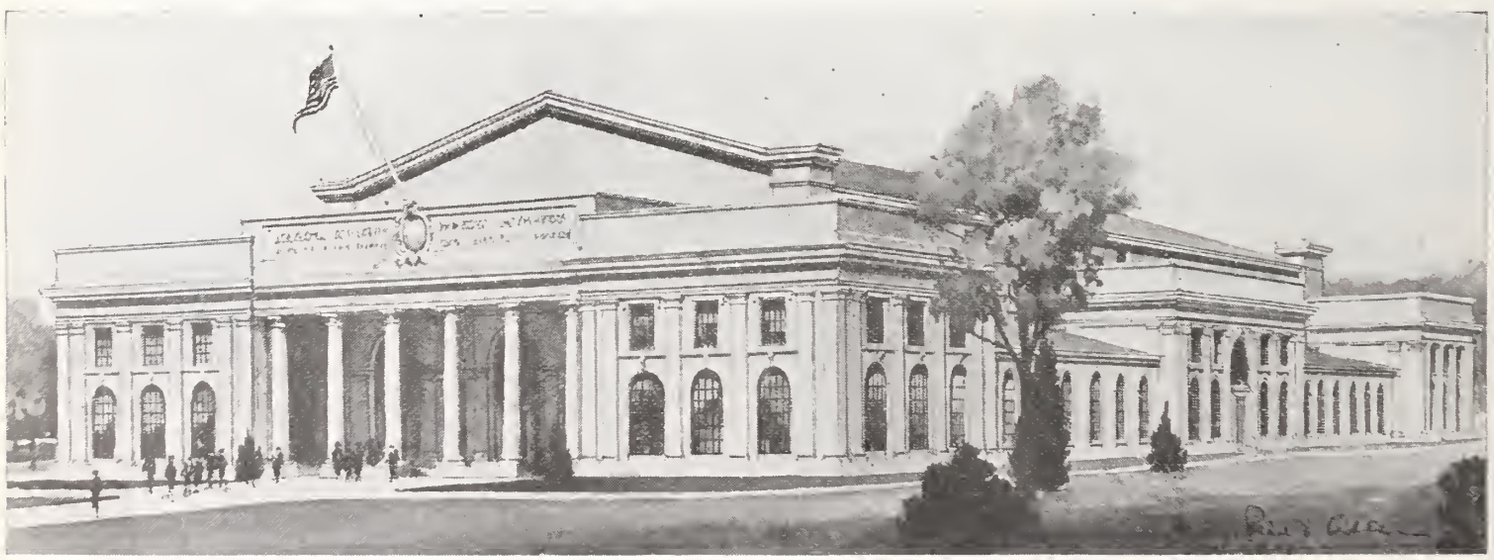
The property is on the main line of the Southern Railroad and is already supplied with water, gas and electricity, due to the extension of these facilities to Camp Gordon, one of the war training camps, which is situated a few miles distant.

The plans provide for a building 150 by 250 feet with stage room for the accommodation of four companies at one time. Hentz, Reed & Adler, of Atlanta, are the architects.

It consists of fifteen acres on Peachtree Road, about eight miles from the center of Atlanta. In addition to this tract the corporation has a ten-year option on a 200-acre estate immediately adjoining.

Both the Southern Motion Picture Finance Corporation and the Atlanta Studio Corporation are financed by Southern capital. The Southern Motion Picture Finance Corporation is capitalized for $1,000,000 and the Atlanta Studio Corporation for $500,000.

The Southern Motion Picture Finance Corporation and the Atlanta Studio Corporation are allied corporations. Ralph B. Small, of Macon, Ga., is president of both corporations. U. M. Dailey is vice president and general manager and Henry B. Troutman, of Troutman & Freeman, Atlanta, general counsel. G. E. Farley is secretary and treasurer. The directors are Messrs. Small, Dailey, Troutman, J. G. Inman, G. J. Gallaway, F. C. Munroe, vice president of the W. W. Hodkinson Cor-



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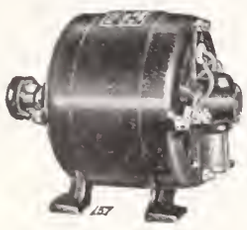

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poration, and Raymond Pawley, vice president and treasurer of the W. W. Hodkinson Corporation. The executive committee consists of Messrs. Small, Dailey and Pawley.

More Incorporations in May Than in April

With a total of twenty-eight firms incorporating during the month of May, as compared to fifteen in April, the motion picture business in New York state, at least so far as companies forming and embarking in the business are concerned, showed increased confidence in business conditions the past month.

During the week ending June 3 the following motion picture companies were incorporated at the state capitol, the directors and the capitalization also being given:

New York Incorporations

Central New York Amusement company, Herkimer, $100,000, Charles H. Moyer, Charles T. Gloo, Robert Earl, Herkimer; Summer Gardens, Inc., $1,500, Kinderhook; F. C. Fowler, E. H. Nietsche, G. B. Wilkins, Kinderhook; Plays and Pictures, Inc., $50,000, Everett Moses, Charles B. Jones, H. W. Wack, New York city; Richton Corporation, $100,000, L. D. Wharton, Leo R. Wharton, Joseph A. McKenna, New York; Suffern Amusement company, Suffern, $500, R. J. Davidson, jr., J. F. Imwolde, Suffern, A. J. Miller, Ramapo; Lincoln Theatre corporation, Dunkirk, $500, J. J. Walsh, Henry B. Boone, Marian Rocklin, Buffalo; The Arman Producing company, $500, Arman Kaliz, Mildred Singer, Evelyn Greenfield, New York.

Ten Eyck to Build

George B. Ten Eyck, who in Trenton, N. J., in March, opened "Ten Eyck's Orpheum," a first-run house, believes that city will support another.

The Trenton Evening Times recently announced that Ten Eyck, in collaboration with John V. Boyd, will erect a building including a theatre devoted to high-class vaudeville and pictures, at a minimum cost of $750,000. An elevator system will be necessary, plans for the building indicating a roof auditorium. The site, while known to be one on State street, Trenton's Broadway, has not been definitely stated.

The Missing Link

Chicago, Ill., May 26, 1922.

We are looking for the address of the manufacturer of a fusible link. On the link that we have is stamped "J. W. Yates, New York."

Can you give us the address of this party?

Yours very truly,
AMUSEMENT SUPPLY COMPANY,
Per P. Plummer.

Address J. W. Yates,
168 Eighth Avenue, New York City.

Will Add to Holdings

B. C. Steele, late of the Lucier Theatre, Lakewood, Ohio, has acquired a financial interest in the Penn Square and Terminal Theatres of Cleveland.

It is the expressed intention of the owners of the Penn Square and Terminal Theatres to add two or three additional houses to their present holdings.

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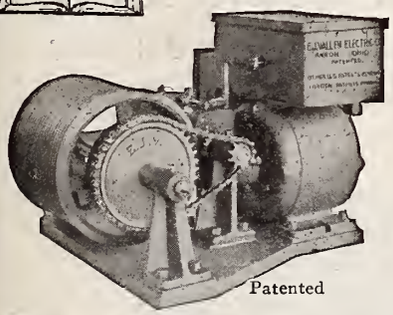

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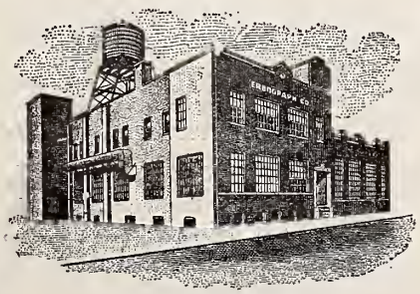

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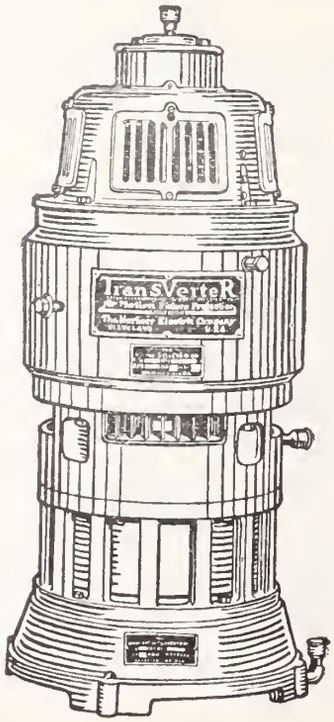

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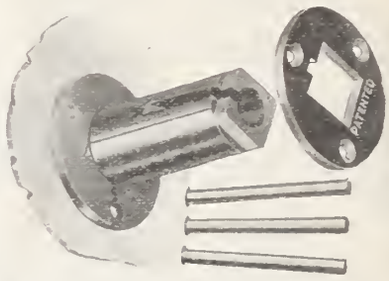

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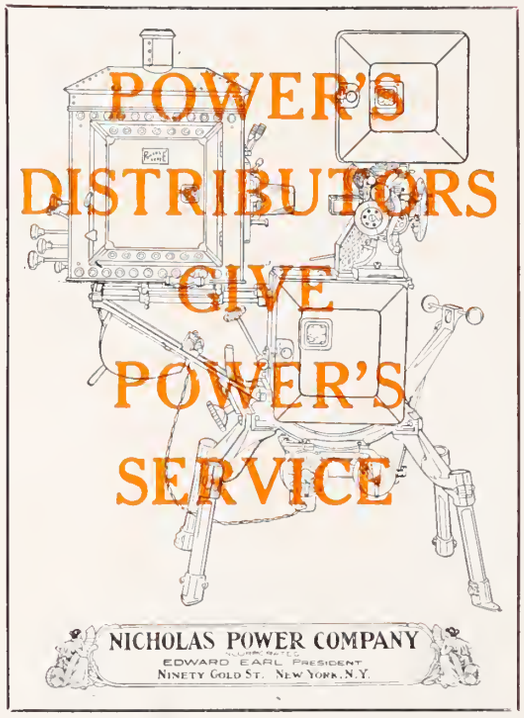

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"We can't give the public a good performance 'once in a while.' Our entertainment must be 100% every day, or near it, if we expect to keep our doors open. Every picture that goes on our screen must be a good picture, and every alibi to the contrary should be kicked out of this industry.

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"A motion picture performance should be more nearly perfect than any other, and there is no excuse or alibi for otherwise.

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You're right Mr. Rembusch!

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"41 without an alibi!"

"We believe the motto for this year will be 'how good is the picture'."

— Adolph Zukor
May 12th, 1922

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MARSHALL NEILAN

will make all his pictures for Goldwyn, with powerful stories and on a scale surpassing his best previous effort.

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No program pictures— but all Smashing Specials,

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Each of these twenty pictures is being produced as carefully as if it were intended to be the one *big* picture of the industry. No expense is spared in making it.

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will not include in this twenty any picture that is not a *power*ful, *tower*ing special. These will be BIG PICTURES — *remember that!*

20 Big Pictures - not a

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AS FOR SELLING:

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You will see each picture before you are asked to BOOK IT!

BECAUSE WE WILL NOT PRODUCE A SINGLE ORDINARY PICTURE YOU WILL NOT BE OBLIGED TO SIGN UP for a great many films that are not strong in order to get the BIG ONE you really want.

In addition to the individual merit of the 20, each will have an actual tangible Box-Office asset!

GOLDWYN

Offers you not only Great Names — but pictures Bigger than those which made these names Great—*remember that!*

little One in the 20

RUPERT HUGHES

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who has completed a wonderful picturization of Anzia Yezierska's "Hungry Hearts," soon will start on another heart interest story, rich in human sympathy and appeal.

Created by Cosmopolitan Productions

"The Valley of Silent Men"

with Alma Rubens

Directed by **Frank Borzage** *who directed* **"Humoresque" and "The Good Provider"**

From the Story by

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Scenario by **John Lynch**

AN EXTRAORDINARY STORY

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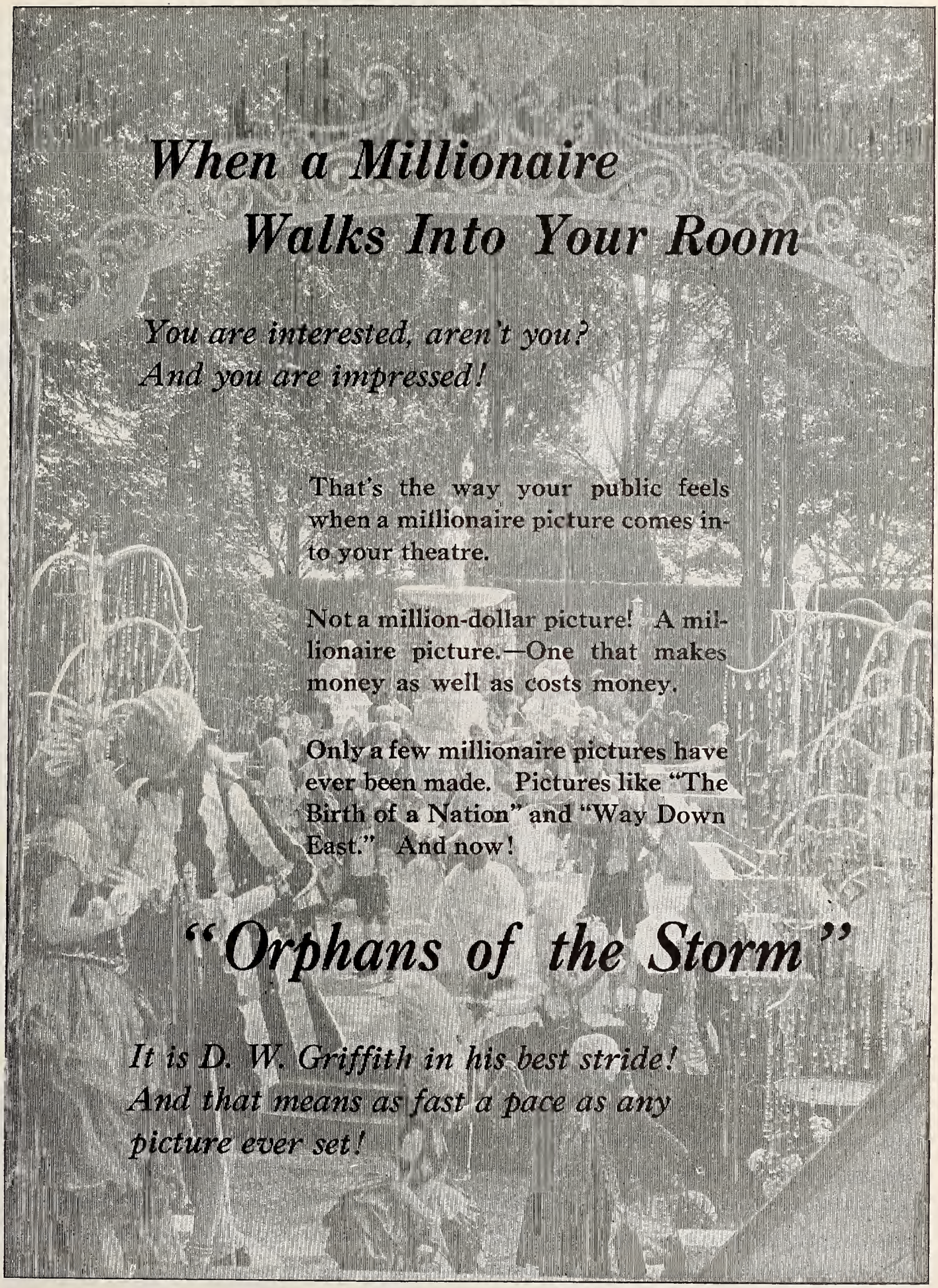
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—*Oscar Wilde*

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REG. U.S. PAT. OFF.
DISTRIBUTED BY SELECT

From Variety—June 2, 1922

WEATHER DOESN'T STOP PITTSBURGH'S TRADE

Grand Did $21,000 Last Week —Others Around $9,000

Pittsburgh, May 31.

The hot spell here failed to cause any considerable damage at the box offices of the largest picture houses last week. Good reports have been recorded in all instances.

The Grand had an extra feature in the person of Felician Telot, violinist, who gave a solo at each showing of "Reported Missing." Song-plugging in all the music shops helped "Fascination," on display in various forms.

Estimates last week:

Grand—"Reported Missing" (Selznick). (Seats 2,500; scale, 35-55c.). Owen Moore. "Sawing Lady in Half; Expose" also factor in steady draw. Few counter attractions, other than rival picture houses, was another reason for good returns despite torrid days. Picture given good publicity, and lavish praise by critics. About $21,000.

Olympic—"Is Matrimony a Failure?" (Paramount). (Seats 1,100; scale 25-40c.). T. Roy Barnes and Lila Lee. Business started gloomily but picked up as week went along, with smash at end. About $9,100.

Liberty—"Fascination" (Tiffany). (Seats 1,200; scale, 25-55c.). Mae Murray. About $9,500.

LEWIS J. SELZNICK'S

"REPORTED MISSING"

STARRING

Owen Moore

Directed by Henry Lehrman

When the
By and With
Leah Baird
released by
Associated Exhibitors
Arthur S. Kane, President
Presented By
Leah Baird Productions
Supervised By
Arthur F. Beck

Devil Drives

"When lovely woman stoops to folly,
And finds at last that men betray—"

THE drama of life is played when the break comes; when woman is desperate and "the devil drives."

There are two women. Different homes, different friends, different modes of living, and yet —in the stress of circumstance—they are alike.

"Don't Doubt Your Wife" established Leah Baird's popularity "When the Devil Drives" will make it doubly assured.

Few women of the screen can wear clothes quite as smartly as she. Few can rival her dramatic sincerity. And no one of them can write such stories, with a woman's insight of what women like and what men crave to see.

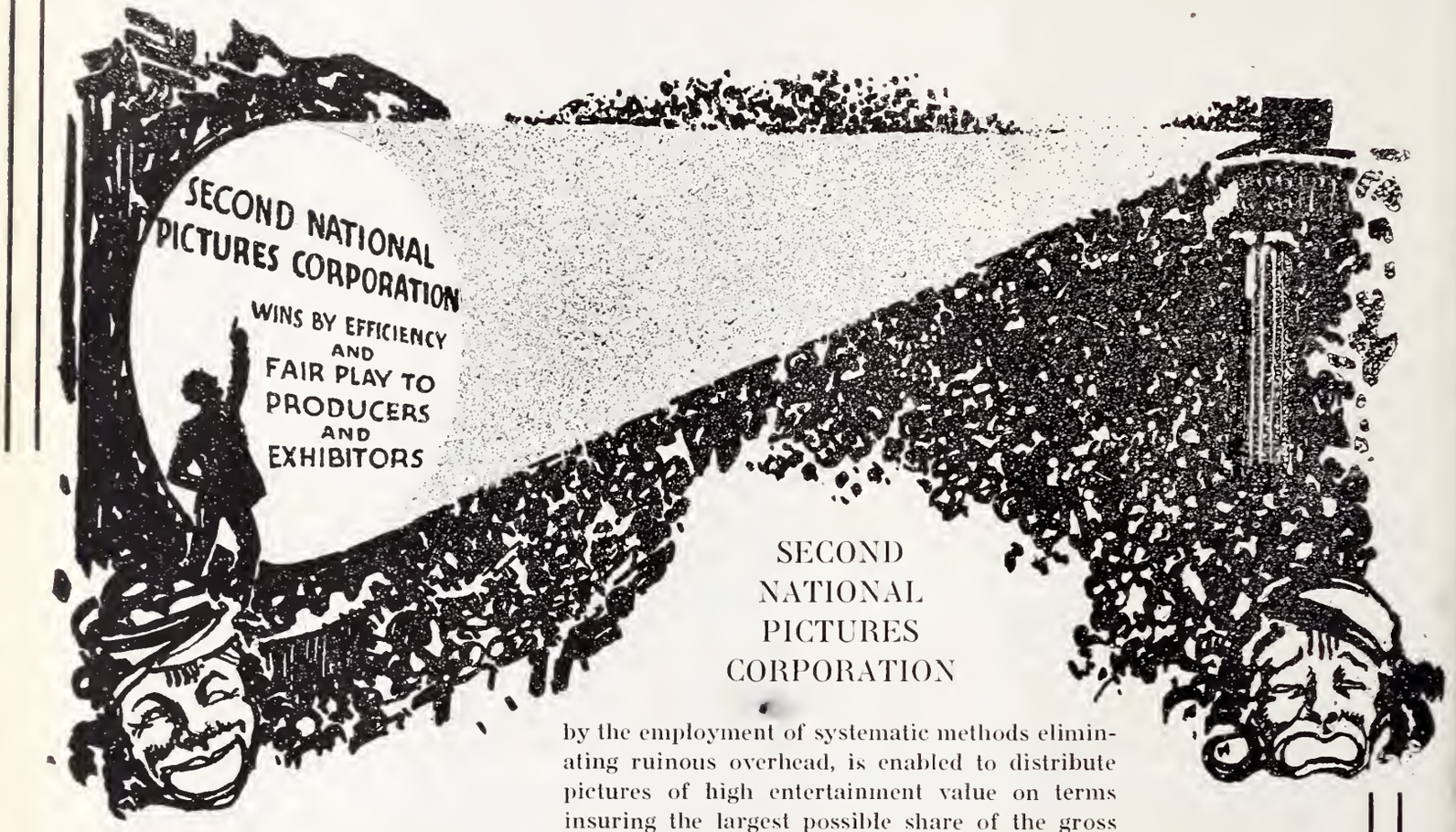
"When the Devil Drives"
is a Tonic for Box-offices

Foreign Representative
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

SHADOWS

are being rescued from the formlessness and confusion which has prevailed through centuries, and even in the modern use of shadows on a silver screen to produce what we call "motion pictures" or "movies" until now—



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"THE NIGHT RIDERS," thrilling Northwestern from the popular novel by Ridgewell Cullum; "HER STORY," tense human interest photoplay featuring Madge Titheradge, speaking stage star of "The Butterfly on the Wheel;" "BROKEN SHADOWS," Irish love story adapted from the book by Charles Garvice, and "DAVID AND JONATHAN," picturization of E. Temple Thurston's famous novel of love and adventure afloat and ashore, are being booked and filling motion picture theatres throughout the country.

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The Biggest and Best Real Opportunity of the Year

Dorothy Gish Productions *presenting*

Miss Dorothy Gish *in* The Country Flapper

The CAST

The Country Flapper	*Dorothy Gish*
The Boy	Glenn Hunter
The Other Flapper	Mildred Marsh
The Father	Harland Knight
The Bashful Boy	Tommy Douglas
One Brother	Raymond Hackett
Other Brother	Albert Hackett

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WILLIAM RUSSELL in A SELF-MADE MAN

Adapted from
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by
GEORGE HORACE LORIMER

Directed by
ROWLAND V. LEE

IT ASTONISHES
EXHIBITORS——
THE AMOUNT OF MONEY
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THESE VIVID LIVE-WIRE
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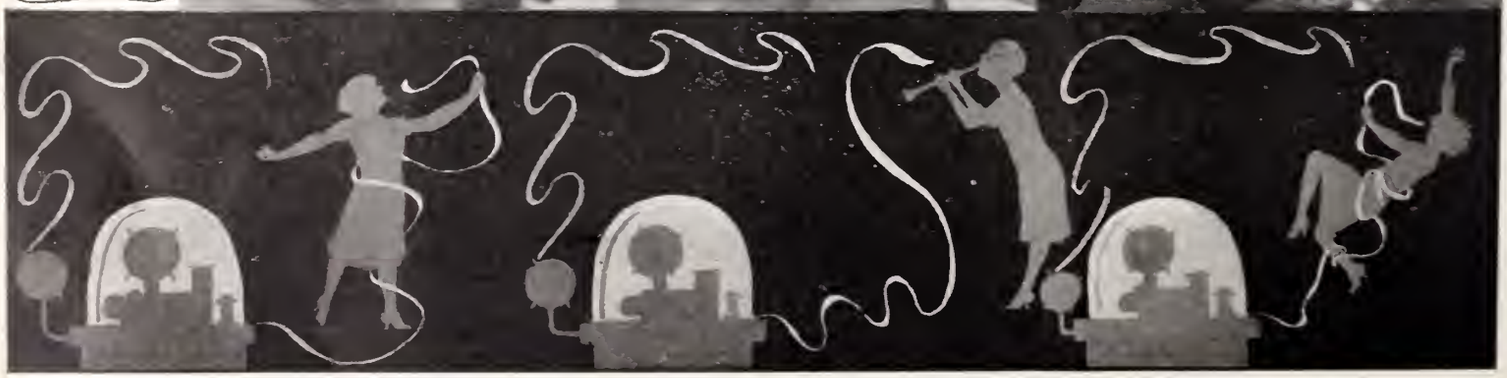


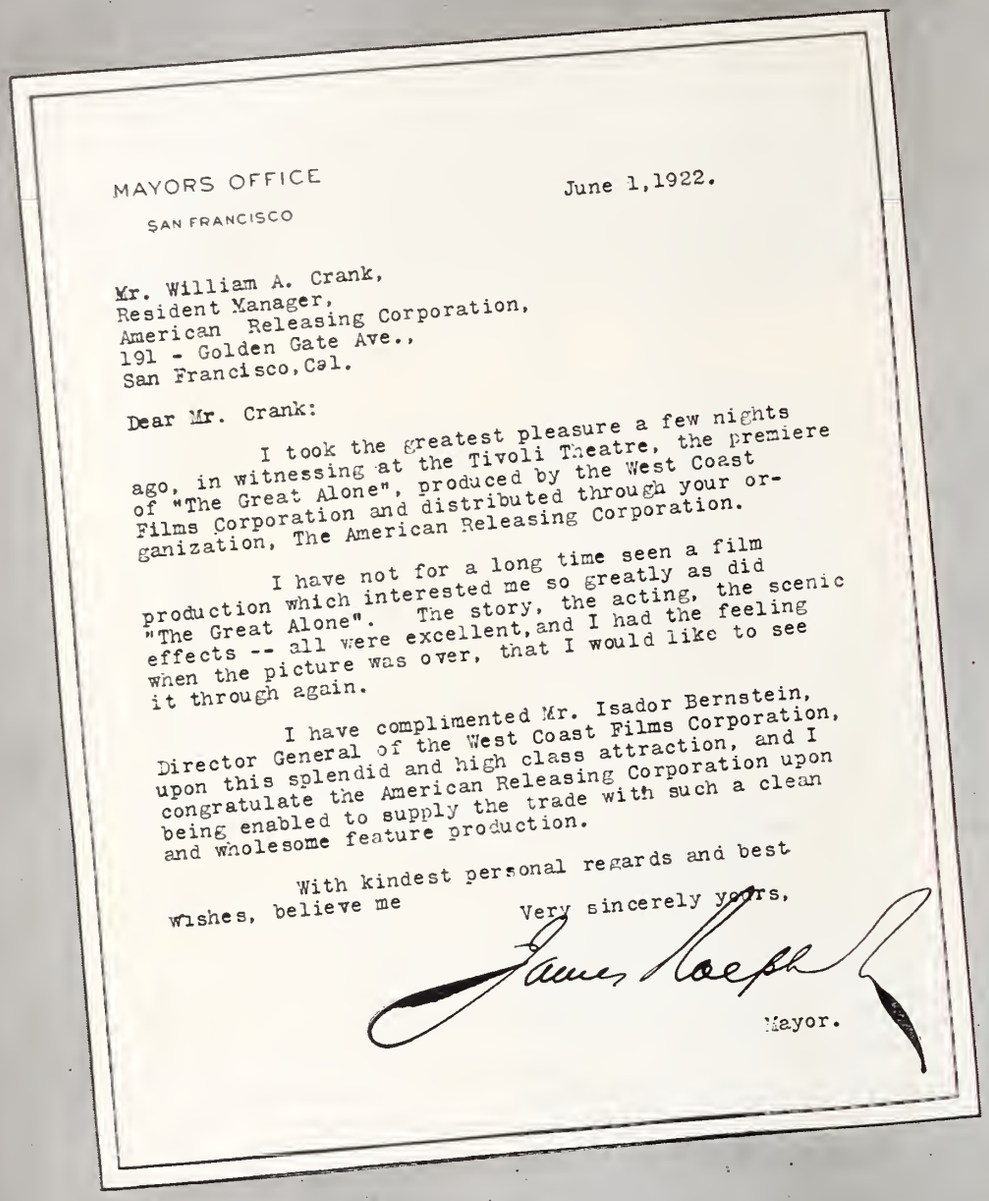
MONTE CRISTO

To the Exhibitors and Distributors of the United States and Canada

NOTICE is hereby given to you that the undersigned has received information that several alleged distributors in the United States are soliciting contracts for the exhibition of a motion picture photoplay entitled "Monte Cristo" which is a reissue of a film distributed many years ago by the General Film Company, starring Hobart Bosworth. That film is based on the so-called O'Neill-Fechter version of "Monte Cristo," and is an infringement of the rights of the owners of the O'Neill-Fechter version because the General Film Company had not acquired any rights to picturize the O'Neill-Fechter version. That question was litigated in the courts of the State of New York in litigation entitled "O'Neill vs. General Film Company," and the courts of the State of New York held that the General Film Company was guilty of an infringement of the said O'Neill-Fechter version by reason of the exhibition of said picture without the consent of the owners of the O'Neill-Fechter version, and that decision stands unreversed in the State of New York. We will further take action in the Federal or State Courts in any State of the United States or any Province in the Dominion of Canada, where an infringement of our rights occurs.

THIS notice is published for the purpose of warning all exhibitors and all persons who attempt to exploit or in any manner make use of that film that Fox Film Corporation, which owns all of the motion picture rights to the O'Neill-Fechter version, will prosecute any attempt to infringe those rights against any persons who exhibit, exploit, license, sell or in any manner deal with the aforesaid "Monte Cristo" film.

(*Signed*) FOX FILM CORPORATION
WEST 55th STREET
NEW YORK CITY



MAYORS OFFICE
SAN FRANCISCO

June 1,1922.

Mr. William A. Crank,
Resident Manager,
American Releasing Corporation,
191 - Golden Gate Ave.,
San Francisco,Cal.

Dear Mr. Crank:

I took the greatest pleasure a few nights ago, in witnessing at the Tivoli Theatre, the premiere of "The Great Alone", produced by the West Coast Films Corporation and distributed through your organization, The American Releasing Corporation.

I have not for a long time seen a film production which interested me so greatly as did "The Great Alone". The story, the acting, the scenic effects -- all were excellent, and I had the feeling when the picture was over, that I would like to see it through again.

I have complimented Mr. Isador Bernstein, Director General of the West Coast Films Corporation, upon this splendid and high class attraction, and I congratulate the American Releasing Corporation upon being enabled to supply the trade with such a clean and wholesome feature production.

With kindest personal regards and best wishes, believe me

Very sincerely yours,

James Rolph

Mayor.

From the Mayor of San Francisco

Mayors of great cities do not rush carelessly into print to aid in the exploitation of motion pictures. "The Great Alone" wins this praise because it is a big *he-man* picture and it has achieved the further amazing distinction of being praised by several distinguished clergymen who hold red-blooded action stories to be good dramatic fare for the American public.

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard

Remember the combination: SALISBURY at his best; JACCARD giving his ablest and strongest direction; BERNSTEIN contributing the Pacific Studios' best standards of production.

Opening for its New York premiere on June 11th at the CAMEO Theatre; opening for it Southern California premiere at once in the NEW PANTAGES, Los Angeles.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

By Far Bigger and Better Than "Gay and Devilish" And That Was Good!

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the sparkling little radio of sunshine in a fizz of fun and frolic with a 60 horsepower kick!

An Avalanche of Laughter— A Barrage of Chuckles!

THE gayest little madcap on the screen in the greatest comedy of her career—

Fight the summer heat with this light, frothy and wholly delightful SHOW—as fast as chain lightning and breezy as an electric fan—

They don't want deep plots and sombre drama all the time, so give them something different—Tickle them with this comedy roarfest—

It's ABSOLUTELY SURE-FIRE!

Get a copy of our special big money exploitation sheet—It will show you how to slide the coin to your box-office.

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"The Understudy"

Story by Ethel M. Hadden Directed by Wm. A. Seiter

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R-C Exchanges will hereafter be known as "FILM BOOKING OFFICES of America"

AN INVITATION!!

TO

Motion Picture Exhibitors, Their Associations, Organizations and Executives

Suggestions recently made in the motion picture trade press are to the effect that the exhibitors and their organizations should "get together" with our organization, to the end that we all "stop fighting in court" and that our differences be amicably adjusted.

We have been trying for years to do just that. We want only what is fair, just and lawful that we should have. We want to be fair.

If the exhibitor is actuated by the same motives a friendly conference of an hour ought to settle this matter once and for all.

THEREFORE

We now officially supplement the suggestions made in the trade press, with our invitation, cordially and sincerely extended to those addressed at the top of this page, to meet us, individually or collectively, officially or informally, at our offices or theirs, at any time that is convenient to them, for the purpose of discussing the issues related to the so-called "Music Tax," and arriving at an amicable adjustment of all differences that exist.

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Starring the Romantic Young Star

WILFRED LYTELL

with

NANCY DEAVER and MANILLA MARTAN

A HEART THROBBING NARRATIVE STAGED IN THE SNOW CLAD BEAUTY OF THE INSPIRING WILDS OF THE NORTH MAINE WOODS.

A PERFECT WARM WEATHER PICTURE, AS COOL AND REFRESHING AS IT IS THRILLING.

"GET IT NOW"

Released Through

Producers Security Corporation

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NEW YORK CITY
N. Y.

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Applauded as big as the costliest feature!

In all the finest theatres everywhere

In New York's famous Capitol Theatre—In hundreds of other leading houses—Hy Mayer's sensational Travelaughs supply the kick of novelty to the program—The most exacting audiences in the world are acclaiming them with gales of laughter and applause—

"Roxie" Rothafel says "they're immense" and has booked them solid—He features them on his program and on his huge marquise so that all Broadway may read—

If you want the ABSOLUTE CLASS among novelties book the Travelaughs NOW—Brilliantly created by a great artist they will transport your patrons to the far corners of the world where they will see wonders of which they've never dreamed!

(Special one sheets to help you put them over.)

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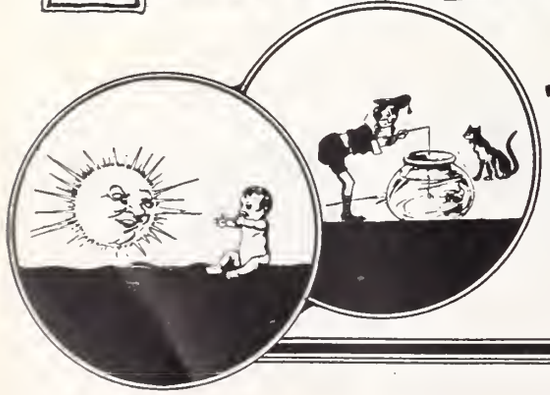

NO. 5
"SUCH IS LIFE"
AMONG THE CHILDREN OF FRANCE

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FOR THE COMING YEAR

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WATCH WAIT

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SENSATIONAL ANNOUNCEMENT

SOON

A line up to suit the times
Selected by the biggest Exhibitors in America.

A Chance To Beat the Outdoor Sports!

You need extra good pictures this kind of weather to wean the public away from baseball, golf, swimming, amusement parks and other sports. First National's summer attractions will do it. Look over this list. They're just as high grade pictures as you can get any time. Try them!

Richard Barthelmess
presented by
Inspiration Pictures, Inc., in
"Sonny"

His third big production for First National and a worthy successor to "Tol'able David." Taken from the play by George V. Hobart and directed by Henry King.

Marshall Neilan
presents his latest
First national
"Fools First"

With Clair Windsor, Richard Dix and Claude Gillingwater. Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post.

Constance Talmadge
presented by
Joseph M. Schenck in
"The Primitive Lover"

One of the fascinating comedienne's most sprightly pictures. Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn and directed by Sidney A. Franklin.

Norma Talmadge
presented by
Joseph M. Schenck in
"Smilin' Through"

Eight reels of Storm and Sunshine. Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's play. Directed by Sidney A. Franklin.

Anita Stewart
presented by
Louis B. Mayer in
"Rose o' the Sea"

From the book by Countess Barcynska and directed by Fred Niblo, director of "The Three Musketeers." A thrilling tale of the wrecks of the sea—and of society.

Katherine MacDonald
presented by
B. P. Schulberg in
"Domestic Relations"

The most beautiful woman of the screen in an interesting story of domestic tangles. Story and scenario by Violet Clarke and directed by Chet Withey.

Oliver Morosco
presents his
stage success
"The Half Breed"

A story of tradition's barrier and how he smashed it. The play that has been road showed all over the country and is known to everyone. With Wheeler Oakman.

"One Clear Call"
presented by
Louis B. Mayer in
The John M. Stahl Production

A gripping tale of masked avengers in a wild night ride. From the book by Frances Nimmo Greene and directed by John M. Stahl.

Dorothy Phillips
presented by
Allen Holubar in
"Hurricane's Gal"

A thrilling story of the sea and a smuggling ship commanded by a girl. Adapted and personally directed by Allen Holubar from the story by Harvey Gates.

Buster Keaton
presented by
Joseph M. Schenck in
"My Wife's Relations"

One of Keaton's funniest comedies and well worth featuring on your program—a sure hot weather winner. Written and directed by Buster Keaton and Eddie Cline. Open Market.

Mack Sennett
presents his
latest 2-reel fun maker
"Gymnasium Jim"

A comedy that will keep your patrons roaring from start to finish. With Billy Bevan and Mildred June. Directed by Roy Del Ruth. Open Market.

Charles Ray
presented by
Arthur S. Kane in
"Smudge"

Written by the famous movie writer, Rob Wagner. Produced by Charles Ray Productions, Inc., and distributed by First National Exhibitors Circuit, Inc. Open Market.

First National Attractions Deliver the Goods in Both Winter and Summer!

FIRST NATIONAL PICTURES

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

JUNE 24
1 9 2 2

The Great Lemon Problem

AS our business consists of three kinds of pictures—Big Successes, Satisfactory Entertainments and Business Killers—the problem that confronts the industry concerns chiefly the last named.

It has been maintained by producers that they must unload their failures at a sum that permits them to about break even or they will be forced out of business. It is easy to say, "very well, let them go out of business and let competent success-makers take their places."

That is just what happens in the business of purveying entertainment to the spoken stage, but the stage producers can limit themselves to a very few productions a year. This gives author and producer the necessary time to make productions that are likely to please the public. Even with this time allowance there are more stage failures than there are successes. There are also more unsuccessful books, long and short, than there are "hits" and best sellers.

But, and we always must put in a but when we compare or contrast the pictures with other forms of expression or amusement, the screen's problems are different in several phases. We must find a solution to the Great Lemon Problem if we are to continue to keep public patronage.

A poor picture is worse than a mistake, it's an absolute crime against future business. Not only does it lose money today, it sickens the patron and destroys his desire to come to the theatre tomorrow and for some time thereafter.

Of course, the ideal condition for any theatre with a daily change, running three hundred and sixty-five days a year, is to have no less than three hundred and sixty-five sure-fire, knock 'em cold, double-barreled successes to present, but there are not that many, and there won't be that many for a long, long time, possibly not until Heaven is attained.

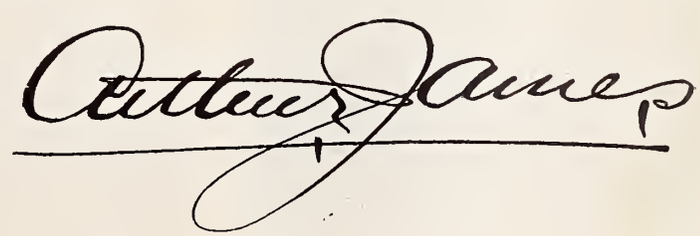
We can deal with the Great Lemon Problem by declining to use absolutely poor pictures, even if they are given away. A system must be developed whereby the producer must rise or fall by his record of good pictures. Take Rupert Hughes, for example. He hasn't made a lemon picture since he began. His product varies in value, but it is a matter of degree. He has no failures. That suggests, at least, a possibility, but the Hughes family isn't numerous.

The scrapping of poor pictures must only be done after a fair trial, because the public judgment frequently differs from the judgment of the men who accept pictures for distribution. After a fair trial the lemons should be put away.

Losses? Yes, of course, but losses come to all in all lines who do not make a product that the public will accept.

It is possible that the desired change cannot be effected overnight. Yet the change is necessary, it's right in front of us and must be made if business is to be saved from a permanent slump.

Solving the Great Lemon Problem is going to be painful. It won't be any less painful if it is delayed. Who'll start?



Kent Explains Why Tax Returns Showed False Decline in Amusement Business

THE amusement business in April really did not decline, despite the impression to the contrary created by the publication of the government tax returns, according to an analysis of the government figures by S. R. Kent, in conjunction with Paramount's statistical department. Official government tax returns, as published, are as folows: April, $5,439,014; March, $6,284,528; January, $5,369,200; April, 1921, $7,415,568.

"At first glance," said Mr. Kent, "these figures might be construed as indicating a further slump in the amusement business since January of this year. Further analysis, however, shows that the amusement business is proceeding on about the same level of activity.

"The difference in the tax figures is due to a change in the law under which these taxes are levied. Beginning January 1 last, the government admission tax was removed from admissions of 10 cents or under. The best statistics available show that 10 per cent. of the total motion picture business is done by theatres charging 10 cents or less for admission.

"Although this change in the law went into effect in January it is not apparent in the tax figures until February. Thus the published figures show what is an apparently sharp decline from January to April.

"Another factor entering into the apparent slump in April is that the tax offices in Washington are swamped from March 15 on, through handling the income tax, with a consequent neglect of less seasonal taxes. Every April the government tax figures for April show a decline, due largely to the tremendous pressure of work put on the government taxing machinery by the handling of income tax returns beginning March 15.

"I might add that when the government tax figures are made public for this month of June they show a big jump. The reason for this sharp rise will not be so much in the improvement of the picture business, although it is improving steadily, as in the desire of government officials to get all the money possible onto the books before the end of the government's fiscal year June 30."

A Problem of the Industry

Reading, Pa., June 8, 1922.

Editor Moving Picture World:

Your editorial in the M. P. World for June 10 surely hits the nail on the head. Never have I anywhere seen a more lucid exposition of the ills that beset the motion picture exhibitor.

I am a neighborhood exhibitor in a city of slightly over 100,000. I operate three houses with a total seating capacity of 1,300. My problems, no doubt, are the same as those of numbers of other neighborhood exhibitors. And what are they?

Daylight saving, carnivals, industrial depression, hot weather. Yes, they all hurt, no use denying it. But most of those conditions recur every summer and some allowance must be made for them on that score.

My worst worry is how to make enough money in eight months of the year in order to face the summer unafraid.

How can I do it?

Mr. Arthur James in his article, "The Real Trouble With Business," has with one slash of his scalpel laid open the cancer that's eating up the exhibitor.

Mr. James figures the total of picture production at 700. Of these 35 are real successes, 300 are termed average and the remaining 365 are failures. Can anyone deny that this estimate of Mr. James' isn't fair to the producer?

I use Paramount, Goldwyn, some First National and Fox, and a few independent productions. Running six days a week I use 313 pictures a year. Of the 35 successes I show about 25, leaving 288 pictures which I divide as follows: 138 of the average and 150 of the failures. The 25 successes—and all of them will by no means draw capacity—cost me so much that taking them altogether I only make a fair profit.

Then come 138 average shows, which, in times like the present, do not bring me even a fair profit.

Finally I reach the 150 failures—covering almost half of my entire year and what do you expect me to do with them?

The failures cost me as much as the average. My expenses are the same. Where do I come in? When the patron leaves glum or sneering, or when he plainly tells you the show was rotten, what can you do about it? You know he is telling the truth. And what exhibitor doesn't know how long it takes to get these dissatisfied patrons back again in line?

My problem—like that of my fellow exhibitors—is how to remain in business being compelled to play almost 50 per cent. admittedly "punk" shows?

Can't the producer scrap them?

In the same issue, under the heading, "The Cry For Quality," Mr. James states that if the film producer scrapped his failures, he would speedily go out of business. To me it looks the other way. If the exhibitor must continue to show "the failures" of the producers he will speedily be *put out* of business.

Now, Mr. James, Mr. Hays, Mr. Producer or Mr. Exhibitor, who can solve this problem? Who can suggest a cure? Mr. Arthur James put his finger on the cancer. Who will cut it out—who can?

HICK EXHIBITOR.

LEE'S MOTION PICTURE THEATRE

Three Oaks, Michigan, 6/9/22.

Motion Picture World,
Mr. Arthur James.
Dear Friend:

Just read your article in June 10 issue on "The Real Trouble With Business." You are right. I know because thirteen years' experience tells me. Motion pictures longer than six reels are useless. (Occasionally few may go). People do not want to look at a motion picture show longer than one and one-half hours. If longer than that you see them getting restless and looking around.

This thing of paying all your money for a highly advertised picture—and after you use it you are worse off than before—is going to be stopped with me. I am going to be guided in the hereafter by my late experience. What I want and all I want is this:

- Western
- Comedy
- Drama
- Society

A good star—5 reel picture
A good news—1 reel picture
A good comedy

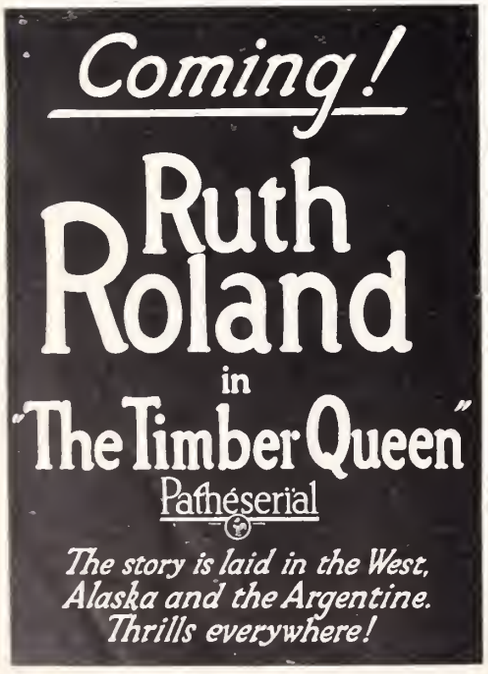
My reason for not subscribing for so many trade papers as I have been is that I don't even want to know about these wonderful pictures that they tell you about. I have lost so much money on them that I am going to use good, common sense and give the people what they want instead of what I get read up to.

Respectfully,

FRANK E. LEE.

Another for Black

The Black chain of New England theatres has acquired the New Magnet Theatre at Barre, Vermont. It already controls the two other theatres in the city, the New Park and the Opera House. The Magnet, a modern house, contains about 900 seats and was recently built by local interests.



Pathe Strategy Deposes Ohio Censor; A Victory Not Without Comic Touches

State Director of Education to Act Pending New Appointment

By SUMNER SMITH

THIS story might be called "A Revelation of Incompetency" or "The Downfall of the Censor." It is a story of victory, the deposing of Ohio's woman censor, Mrs. Evalyn F. Snow, and the reversal of a decision of hers, and it will go down in motion picture history as one of the most effective blows yet struck in the cause of a free and untrammeled screen. To Pathe goes not the lion's share of the credit but the whole credit; and Pathe, as an organization, promptly lays the laurels on the head of Lewis Innerarity, Jr., whose legal mind planned the campaign. He, with characteristic modesty, praises Maxwell & Ramsey, Pathe's lawyers in Ohio, for their co-operation.

From Mrs. Snow's point of view this story is a tragedy; from the view of the industry it's something of a comedy, although of too great importance to be simply that. Here's how came the heavy fall of Snow.

Mrs. Snow's swan song was forecast when, some weeks ago, she made the now notorious "crack" that "75 per cent. of the people never think at all." She seemed to see herself in the role of a beneficient Juno ministering to all mankind and dictating what people—poor, unthinking mortals—should and shouldn't see on the screen. She held, she evidently felt, the morals of the people in the hollow of her hand. So, in a public speech, she was unwise enough to tell the greatest republic on earth that a few of the chosen—and intelligent—should dictate to the rest, or, at least imply it. If Mrs. Snow subscribed to a clipping bureau she must have been surprised at the storm her words provoked in press and pulpit throughout the country. There were those, it seemed, who differed with her and said so in pointed language.

The Beginning of the End

Pathe—or Mr. Innerarity—seized the golden opportunity with panther-like swiftness. It had been contended right along that Mrs. Snow wasn't competent to be a censor—if anybody is—and here she herself had obligingly proved it.

"Get her picture," Mr. Innerarity told Emanuel Cohen, editor of Pathe News, and Mr. Cohen forthwith did, with the dispatch that characterizes Pathe News. Mrs. Snow posed eagerly. She must have visualized her picture as being shown to every race and people on the earth, including those benighted heathen who eat cocoanuts and go around in bathing suits.

But here is what Mrs. Snow did not anticipate:

One day not long afterwards she beheld her picture in Pathe News No. 25 with the explanatory subtitle. "In the Limelight. Cincinnati, Ohio. Can Americans Think? Mrs. Evalyn F. Snow, Chief of Ohio Censorship Board, who is quoted as saying—'75 per cent. of the people never think at all.' She says: 'The people are not fit to judge for themselves.' WHAT DO YOU THINK?"

Was It Immoral?

It would have been interesting to have photographed Mrs. Snow's face at that moment. Can you guess what happened? Mr. Innerarity could have prophesied it for you—snip went the censor's shears and another elimination was entered on the books.

Then the battle began in earnest. It was an easily understandable situation. Mrs. Snow was empowered by the laws of the state to eliminate the immoral and harmful from motion pictures—and she had eliminated her own picture, taken for publication with her own consent, and remarks which she did not deny having made in public, as a public official.

Mrs. Snow wrote Mr. Innerarity a demand that the elimination go in force everywhere; she wrote "as a private citizen." Mr. Innerarity's reply pointed out that she was a public official and that she had consented to being photographed.

The Dilemma

Ohio officials were considerably flustrated, to use a good, old-fashioned word. They couldn't find a loophole for Mrs. Snow—she had erred again. And Mrs. Snow had great friends among the politicians. Truly embarrassing! They "stalled" for a time but not for long—the Pathe lawyers saw to that. They appealed the decision and were prepared to carry it to the highest court. So the attorney general finally told the governor that Mrs. Snow had to go and reversed her decision. The picture of Mrs. Snow wasn't immoral and harmful, after all.

Much has been said and written about the Ohio censorship situation. The important firm of Calfee, Fogg & White was called in to aid the attorney general.

"Coincidences"

Well, here's what Pathe is and has been "up against." An exhibitor in Tiffin, Ohio, Mr. Innerarity says, was threatened with prosecution if he didn't bring a complaint against Pathe Manager Tessier over a picture. Then Tessier was asked to plead guilty, promised that he would be let off with costs and Pathe as a company wouldn't be indicted. He refused and a jury acquitted him. That ended that.

Then the Rev. Raymond G. Clapp, of somewhere in Ohio, swore out a warrant for the arrest of Pathe Manager Jacques, of Cincinnati, on the ground that he had, on March 27, seen Pathe News No. 25—the one from which Mrs. Snow's picture was eliminated—shown in a theatre without the license number. It has since been suggested that memory tests include the question, "Did the last motion picture you saw have a license number on it?"

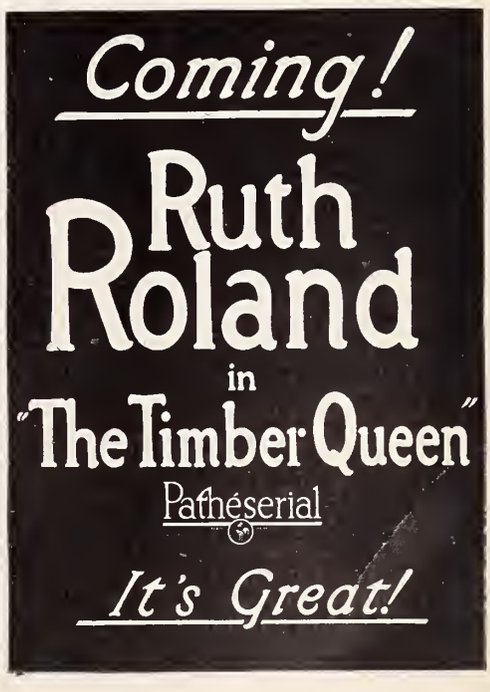
What was the Tiffin trouble about? Oh, yes. In ordering a certain elimination in a Pathe picture the censors' language expressly stated a scene where a comedian waxed funny in a church. Pathe lived up to the order, but later the censors said they meant to have eliminated all scenes of the church, not alone the one that had comedy in it. The jury agreed that Pathe had lived up to the letter of the order, and so all the censors accomplished was the temporary annoyance of Pathe, the arrest and extreme annoyance of an exhibitor and the bringing to light of further evidence that censorship is not well administered in Ohio, if, indeed, it is anywhere.

Riegel to Serve

By Wire to Moving Picture World

Cleveland, June 14.

B. H. Riegel, state director of education, announces he personally will direct the Ohio censorship of films and no successor to Mrs. Snow will be appointed for some time. Mrs. Snow was discharged Saturday, Riegel giving her two days to pack up and get out. She says she will not appeal. Riegel also said that some of the big pictures turned down will be given further consideration.



David Starkman Now Operating Woods Theatre, Atlantic City, as First-Run House

DAVID STARKMAN, one of the best known showmen in the country, is now operating the Woods Theatre on the boardwalk in Atlantic City, N. J., as a first run picture house. Mr. Starkman, who has successfully put over a number of high class theatres in Philadelphia and other cities, has adopted a unique, but important policy for his house which has the distinction of being centrally situated in the very heart of the boardwalk.

It is the intention of Mr. Starkman to give every production a high class presentation. This house was formerly operated as a stand for legitimate attractions. Before the Stanley-Woods interests took it over it was operated by the John Cort syndicate of New York, playing first-class Broadway attractions.

It is the intention of Mr. Starkman, who represents a powerful syndicate operating both in Philadelphia and Atlantic City, to show none but the very best productions. Those pictures will be elaborately exploited and given a pretentious presentation. Mr. Starkman opens his house under the new policy on Saturday, June 17, with Weiss Brothers' Old Testament picture, "After Six Days."

To Open 600-Seat House in Ventnor With $20,000 Organ

The Little theatre fad has seemingly taken the country by storm, for announcements of the erection of these cozy houses are frequent even at this time of the year. This week the Ventnor Realty Company, a subsidiary of the corporation controling and operating the Woods, Capitol and Bijou Theatres in Atlantic City, announced that on July 1, it will open its new theatre beautiful, the Ventnor at Ventnor, N. J., a suburb of the famous ocean resort.

This beautiful house is situated in a very exclusive residential section and is said by its builders to be the prettiest of its kind in this country. It will have a seating capacity of 600. This week a Marshall $20,000 organ was installed.

People Now Are Picture Shopping

Make your outdoor and lobby displays so attractive that you sell them your program.

On pages 742, 743, 744, will be found an illustrated article on display arrangement that will be of real service to those building a new or renovating an old theatre.

First National Is Entertaining Eight "Live Wire" Exhibitors in Los Angeles

EIGHT of the liveliest "live wire" exhibitors in the United States now are in Los Angeles, getting recreation, education and acquainted generally, as the guests of Associated First National Pictures, Inc. Unofficially they are known as the "$1-A-Week-Men." Officially, they are the winners of the Exploitation Competition conducted by First National during its Anniversary Week, Feb. 18 to Feb. 25, 1922. There were nine of these winners, but one was unable at the last moment to make the tour, and alternates were chosen for two others.

Six of the exhibitors started from Chicago on their epoch-making trip Wednesday, June 15. They received a royal send-off in the Windy City. En route they picked up the seventh. The eighth left from Seattle. Following is a list of those who are making the trip: Alfred Galtesman, Strand Theatre, Shenandoah, Pa.; Ben Davis, manager of the Colonia Theatre, Norwich, N. Y.; Ralph Steffy, Coliseum Theatre, Seattle, Wash.; A. G. Stolte, Des Moines Theatre, Des Moines, Ia.; Nick McMahon, Marlow Theatre, Ironton, O.; O. K. Mason, Regent Theatre, Wichita, Kas.; Jos. Burton, Star Theatre, Toccoa, Ga.; Ralph Lieber, Circle Theatre, Indianapolis.

Mr. Davis goes as an alternate for Edward L. Hyman, manager of the Strand Theatre, Brooklyn, who was unable to make the trip because of business pressure; Mr. McMahon is an alternate for John Paxton of the Musselman Theatre interests, Paris, Tex., and Willard C. Patterson, of the Metropolitan Theatre, Atlanta, Ga., one of the winners also is held at home by pressing business.

First National will present the men who were unable to go with handsome tokens emblematic of the honor they won through their exceptional exploitation campaigns during First National Week. On the trip, Messrs. Burton and Mason have with them their wives, who also are close students of progressive methods in conducting and upbuilding motion picture theatres.

During the time the "$1-a-week-men" are in Los Angeles they will meet First National stars and producers and will go through the various studios, studying at close range the making of pictures.

St. Louis Musicians Refuse Arbitration; Expect Toledo Strike

To date, the Musicians Mutual Benefit Association of St. Louis, through its president, has failed to answer the offer made by Joseph Mogler, president of the Theatre Managers' Association, to submit to arbitration the differences regarding wages and the working agreement of the musicians. There have been no orchestras in the local picture houses since April 30, because the union failed to submit a new wage scale and working agreement satisfactory to the theatre owners.

Toledo picture, vaudeville and dramatic theatres are facing a possible lock-out on musicians shortly as the present contract between the Toledo Managers' Association and the Toledo Musicians Union will soon expire.

While the managers will not take any official action until August, they admit that they will be unable to pay the present range of wages in the face of present conditions and will ask the musicians to accept a cut of 15 to 20 per cent.

Paris Prohibits Celluloid Film

THE exhibtion of moving pictures of celluloid or other easily inflammable material in Paris has been prohibited by an ordinance recently issued by the Prefect of Police, according to a report just received at the Department of Commerce from Consul Forbes.

In order to avoid causing heavy losses to the manufacturers of inflammable films and to moving picture producers, lessors and exhibitors, an extension of time ending January 1, 1925, is granted within which to comply with the prohibition. The ordinance urges that these provisions be adopted by all the Departments of France, to become effective in 1925.

Officials in Washington look upon this regulation as aimed directly at the United States as retaliation for high duties and the disinclination on the part of this government to enter into commercial treaties. While the high duties complained of will not necessarily affect France's film business, it is believed that France would seize any opportunity to get back at the United States for the loss of her markets for wines, perfumes, etc.

It is probable that the State Department will be asked to take the matter up with the French Government, as it is understood that American producers will call the attention of government officials to this regulation in the near future.

Jersey Exhibitor Convention June 20 to Be Virtual Testimonial to Woodhull

By ROGER FERRI

WHAT possesses every promise of being the greatest exhibitor convention ever held within the confines of the Skeeter State will take place at Hotel Alamac-on-the-Mountains at Lake Hopatcong, N. J., on June 20, 21, 22 and 23, when the Motion Picture Theatre Owners of New Jersey get together. The convention, at which will probably be made the first official announcement by President Sydney S. Cohen of the M. P. T. O. A., of the outcome of the conferences with Will Hays this week, will virtually be a testimonial to the New Jersey exhibitor leader, R. F. Woodhull of Dover, for until that enterprising showman and executive took over the command of that organization, the Skeeter theatre owners were far from cooperatively organized. They had an organization, but it was not the progressive one that its leaders had hoped it would be.

With the election of Mr. Woodhull the organization last year took on a new lease in life and has progressed so meteorically until today, in spite of the fact that it is representative of one of the smallest states in the Union, it really is one of the strongest pillars in the M. P. T. O. A. structure. And this progress and splendid showing can be attributed directly to the energetic work and executive ability of Mr. Woodhull, who no doubt will be re-elected to the presidency. He has overcome what at times seemed like impossible obstacles and furthermore he has successfully negotiated a number of deals of general benefit to the New Jersey exhibitor in general. He is also a member of the M. P. T. O. A. committee that this week is meeting with Will Hays.

INDICATIONS point to a record-breaking attendance at the convention. Not only will members of the New Jersey organization attend 100 per cent., but incidently reservations have been made by the committee for scores of delegates from the Philadelphia and New York organizations. The scene of the convention is ideal and nothing has been left undone by the committee to keep the delegates and their guests continually on the go while at the famous New Jersey resort. From a social standpoint, the convention, like every other held by the Jerseyites, in the vernacular of the sporting world, gives every indication of being a knockout. But while the social calendar is a most inviting one and sufficiently tempting to force any exhibitor within easy reach of the resort to want to make the trip, there will be considerable business of importance on the program.

It will be recalled that this is the first M. P T. O. A. unit convention since the Washington meetings and a number of important announcements will be made. President Cohen will be on hand as will also other officials of the national organizations. These are expected to make announcements of vast importance to exhibitors generally. There will be two business sessions—on Wednesday morning at 10.30 o'clock and on Thursday morning at the same hour. It is expected that Governor Edwards will be in attendance.

The convention opens Tuesday. Delegates will register on Tuesday afternoon at 3 o'clock. Dinner will be served at 6 in the Alamac hotel, which will be convention headquarters. At 8.30 o'clock there will be boat trips, followed with radio concerts. The Tuesday program opens with the business meeting at 10.30 o'clock, with a luncheon at 1 and a sport and aquatic carnival starting at 3 o'clock. The big banquet will be held at the Alamac at 6.30 o'clock. A business session will be held Thursday at 10.30, with the golf tournament for the Alamac trophies starting at 1 o'clock. Dinner will be served at 6 with the movie ball starting at 9 o'clock.

EVERY motion-picture star of any consequence who is in the East will be on hand at the big ball. A grand march in which all the stars will participate will be a feature of the event. Among the stars who will be on hand are Gloria Swanson, Elaine Hammerstein, Alice Brady, Gene Burnell, Nazimova, Mary Anderson, Mary Carr, Johnny (Torchy) Hines, Mabel Ballin, Dolores Casinnelli, Eddie Polo, Katherine Myers, Blanche Sweet (Mrs. Marshall Neilan), and many others. Miss Sweet became Mrs. Neilan only last week. Miss Swanson recently returned from Europe.

ARRANGEMENTS for financing the State organization without the imposition of any financial burdens on exhibitors will be one of the chief topics that will be discussed at the annual convention of the Motion Picture Theatre Owners of North Carolina at Asheville, N. C., June 20, 21 and 22. A. J. Moeller, general manager of the M. P. T. O. A., will attend.

A SPECIAL meeting of the M. P. T. O. of Texas has been called for next Monday, when the report on the national convention will be submitted. It will also discuss certain plans for financing a state unit. Among other matters to come up will be a discussion on certain necessary activities concerning Texas legislative topics. The members of the advisory board include H. Mulkey, Thomas Donnell, A. W. Lilly, O. A. Englebrecht, H. H. Hoke, B. H. Hunter, W. A. Stuckert, H. H. Elliott, A. Dittmann, J. M. Reynolds, J. A. Rainey, W. F. Sonneman, T. M. Hervey and H. A. Cole. E. T. Peters is no longer a Texas exhibitor, John Sayeg has sold his theatre, Joe Davenport was killed and William Campbell has suspended business. These vacancies will be filled at next week's meeting.

DURING the national convention, Sydney Nutt and Q. C. Hauber, president and secretary, respectively, of the M. P. T. O. of Arkansas, opened negotiations with Hodkinson to play his releases on a basis whereby there would be remitted to the state organization a percentage of the film rental money. Andrew W. Smith acted for Hodkinson. Under this tieup the Arkansas organization will receive 5 per cent. of all film rentals on Hodkinson pictures for the month of July on an amount equal to the Hodkinson collections in that state and 10 per cent. on any collections in excess of June collections.

THE Western New York Motion Picture Theatres, Inc., is the title of a new organization of exhibitors being formed in Buffalo, N. Y. The incorporators are Howard F. Smith, Palace, Buffalo; Dewey Michaels, Plaza, Buffalo; Sydney C. Allen, Scenic, Medina; John W. Schatt, Opera House, Gowanda, and N. Dipson, Family, Batavia. Smith recently resigned as president of the Buffalo exhibitor organization when representatives of theatres in Buffalo and other towns voted to desert the national organization. The new unit is the first of a series which Sydney S. Cohen and his aids are contemplating forming in the state. Cohen, accompanied by M. A. Steffes and Michael O'Toole, are expected in Buffalo to address the new organization soon.

State and City Officials to Be at Senator Walker Dinner

REPRESENTATIVES of every walk of life in the metropolis will join the motion picture theatre owners of New York in paying tribute to Senator James J. Walker at the Hotel Plaza, New York, on Monday, June 19. The committee headed by William Brandt and Louis Blumenthal has prepared a program that bids fair to make the occasion the greatest of its kind ever held. Requests for reservations at the historic dinner came so fast and furious during the past week that the committee announced that all tables had been taken. Even after this announcement was made the demand continued.

Every State, and city official of any importance will be on hand, according to Chairman Brandt. Presiding justices from virtually every court in the metropolis and many from up-state cities also will be on hand, as will be former Governors and other State authorities. The city department will be well represented. Mayor Hylan is expected to be on hand. Former Governor Al Smith, who will be candidate for a United States Senatorship from New York, will act as toastmaster. He will be introduced by Gen. Edelhurtz, a popular Empire State exhibitor.

Tommy Gray, one of the most popular humorists in this country, will be on the speakers' list. Others who will speak are Former Governor Smith, Edward F. Albee, Marcus Loew, Lee Shubert, John J. Ringling, Judge Francis X. McQuade, President of the Fifth Avenue Association, Robert Grier Cook, President of the Broadway Association, Horace De Lisser, Will Hays of the Motion Picture Producers and Distributors of America, Inc., Samuel Rothafel, John Mc. E. Bowman, the hotel magnate, Governor Edwards of New Jersey, Charles M. Schwab, Adolph Zukor, Charles L. O'Reilly and many others.

E. E. Shauer Makes Big Contract for Paramount Releases in Scandinavia

NEW and increased distribution facilities for Paramount Pictures in Sweden, Norway and Denmark are provided for in a contract just signed by E. E. Shauer, director of the foreign department of the Famous Players-Lasky Corporation, with Carl York and W. W. LeMat, two prominent film importers and distributors in the Scandinavian territory. The contract becomes effective August 21, and calls for the releasing of eighty Paramount Pictures during the coming year.

Exchanges will be opened in Stockholm, Copenhagen and Christiania at once and distribution will be begun under a plan in which Ingvald C. Oes, Scandinavian representative of the Famous Players-Lasky Corporation, will have an active part. These new Paramount distributing centers will be operated as independent exchanges, through which all exhibitors in the three countries will have an equal opportunity to book Paramount productions. This is a new development for the Scandinavian territory and it promises greatly increased distribution for Paramount's product.

Under arrangements made with Mr. Shauer, Paramount pictures will be given greatly increased exploitation in Sweden, Denmark and Norway. The fullest possible co-operation will be given the new Paramount distributors by the publicity, advertising, accessories and other bureaus of the foreign department in order that the opening of the new season in northern Europe may be made a notable event.

R-C Distributing Company Changes Name to Film Booking Offices of America

AN announcement of interest to the motion picture industry and one which is expected to have an important bearing on the future distributing methods of pictures, is made this week by P. A. Powers of R-C Pictures Corporation. The substance of Mr. Powers' statement is this:

On and after July 1, 1922, the Robertson-Cole Distributing Corporation will be known as the Film Booking Offices of America.

The purpose of the Film Booking Offices will be the distributing of R-C and independent productions through the medium of a highly developed selling organization.

By means of the Film Booking Offices, the independent producer will be assured of an exploitation and selling medium without losing his identity. Each brand of pictures will be handled separately and distinctly. The F. B. O. will be simply a highly specialized exploitation and sales agent.

The new film clearing house is willing to assist the independent director, star or author who offers a worth-while idea or plan for a picture or a series of pictures.

The R-C Studios in California will continue production and the product of R-C Pictures will be released through F. B. O. Independent producers will find a studio available for their use and may have the assistance of a staff of production specialists thoroughly conversant with the needs of the independent producer.

"To me this announcement means the realization of an idea that I have cherished for many years, "states Mr. Powers, "It means that I am at last able to give the industry an organization to fill what I believe is its most acute need—an exploitation and selling medium for the independent producer-efficient, established and reliable.

"After July 1 we will start our plan of distribution which will guarantee each producer who releases through F. B. O. the popularization and perpetuation of his brand name or the name of the individual picture. There will be no merging under one name. It will not be an 'F. B. O. Production,' but an "Ethel Clayton Production,' or a 'Harry Carey Production' or a 'Carter DeHaven Comedy' that we will sell. The producer will have his full and just credit with the trade and with the public. The F. B. O. will act simply as his agent—a pipe line bringing the product to the ultimate consumer.

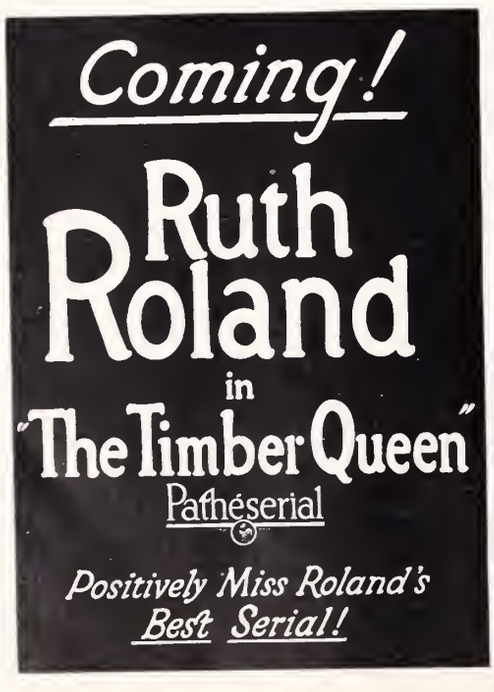
"The Film Booking Offices will be willing to finance or to assist in the financing of either individual productions or a brand of productions. We believe in the independent producer, and we believe that he always will and must exist for the well being of the industry."

Washington Against Tampering with Time, Theatre Vote Shows

Washington screen fans are against daylight saving. The theatrical industry is not alone in its opposition, for a vote taken by Harry M. Crandall at his string of six local theatres developed that a large majority of patrons are against it.

A total of 14,498 votes were cast, large numbers by mail. A count of the ballots showed 10,275 against daylight saving in any form, 2,905 were in favor of daylight saving, if the clock was advanced, and only 1,318 were in favor of the present "jazz" plan.

At the present time, only the government is observing the daylight saving plan ordered by President Harding. Government departments and schools open at 8 o'clock and close an hour earlier, but the business houses, which were almost unanimously on daylight saving time when the plan was first tried out, have returned to their old hours.



First National Sues Thomas H. Ince Over Alleged Violation of Contract

FIRST NATIONAL has brought suit against Thomas H. Ince for an alleged violation of a contract said to provide that he was to deliver his product exclusively to First National for a term of three years expiring December 31, 1924, the first picture to be ready for distribution not later than December 1, 1921, and the others to follow not more than ten weeks apart. Under this arrangement Mr. Ince could turn in twelve pictures in all, if he completed one every four weeks. It is charged that only one picture, "Hail the Woman," has been given First National.

According to the papers filed in court, Mr. Ince, sometime ago, asked for a change in the contract and threatened legal action to cancel it when the change was denied him. First National asks the court to declare the contest valid and seeks to restrain Mr. Ince from taking steps to invalidate the contract, and also to restrain him from directing, manufacturing, supervising or producing for companies other than First National. The only statement forthcoming from that company was one of regret that it had been deemed necessary, in order to protect the interests of its 3,300 franchise holders, to sue Mr. Ince, who "has long held an honored position in the motion picture industry."

Colvin Brown, Mr. Ince's representative in the East, said that no statement would be made by his employer.

Outlook Bright as Hays Organization Meets Representatives of M. P. T. O. A.

Uniform Contact Discussed and Satisfactory Solution Believed Near

WITHIN the next week some definite decision concerning the uniform contract will be made known to exhibitors of this country.

While the conference between the Motion Picture Theatre Owners and Will Hays, representing the Motion Picture Producers and Distributors of America, Inc., have been held all week nothing definite on any issue with which the two representative committees had deliberated was accomplished. At press time it was known that the two factions were still deliberating and nothing of a definite nature was announced by either side, although both maintained an optimistic attitude.

It had been expected that the two organizations would arrive at some agreement before the week expired, it was apparent on Monday that the conference would last at least ten or more days.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, headed the exhibitors' delegation, while Will Hays represented the producers and distributors. Mr. Cohen will not make any public statement on the deliberations until late in this week. The same information was given out at the office of Mr. Hays.

However, from an unquestionably reliable source, a representative of Moving Picture World learned that the only subject under consideration up until Wednesday night was that pertaining to uniform contracts. Just how far the delegates had gone on this question could not be ascertained definitely, although it was learned that the exhibitors presented their version of what constitutes a uniform contrast. This, according to the Moving Picture World informant, was submitted and discussed in its entirety.

Considerable discussion arose at one of the sessions over the question of charges in replacing film burned at the theatres. Various figures ranging from 15 cents down to 6 cents were submitted, but the point was made that very few such claims had ever been paid. However, a settlement of 4 cents was finally decided upon.

Whether or not the distributors and producers will accede to the suggested modifications of the contract remains to be seen. The M. P. T. O. A. delegations, true to their promise to the exhibitors, are determined that the present contract shall be altered. They maintain that these contracts are inequitable. It is known, too, that any suggestion of a percentage arrangement will be opposed by the exhibitors.

The question of lower film rentals also was scheduled to come and no doubt will be brought up before the conference is adjourned. There is very little doubt, however, as to whether anything of a concrete nature will be done, for the reason that producers and distributors adhere to the belief that the question is one of an economic nature and cannot be solved by either side.

The M. P. T. O. A. delegations, however, armed with statistics compiled in all sections of the country, maintain that unless some radical reduction in rentals is provided for there can never be any definite co-operatively working program reached between the two organizations. The M. P. T. O. A. delegations are opposed to a compromise and determined in their stand that a substantial cut be made.

The conference was opened on Monday at the Hotel Biltmore. This and all other meetings were held behind closed doors. Both Messrs. Hays and Cohen were in attendance. It was announced on that occasion that among the many propositions that the exhibitors would submit to representatives of the producers and distributors was one relation to production and distribution economy, suggesting such a step as the solution of the lower film rentals problem.

Consideration, too, was scheduled to be given the relation of the so-called chain theatres and the houses individually owned by exhibitors, embracing the small town houses. Another demand of the M. P. T. O. A. involved the elimination of picture bookings to theatrical institutions operating in opposition to professional exhibitors. This practice, according to the M. P. T. O. A., has resulted in the loss of many thousands of dollars to exhibitors.

It was hoped by both sides that as a consequence of the conference some sort of arrangement would be effected whereby the two organizations would work co-operatively in rendering public service. The program also called for the promulgation of a program whereby the two factions would work in closer harmony with Government, State and municipal authorities and co-operatively combat legislation detrimental to the interests of the industry in general.

On Monday Mr. Hays announced that he was perfectly satisfied with the day's session and expressed confidence that much good would result from the meetings. M. J. O'Toole, of Scranton, an M. P. T. O. A. leader, was equally enthusiastic and confident that some definitely constructive understanding would result from the conference with representatives of the Hays organization.

Meetings were held day and night, all factions commenting optimistically and agreed that by the last of the current week some definite statement concerning the accomplishments of the conference would be made.

The following were present at the Monday meetings:

For the M. P. T. O. A.: W. A. True, Hartford; E. M. Fay, Providence, R. I.; Harry Davis, Pittsburgh; A. Julian Brylawski, Washington, D. C.; H. B. Varner, Lexington, N. C.; W. A. Steffes, Minneapolis; C. E. Cady, Lansing, Mich.; Jacob Lourie, Boston; W. H. Cadoret, Chicago; Howard A. Smith, Buffalo; W. D. Burford, Aurora, Ill.; Joseph G. Rhode, Kenosha, Wis.; M. E. Comerford, Scranton, Pa.; R. F. Woodhull, Dover, N. J.; C. E. Whitehurst, Baltimore; David Cohen, Binghamton, N. Y.; Joseph Duffy, Scranton, Pa.; M. J. O'Toole, Scranton, Pa.; S. S. Cohen and A. J. Moeller, New York City.

For the M. P. P. D. A.: Will H. Hays, Sidney R. Kent, W. R. Sheehan, K. W. Kirchwey.

At Tuesday's session the M. P. P. D. A., Inc., delegation was augmented by Marcus Loew, who is also a member of the M. P. T. O. A.; P. J. Godsol and Lewis J. Selznick.

Wid Gunning Resigns

Wid Gunning has announced his resignation as president of Wid Gunning, Inc., and that of Robert E. Welsh as vice-president. Gunning says he has disposed of his interest in the company and will devote all of his time to production. At the same time comes the report that R-C Distributing Corporation will handle the physical distribution of the Gunning output, with the latter company maintaining its own sales force, this arrangement to be effective at once.

Tampa Situation Tense

Sheriff Spencer's Blue Sunday campaign in Tampa, Fla., has been blocked by the refusal of County Judge Hazard to issue warrants. In a public statement the judge says he will not be used as a catspaw for political schemes. The grand jury is investigating the whole matter. Theatres were open the same as usual last Sunday, with a few exceptions. The situation is tense.

Mr. New England Exhibitor, Meet Our Own P. (Pathe) Hinz; You'll Like Him

PAUL HINZ is on his way to the Movie Magnate class. After ten years of fine effort devoted to the interests of the Chalmers Publishing Company, Paul is packing up his good disposition, his enthusiasm, sound business sense, well remembered loyalty, and five reels of feature selling talk and is moving on to Boston to add dollars to the sales sheets of the Pathe exchange there.

But to all appearances, Paul's road to movie magnateism is not the royal road of the Statement. We tried to persuade him that a Statement secured from him as he swung aboard the Metropolitan Limited or up the gangplank of the Fall River boat, outlining his policy for 1922-23, would be an effective introduction to the work he is undertaking following his resignation from Moving Picture World this week.

"How about a little word picture, Paul," we asked him, "about you standing at the rail as the boat pulls out, waving your hat and saying, 'This is going to be a banner year for Pathe. Give my regards to Broadway.' How about it?"

"Nothing doing," said Paul. "Every year is a banner year with Pathe, only they canned that word 'banner' when they first organized. If there are any banners around you'll find them in the Boston Pathe office." "That will make good copy," we said. "And now how about a little Statement about being sorry to leave this organization, enjoyable associations, best trade paper in the field, going to best moving picture concern in the field? How about it?"

"I'm off Statements, but I'll tell you and you can tell the World and the World can tell the picture business that I've enjoyed my associations with the Chalmers family. I've been with them ten years. They furnish soul to the picture business. And that's not sentiment. It's the truth. And I'm going to work with a concern that furnishes the best pictures to the industry."

"Keep that up, Paul, and you'll soon be making that Statement."

"Never made a Statement in my life and never hope to make one." Paul has not made Statements, but he has made records—for well-directed enthusiasm, honesty, capability, hard work. Mr. Chalmers is sorry to lose him. Elmer Pearson and E. A. Eschmann tell us Pathe is glad to get him.

Paul came with Moving Picture World in 1912 under James S. McQuade in Chicago. When the late G. P. Von Harleman went to Los Angeles to open the Moving Picture World office there, Paul became the World's western advertising representative. His sales record there stands unequaled. In 1920 Paul succeeded Mr. McQuade as the general manager of the Chicago office. He was brought to New York in 1922 as special exploitation man and worked in this capacity until his resignation this week.

Notice that in this story we have called him Paul. So will you. The "C" of Paul C. Hinz is as silent as the "C" in coffee sipping at a Back Bay dinner party.

Mr. New England Exhibitor, you will be glad to do business with Paul Hinz. This story does not begin to list his qualities and it is written in a more or less unserious strain to cover up a feeling of—well, you know how it is.

PAUL C. HINZ

Photoplaywrights League Attacked by F. E. Woods

A letter to Will Hays, president of the Motion Picture Producers and Distributors, Inc., from Frank E. Woods, president of the Screen Writers' Guild of the Authors' League of America, refutes the claim of the "Photoplaywrights League of America," which recently wrote Mr. Hays, that it is "the national association of photoplaywrights." The charge is made that this organization conducts a selling agency for the disposal of stories and collects from amateur writers "fees for services which we in the studios know to be most difficult, if not practically impossible, to render satisfactorily."

Fox Corporation Gives Warning Against Showing Old Version of "Monte Cristo"

FOX FILM CORPORATION, which is to release soon its modern version of Dumas' "Monte Cristo," has issued warning to all exhibitors in the United States and Canada against exhibition of the old "Monte Cristo" film distributed many years ago by the General Film Company.

The Fox company claims that the General Film Company's "Monte Cristo," now reissued, it believes, on the strength of the new Fox picture, has been declared by the courts of New York an infringement on the O'Neill-Fechter version. Fox serves notice that its company owns all the motion picture rights to the O'Neill-Fechter version of "Monte Cristo" and will prosecute any persons who exhibit, exploit, license, sell or in any manner deal with the reissued "Monte Critso" film.

Heads of National Organizations to Confer with Hays

Representatives of many of the national organizations will meet in conference with Will H. Hays on June 22, to discuss ways and means for public co-operation in the attainment of the objects for which the Association of Motion Picture Producers and Distributors of America was founded.

Mr. Hays in referring to the conference made the following statement:

"As the principal amusement of the great majority of our people and the sole amusement of millions, and as an agency of limitless moral influence and educational possibility, motion picture production is a matter of very definite public concern. We hope that this conference and similar meetings will aid us in getting every possible viewpoint for the benefit of the producers, and bring the leaders of civic affairs into the closest co-operation, all to the end that we may develop constructive ways and means for the effective application of what must be in all thinking people a sympathetic interest in the success of the association's purposes of 'establishing and maintaining the highest possible moral and artistic standards of motion picture production and developing the educational as well as the entertainment value and general usefulness of the industry.'"

Made Branch Head

O. F. Woody, who was recently appointed branch manager at Los Angeles, is glad to be back with the Select organization. Manager Woody was a member of the house of Selznick back in 1919, as head of the Denver branch, and as a token of appreciation at being back in the fold he has started off on a sales drive which he promises will get results.

11,907 Theatres Are Controlled and Booked by Subscribers to MOVING PICTURE WORLD and we can prove it.

Federation of Labor Decides Against Entering Film Industry at This Time

THE American Federation of Labor has determined not to go into the moving picture industry at the present time. Resolutions were adopted at the Denver convention of the organization last year directing the Executive Council to investigate the feasibility and advisability of having the A. F. of L. institute and maintain a studio for the production and manufacture of moving pictures, "to portray on the screen the true principles, objects, and activities of organized labor," and to investigate the advisability of establishing a chain of moving picture theatres for the exhibition of such pictures.

In accordance with these instructions, the Executive Council made a thorough investigation of the entire subject, and at the forty-second annual convention in Cincinnati on June 12 reported that "this is ot a field of activity into which the A. F. of L. can enter profitably either from a financial or practical viewpoint."

The investigation developed that there are three methods of producing moving pictures: one is to build and operate a studio and laboratory (which was contemplated in the resolutions); another is to lease or rent everything, and the third method is to contract with a competent film-producing concern for the production of the pictures desired.

"The investigation made has clearly demonstrated that to build and maintain a moving picture studio would be an unprofitable venture unless it be in continuous and profitable use," said the Executive Council in its report, following an outline of the cost of such a proposition. "This could only be accomplished if the A. F. of L. were to enter the motion picture field as a business venture, unlimited and unrestricted in the character of the pictures it was to produce.

"Another very important item entering into the production of motion pictures is the talent and settings to be employed in the making of any given picture. It is impossible to estimate this item of expense, as each picture varies in the cost of production dependent upon the number and character of actors employed as well as the dramatic and spectacular features involved. It is, therefore, evident that it is neither practical nor desirable that the A. F. of L. should undertake to own and maintain a motion picture studio.

"In looking into the practicability and advisability of a leasing plan, we find that the estimated cost of leasing a studio, laboratory charges involving fifty reels a week or 50,000 feet, and charge of superintendency, watchmen and other labor costs would approximate $160,000 a year. This estimate does not include the salaries of actors and other expenses in the taking of a picture.

"We are informed that the Labor Film Service Company spent $36,000 in the making of 'The Contrast' film, outside of the cost of promotion and releasing. This is a six-reel film. It was produced in a studio that was rented only for the time required for its completion, and while the picture contains more characters than usually appear in the average production, it does not contain any stars.

"In these days of stupendous motion picture productions, none of the large producers attempt to make a production under $60,000, and modern feature pictures range in cost from $35,000 to $500,000 and more. It is estimated that regardless of whether a picture is produced on the purchase or leasing plan, the average cost per picture, which could compete with the pictures now in the market, would range between $60,000 to $75,000. It is, therefore, evident that the leasing plan is likewise an undesirable venture for the A. F. of L.

"The third plan is to contract with a competent motion picture concern for the production of whatever pictures and films are desired. It is impossible to secure an estimate on the probable cost involved in this method, as the cost depends largely on the scale and magnitude embraced in the scenario. It is said that pictures that are not featured consisting of two to five reels range in cost from $5,00 to $10,000, but what may be termed as feature pictures range from $10,000 to $100,000. Therefore, the cost of contracting for the production of motion picture films depends largely upon how elaborate are to be the settings and the class of talent that is to be employed.

"Our investigation into the proposal of having affiliated international and local unions establish a chain of motion picture theatres, while not as comprehensive as that of producing pictures, nevertheless indicated clearly the almost insurmountable difficulties that present themselves in such a large business enterprise, and we do not hesitate to report adversely upon this proposal.

"The resolutions upon which this report is based are predicated upon the declaration that the motion picture industry is one of the greatest forces in molding public opinion and in the dessimination of knowledge, that it is a censor of activities and principles and that this influence is being used to arouse public opinion and prejudice against the trade union movement.

"Appreciative of the great influence of the motion picture productions upon the public mind and keenly alert to the dangers involved in presenting prejudiced and unfair picture productions of organized labor in its constant struggle with organized capital, the subject of presenting fairly and without bias the hopes and aspirations of the working people of our country by motion pictures, has been taken up with the motion picture producers.

"We are assured through Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., that it is the intent, desire and purpose of the motion picture producers of America to co-operate with the trade union movement to present fairly and accurately the activities and attitude of the wage earner, without prejudice and in the light of helping to uplift the great family of human toil. It is said that the motion picture producers have come to realize that if the screen is to serve humankind, it must not only be true to a correct presentation of conditions of life as it finds them, but that motion pictures must likewise encourage all movements and tendencies that tend to uplift mankind."

Labor Men See "Subtle Propaganda" in Move for Political Form of Censorship

EVIDENCES of a "subtle propaganda" that is being promoted for the establishing of a political form of censorship for moving pictures, directly aimed at labor, has been found by the American Federation of Labor, according to a report submitted by the Executive Council of June 12 at the annual convention of the organization at Cincinnati.

"It has been found," declared the report, "that under the guise of protecting the morals and safeguarding the peace of a community, motion pictures depicting the brutal and unwarranted conduct of employers' hirelings and officers of the law against the working people engaged in an industrial struggle have been censored by the state censorship commissions. By that method the public has been denied the opportunity of becoming familiar with the vicious tactics used by employers in their mad attempt to suppress and depress the wage earners in their struggles for a better day and a brighter life.

"While appreciative of the need and desirability of exhibiting only clean and wholesome motion pictures, and while unsympathetic with any means of com-

(Continued on page 734)

A. M. P. A. to Give Elaborate Luncheon in Honor of British Advertising Man

ELABORATE plans are being made by the Associated Motion Picture Advertisers for a luncheon at the Hotel Biltmore, Thursday, June 22, in honor of Sir Charles Higham, M. P., the first advertising man to serve as a member of Parliament and the first to be knighted.

In connection with the luncheon, which will be attended by city officials, advertising men in all lines of business and persons prominent in the motion picture industry, there will be an unusual exhibition of motion picture advertising. This exhibition, which is expected to be complete in every detail, will contain specimens of motion picture advertising from the early days of the industry to the present time.

Every big producing company is preparing its own special display for the exhibition. Paramount is arranging some striking original drawings and posters. Vitagraph is going back to the days of John Bunny and other popular stars of the early days; Warner Brothers and Warner features will contrast their old with their new; Pathe predicts that it will have the most complete exhibit of all; and First National, Robertson-Cole, Goldwyn, Universal, Fox and other companies also are making enthusiastic predictions.

Sir Charles Higham, in accepting the invitation to the luncheon, said he considered it an honor to meet the representative motion picture producers and advertising men in New York, through the Associated Motion Picture Advertisers. He said the luncheon was particularly appreciated by him because, before entering the general field of advertising, he was a film man, having been with the Alliance Film Co.

"There are many people who do not yet understand the true worth of motion pictures," he said. "The modern motion picture man is a pioneer in a remarkable field. He has marvelous opportunities, not only for financial success, but for constructive, helpful work along new lines."

D. W. Griffith will be the principal speaker at the luncheon, and will introduce the guest of honor.

Sir Charles Higham came to this country as a representative of Lord Northcliffe and is Great Britain's credited delegate to the annual convention of the Advertising Clubs of the World.

Efforts of Censorship Forces Fail in Insidious Attack on Industry's Liberty

MOVING picture interests of Massachusetts should be particularly interested in the fact that the General Assembly of the Commonwealth was prorogued this week and that the session has ended without any harmful legislation affecting their interests. The action of the House in turning down the insidious attempt to prevent theatre owners from using their screens to fight the censorship bill, which comes up for a referendum vote at the coming election in November, should be a cause for general satisfaction.

This bill, a digest of which has been published in these columns heretofore, provided that all political advertising, the screens being particularly specified, must be signed, and there were other features in the bill that would have made it exceedingly difficult for theatre men to use the theatre screens as informative agents in the campaign to educate the people as to the evils of state censorship of films.

Through the efforts of an organization that has been and is fighting tooth and nail to bring about State censorship of moving pictures an amendment was made to the existing law that contained a nice little "joker" providing that any question submitted to the people, or any circular written, printed, posted or distributed, must be signed. This, if passed, would have enabled the proponents of the State censorship bill, while keeping in the dark themselves while spreading their propaganda, to keep tabs on all other persons who were opposed to their way of thinking. In other words they would have been able to fight behind entrenchments, while the opponents to the bill would have to make their fight out in the open.

At the outset there was a good deal of sentiment in favor of the principle of the bill, but this was overcome and the committee decided to report it unfavorably.

Back to Private Life for Myers of Montana

Senator Myers of Montana is through. The man whose efforts to investigate conditions in the moving picture industry have caused considerable publicity unfavorable to the trade, has announced that he will not be a candidate for re-election to the Senate next fall.

His resolution for investigation of the industry is before a sub-committee, which has held several hearings at which, however, nothing appears to have developed which would merit a favorable report, and it is believed that the measure will never reach the Senate. His District of Columbia Blue Law bill is also in the hands of a committee which shows no disposition to press for its enactment.

Syracuse Key City Organization Will Co-operate with State Exhibitor Body

ALL Syracuse theatre owners attended a meeting called by State Secretary S. I. Berman on June 12. A key city organization was formed to co-operate with the state organization. All theatre owners in Syracuse are members of the state league. The following were elected to office; President, James Rowe, Turn Hall Theatre; Vice-president, Jack Griswold, Savoy Theatre; Treasurer, Benjamin Fitzer, Happy Hour Theatre; Secretary, A. Robbins, Eckel Theatre.

Resolutions indorsed the work of the officers of the state organization and pledged undivided support to them, requesting the state organization to sever its relations with the national organization, the Motion Picture Theatre Owners of America. A unanimous resolution thanked Senator James J. Walker for his efforts in behalf of the exhibitors of the state.

The directors and officers of the state association have been called for an executive meeting in New York on Monday, June 19, at 1 p. m., at state headquarters, Times building. The matter of construction and regulation of theatres will be taken up. It is expected that Commissioner Sayre of the Industrial Board, or his deputy, will be present to confer with the directors.

The arbitration agreement with the F. I. L. M. Clubs of the state is about to expire, and a new and more equitable agreement must be drawn. Representatives of the three F. I. L. M. Clubs will be present for negotiation. Arrangements have been made to meet Will H. Hays to arrange for an equitable and standard contract.

The Motion Picture Theatre Owners of the State of New York has been incorporated as ordered at the last meeting of the board of directors. Arrangements for a constitution and by-laws will come up for final passage at this meeting. A complete final report of the organization's funds will be submitted.

11,907 Theatres Are Controlled and Booked by Subscribers to Moving Picture World and We Can Prove It

Gay and Sprightly

Constance Talmadge

the First National Star

Leah Baird
in
"WHEN THE DEVIL DRIVES"
Associated Exhibitors

Thomas Meighan
in
"OUR LEADING CITIZEN"
a Paramount Picture

Neal Burns
in
"BUCKING BROADWAY"
a Christie-Educational Comedy

"THE HALF BREED"

an Oliver Morosco Picture
released by
First National

Alice Calhoun
in
"A GIRL'S DESIRE"
a Vitagraph Picture

Ruth Roland
in her newest
Pathe Serial
"THE TIMBER QUEEN"

Eugene O'Brien
in
"JOHN SMITH"
a Selznick Picture

Long Contest for Rights to "Ben Hur" Ends with Victory for Goldwyn Company

THE motion picture of "Ben Hur" will be made by Goldwyn Pictures Corporation. Work on the scenario will begin at once and preparations are now under way for the organization of the expedition to the eastern shores of the Mediterranean where many of the scenes must be built and whole cities reproduced.

An arrangement was completed yesterday between A. L. Erlanger, president of the company owning the exclusive dramatic and picture rights for General Lew Wallace's famous Biblical story, and the Goldwyn Pictures Corporation, by which the latter acquires the picture rights and one-half the dramatic rights.

When Mr. Erlanger purchased the picture rights for "Ben Hur" more than a year ago, the price he paid was close to $1,000,000. The transaction completed yesterday with Goldwyn involves a much larger sum, the largest amount of money, it is believed, ever paid by any motion picture producer for the right to picturize a single story.

Under the terms of the agreement, the cast, the scenario and all the various details of the production will be subject to the approval of Mr. Erlanger on account of his intimate knowledge of the play, which has been his property since 1899. The principals of the cast will be selected in this country, but the picture will be made partly in Italy and Palestine and partly at the Goldwyn studios in Culver City. Edgar Stillman Kelley, who wrote the music for the original stage production of "Ben Hur," will provide the musical setting for the picture.

Enormously Popular

No novel ever written has achieved the popularity of "Ben Hur." It has been translated into all languages and it has been read and is still read by millions of people in all parts of the globe. The dramatization was made in 1899 and the play was first produced under the personal direction of Mr. Erlanger at the Broadway Theatre in New York City on November 25 of that year. Its success was phenomenal from the outset, and season after season for more than twenty years it has played all over America to enormous audiences, made up in large measure of persons who had never been inside a theatre before and who regarded their visit to "Ben Hur" very much in the light of a religious ceremony and as one of the most interesting events of their lives.

Productions of the play have been made, too, from time to time, in England and Australia. Mr. Erlanger himself directed the first presentation at the Drury Lane Theatre in 1902, and so great was the enthusiasm that King Edward VII ordered a special box built for himself in the pit directly in front of the stage so that he could obtain a better view of the spectacle than was possible from the royal box.

It is estimated that fully 20,000,000 people have paid admissions to see "Ben Hur" and the gross receipts have been close to $10,000,000. It is impossible to give any definite idea of the large amount of money derived from the sale of the novel, published by Harper & Brothers.

Magnificent Opportunities

The story, one of the most romantic ever told, lends itself particularly well to presentation on the screen. Some of the many wonderful scenes that will be shown are the pilgrimage of the three wise men through the desert, led by the Star of Bethlehem; the journeyings of Joseph and Mary, views of ancient Jerusalem from the roof of the house of Hur, the awe-inspiring naval battle between the slave-driven galleys of the Romans and their enemies, the shipwreck of the slave galley and the thrilling rescue of the friendly tribune, Arrius, by Ben Hur, whose chains he has loosed; Ben Hur's return to his old home and his reception by the faithful Simonides, his visit to the famous Garden of Daphne and the Temple of Apollo at Antioch, with the crowds of pleasure seekers from all parts of the ancient world; the revelries and dances of the devotees, the gorgeous tents of the Arabian sheik and the preparation for the chariot race, the wonderful chariot race itself won by Ben Hur in the great amphitheatre at Antioch, the entry of Christ into Jerusalem on Palm Sunday, His healing of the lepers on the way and the final reunion of Ben Hur with his family on the Mount of Olives. The picture, like the play, will end before the harrowing scenes of the Crucifixion.

Goldwyn will turn its great studios into one vast producing center for "Ben Hur." These studios are claimed to be the largest in the world, equipped to house comfortably fifteen producing companies. This one production will utilize most of the space and properties in the area.

The announcement of the acquisition of "Ben Hur" follows many previous statements of moment by the Goldwyn Company with regard to next season's production plans. The greatest directors of the industry have been taken under the Goldwyn wing and this company will only produce pictures of sensational scope.

John Brunton Heads New Miami Studios

John Brunton, known throughout the industry as formerly the active head of the Brunton Studios, has taken over full charge of the $1,000,000 studios at Miami, Fla., which were erected by Glenn Curtiss, the aeroplane manufacturer, and a group of capitalists. He assumes charge on the condition that the organization put in its own producing company and also organize a production financing corporation, to aid independents.

Mr. Brunton left New York for Miami last Wednesday. A meeting of directors was to be held Friday and officers elected. Among other plans for production, it is said the organization is negotiating for the rights to film the life of Thomas A. Edison, in which the inventor would personally appear.

Johnny Jones—His Comedies

IF it's the wholesome, clean and interesting thing you want, the Johnny Jones Comedies, the new two-reel series of six to be released one every four weks, will give you your answer, and as patron-pleasers we recommend them. The J. K. McDonald Productions are making them and Pathe is doing the distributing. They tell grown-up stories with the clever little people, who are neither brash nor fresh but very natural and appealing.

Johnny Jones and Gertrude Messinger divide the chief honors, but all of the cast is well selected and well directed. We make mention thus prominently of these offerings because we believe they will draw patrons, satisfy patrons and add materially to the clean standing of the screen before the public.

ARTHUR JAMES.

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

LEWIS F. INNERARITY, Jr., of Pathe, has thrown down a Snow woman as easily as we used to throw down a snow man when we were a small boy. The Snow woman happened to be the censor of moving pictures in Ohio, but she is the censor no more. Her regime is a conspicuous failure. All censorship of the screen has been a failure, but not always has it been the good fortune of the screen to have the failure so outstanding and dramatically ridiculous.

The Snow woman announced with smugness that seventy-five per cent. of the American people didn't think. This would seem to have been correct if a popular vote had placed censorship on the statute books, but it so happened that it was never placed there by a popular vote. Mr. Innerarity had a Pathe cameraman ask the lady to pose for her picture. This she did without serious hesitation. Then Mr. Innerarity put an interesting caption on the picture setting forth her idea about the seventy-five per cent. of non-thinkers. This was accompanied by a question which asked what the spectators thought about it?

Pronto—she, the censor, ordered it out, but as it wasn't immoral the lady's difficulties began to increase. Things became so warm that the Snow melted away and her resignation followed. Even her powerful political backing couldn't save her.

In a hot and bothersome summer we are refreshed by this splendid situation. We believe we speak for the industry in heartily congratulating Mr. Innerarity, his associates and the Pathe organization on its fine and prompt service to the entire business.

This is a real victory against a most serious evil and it should be the starting point for a campaign that will drive censorship out finally and forever.

Cooling Through the Eyes

WHEN the pitiless rays of the Summer sun are beating upon the box office and melting away the patronage, then is the time for action along new lines. To take your regular customers, for instance, away from the swelter and literally cool them into comfort through what you cast upon the screen, that would seem to be an act of magic. It almost amounted to that at the Capitol Theatre in New York, this week, when "Nanook of the North" was presented.

It isn't a story with a plot, but it's human. It's real life with real people—different, vital, vigorous and wonderful—all done on an actual background of glittering snow and ice. Its thrills are not machine made. Its appeal is not of the studio. But it brought the spectators to vigorous handclapping.

Robert J. Flaherty, a Fellow of the Royal Geographical Society, did the picture, and Pathe is releasing it. We congratulate both on the timeliness of the presentation. We regard it as good for any of the twelve months, but especially appropriate now when it literally cools and refreshes an audience. We can see great Summer advertising possibilities in it, and all good showmen know how necessary the right sort of Summer attractions are at this season.

"Nanook of the North" is the daily life story of the frozen land with its sturdy people who must fight continually to live. Its scenes are so vivid and so informing that it possesses more real drama than most pictures made with drama as their aim.

It breathes of the snows, it is made alive by the human struggle and hallowed by mother love. It is blessed by little children and little dogs, made intense by its crude savagery, its nature cruelties and its wild beauty.

It is a picture that contributes a remarkable chapter to picture making and to screen history.

ARTHUR JAMES.

South Africa Film Business Increases; Britishers to Distribute Our Pictures

(*From Our Own Correspondent*)

THE moving picture business in South Africa has only, within recent years, made any perceptible headway. Hitherto, it was content to carry on in a small way, hardly sufficient to cause any great interest to producing firms. Several attempts were made to break out into a larger scope but were doomed to failure.

It was only when the African Films, Ltd., an offspring of the African Theatres, Ltd., came into the field that the outlook for big events in the moving picture world of South Africa began to assume some shape. This concern has undoubtedly done a great deal to foster big interest in the trade for South Africa. Importing a great number of films, and adopting a hiring system, also supplying their own houses, the business has made wonderful strides. Every city and small dorp (village) has picture halls, and it is estimated that over 300 halls are devoted to moving pictures, and the number is likely to increase.

The African Films, Inc., have enjoyed a monopoly of the trade, and several attempts have been made to start opposition to them, but without success. It is only recently that a serious opposition is likely to make a bid for the South African trade. The Stoll Film Company of London intend bringing their films into South Africa. The Precision Engineering Company of Cape Town are the agents, and it is intended to guarantee a permanent supply. They will put in a program at flat-rate charges. There will be no extra percentages for special features. There will be no drastic clauses in the contracts.

American Films Also

The Precision Engineering Company will not confine the programs to British films, but supply America's best, and other producing countries. This coming opposition can be looked on as a serious obstacle to the African Films, Ltd., provided capital is spent to ensure a successful holding in the country.

It is estimated that about 85 per cent of the films imported by the African Films, Ltd., are American productions, the balance being British. Hitherto, the British film has not found favor in this country, due to several faults in production and need of proper advertising. It is now evident that British producers are beginning to realize this, and there is every sign of a keen competition for the South African trade.

At the present moment a great deal of depression is being felt in the amusement world of Johannesburg and surrounding districts, due to the after effects of the recent revolution in Johannesburg. It has caused a great tightness of money, and consequently the amount of cash available for amusements is small. It will be some time before it resumes normal. In the Cape Colony, Orange Free State and Natal, the depression is not so bad and there is a fair amount of money to be spent.

Entertainment Tax

The entertainment tax is not looked on with favor in the Cape Colony, Orange Free State and Natal, and it has increased prices of admission. The Transvaal has, up to the present, enjoyed freedom from the tax, refusing to allow it, but the Administrator of the Transvaal is determined to bring it into force, and intends to shortly introduce it before the Provincial Council. Strong opposition is being arranged, as it is contended that the tax would put many small picture halls out of business.

In collecting statistics regarding the most popular pictures and screen artists, the following is a fair average. Producers: Fox, Vitagraph, First National, Goldwyn, Artcraft, Paramount. Screen Artists: Mary Pickford, William Farnum, Clara Kimball Young, Anita Stewart, Bessie Barriscale, Wallace Reid, Theda Bara, Elsie Ferguson, Milton Sills, Louise Glaum, Larry Semon, Tom Mix, Elmo Lincoln, Lon Chaney, Constance and Norma Talmadge, Katherine McDonald and Charlie Chaplin. After a long absence, Max Linder has reappeared on the screen. "Seven Years' Bad Luck" is being screened over here, and this excellent comedy is drawing capacity.

One Producing Company

The African Films Production, Ltd., have a well equipped studio at Killarney, a suburb of Johannesburg, under the general managership of W. H. Barlow Coulthard. The African Mirror, a topical weekly picture of South African events, is produced by this Company. Some well-photographed scenic films have been taken. Some of their dramatic films are fair, but the acting shows a want of necessary screen work before the camera. There is excellent material in the country as regards scenery and light, but the acting could be improved on, with experience of up-to-date production.

Prospectus is being issued to the public for a concern called the Oriental Cenimas Theatres; with a capital of £5,000, to be registered under the Limited Liability Laws of Natal, in shares of £1 each. The promoters propose to secure Oriental films from India, depicting the various phases of Indian history, religious and moral plays, national life and customs, scenery, etc. It is intended to tour through South Africa. If the flotation is successful the first two films to be screened are "Mahabarat" and "Vishuu Avatar."

The Administrator of the Provincial Council of the Cape Colony has suddenly sprung a bombshell on the Cape Colony, inasmuch as he has decided to introduce increased taxes, including the doubling of the present entertainment tax. This official is very much in disfavor, and strong comments are made regarding his action. Local papers are full of condemnation, and demands that the Provincial Councils be closed down. The effect of a double entertainment tax will have a serious outlook on amusements.

Movie Carnival Week Makes a Big Success

Movie Carnival Week, the proceeds to go to establish a benevolent and sick fund for the Film Players Club, Inc., opened at Starlight Park, Monday, June 5, and closed Saturday night, June 10.

Each day of the carnival saw some of the noted persons of the industry heading the reception committee. On the opening day, it was Eddie Polo and Mary Anderson. On following days, the committee was headed by Mary Carr and Johnny Hines, Mabel and Hugo Ballin, Dolores Cassinelli, Elsie Davenport, "Bull" Montana and Directors Lem Kennedy and William Brotherhood.

Among the features of the carnival were several baseball games some played by character actors of the Film Players Club, and others by the Film Players Flappers, the club's girl baseball nine. There were also boxing bouts and other amusements a large number of which were staged for and by children.

News from the Producers

By C·S·SEWELL

Fox Announces Big Program of Production for 1922-23 Season

A schedule of productions for 1922-23, exclusive of a long list of super-specials, was contained in an announcement issued recently from the New York offices of Fox Film Corporation. The program is to be supported by a carefully planned advertising and exploitation campaign. Many innovations in the light of press booklets, posters, stills, and other forms of paper are being planned by a staff of experts recently enlarged at the company's headquarters.

Among the Fox stars for the coming season, William Farnum will appear first in "The Miracle Child," now in production under the direction of Herbert Brenon. Tom Mix will make eight pictures, the first of the series being "Just Tony."

Among the plays in which John Gilbert will be seen are "In Calvert's Valley," by Margaret Prescott Montague, directed by Jack Dillion; "The Splendid Outcast," by George Gibbs, directed by Jerome Storm, and "Across the Border." The first of the Charles Jones series of eight is entitled, "West of Chicago." Dustin Farnum will be seen in six pictures, including "The One Way Trail," by Ridgwell Cullum, and a series of Richard Harding Davis stories.

There will be eight Shirley Mason pictures. She will be seen first in "The Little Teacher." William Russell will appear in three pictures, among which are "The Crusader," by Alan Sullivan, and "Mixed Faces," by Roy Norton. Mr. Fox will present a new comedy star—Lupino Lane, the popular British fun-maker. The first of three Lupino Lane comedies is "The Reporter."

There will also be three comedies presenting Clyde Cook. Al St. John will appear in eight comedies. The Lee children, Jane and Katherine, will appear in a series of two-reel comedies. There will be Sunshine comedies, one released every other week, and twenty-six Mutt and Jeff Animated Cartoons, and the semi-weekly Fox News.

William Fox will release two hundred and twenty-six subjects to the public in the season of 1922-23, among which there will be fifty-seven dramatic subjects.

Pickford Company Now in Hollywood

After devoting five full weeks to hard work in re-filming "Tess of the Storm Country" in a complete fishermen's village she had built on Chastworth Lake, thirty miles from Los Angeles, Mary Pickford has taken her company into the Pickford-Fairbanks studios at Hollywood, where most of the remaining scenes of this screen classic will be made.

Quicker Collections Indicate Renewed Showmen Prosperity

Of all barometers which record changing business conditions, none is to be compared for accuracy with the one called "collections." E. A. Eschmann, Pathe general sales manager, makes this observation in connection with a positive statement that recent collections on account of film rentals are very much better than they have been for months past.

"Largely increased collections," says Mr. Eschmann, "are reported from practically all of the Pathe branch exchanges. This means that every section of the country shares in the renewed prosperity of which quicker collections is the best possible evidence. It also means that the picture business is marching along with the trend of business in general.

"In the Name of the Law" Will Start Pre-Release Run July 9

"In the Name of the Law," the R-C special, which will be released early in the fall throughout the country, will open for a pre-release run at the George M. Cohan Theatre, 43d Street and Broadway, New York City, Sunday, July 9.

Preparations are now under way to make this opening a notable event. "In the Name of the Law" is the first picture which R-C has placed in a Broadway "legitimate" theatre, and the Cohan Theatre will dim its footlights for the silver-sheet for the first time in its history.

With an enlarged corps of exploitation men R-C Pictures has prepared no less than forty-one separate and distinct ideas with which "In the Name of the Law" will be exploited. Each of these, states R-C officials, will be entirely original and so varied from the conventional exploitation stunts that they will be of unfailing appeal.

Wanda Hawley and Milton Sills Featured in "Burning Sands"

Soft nights on the desert, the gay life of Cairo, dark skins and white, love and intrigue, mingle in "Burning Sands," George Melford's new Paramount special production featuring Wanda Hawley and Milton Sills, which is nearing completion at the Famous Players-Lasky Hollywood studio. Possessing much of the same atmosphere as "The Sheik," which was Mr. Melford's creation for the screen, it presents, nevertheless, an entirely new set of characters and situation, it is stated.

"Burning Sands," was photodramatized by Olga Printzlau from Arthur Weigall's story. title of the story was "Jack Spurlock, Prodigal" and received nation-wide attention during its publication a few years ago. The picture was directed by Rowland V. Lee.

Helen Ferguson will be leading woman for Russell in his next picture for Fox, which will be temporarily titled, "The Crusader." The story is by Alan Sullivan and Howard Mitchell will direct. It is being filmed at the West Coast studios.

Pickford and Fairbanks Films Being Made for Fall Release

Mary Pickford and Douglas Fairbanks have been working strenuously recently on their respective current productions for United Artists' release this fall.

Many of the stirring night scenes in the Town of Nottingham, one of the most impotant locales in Mr. Fairbanks' "Douglas Fairbanks in Robin Hood" have been photographed during the last several nights and the star, in the title role, has been kept exceedingly busy stirring up the populace of that quiet old Twelfth Century community against the usurping Prince John.

Meanwhile Miss Pickford, in the role of her revival of "Tess of the Storm Country," the picture which made her famous a few years ago, was out on location with her company every night at Chatsworth Lake, while her director, John S. Robertson, completed all the night sequences in this picture.

One Colored Reel in Hampton Film

"The Light in the Dark," Hope Hampton's production for First National release in September, will contain one reel colored by the new Eastman process. Her new vehicle, written by William Dudley Pelley, is a modern drama with a thousand-foot cut-in, of Arthurian romance. This part of the picture, having been completed in colors by the new process, was privately shown by Jules E. Brulatour in the Candler building projection room last week.

New Actors in Griffith Film

Announcement is made that new faces will be seen in D. W. Griffith's forthcoming production, being made under the working title of "At the Grange," for release through United Artists. The completed cast includes Carol Dempster, Porter Strong, Henry Hull, C. H. Croker-King, Morgan Wallace, Margaret Dale, Frank Wunderlee, Frank Sheridan and Irma Harrison. The picture will be in seven reels.

Fox Picture for Release June 5

George Horace Lorimer, editor of Saturday Evening Post, is the author of "A Self Made Man," the Fox production, starring William Russell, which will be released June 5, according to announcement from Fox Film Corporation. The original

Selznick Buys Mac Harg Story

Myron Selznick has purchased the motion picture rights to the story, "Wine," by William Mac Harg, which originally appeared in Hearst's International magazine.

"Wine," despite its name, is a modern story and will be produced for the screen as a special production and with an all-star cast.

Madge Bellamy in J. Pickford Film

Madge Bellamy has been selected to play opposite Jack Pickford, in his picture, "Garrison's Finish," now in production for release this fall by Allied Corporation. Arthur Rosson is directing.

Walsh Toes Mark

R. A. Walsh, one of the directors recently signed by Goldwyn, is ready to begin filming Carey Wilson's first story written for Goldwyn, "Captain Blackbird"

Premiere of "Nanook of the North" at the Capitol Is Marked by Many Unusual Tie-up Displays

In connection with the premiere week of "Nanook of the North" at the Capitol Theatre, beginning on June 11, Pathe and the theatre management united in unusual tie-up displays which thoroughly focussed public interest on the already celebrated screen classic of the arctics.

The occasion was "in the air" everywhere—throughout New York's wide-spread amusement district especially, and in literary and art circles. In addition to Mr. Rothafel's attractive lobby and foyer displays of native Eskimo costumes, weapons, implements, utensils of all kinds and a veritable museum of Eskimo curios, he "tied up" the Capitol engagement of "Nanook" with "Eskimo Pie" in windows of seventy-five Liggett windows, which kept thousands of interested spectators gathered at those main thoroughfare points.

The Winchester arms shop windows on Forty-second street held attractive Eskimo curios brought down from the North of Explorer Robert J. Flaherty, F. R. G. S., producer of "Nanook." In the windows of Putnam's book shop at Fifth avenue and Forty-fifth street, beautiful photogravures of characters and scenes in the picture held changing groups fascinated from morning till night. A set of eighteen of these realistic are representations is issued by Putnam in portfolio form.

The interior of the exclusive Coffee House Club nearby—favorite meeting place of the best-known literary men, authors, critics and publishers—liberally display art reproductions of Mr. Flaherty's immense collection of "stills" from "Nanook."

On Tuesday Mr. Rothafel and Mr. Flaherty were guests of honor at the Dutch Treat Club, whose membership contains the most celebrated names in America art and literature. They delighted their hosts with a screening of the highlights of "Nanook of the North."

In the meantime the Capitol management and Pathe had secured for the "Nanook" premiere the interest of society leaders and the entire membership of the American Geographical Society, the Explorers' Club, the Canadian Club, and other organizations of wide influence in travel and out-door recreations.

Showmen Play Up Harold Lloyd in Big Electric Signs

An exhibitor's utterance that, "Harold Lloyd is a short name but long enough to reach around the world, spelled in letters of electric lights," was recalled last week in a remarkable variation of the remark—squire miles instead of linear extent.

In Greater New York alone upwards of 300 houses had their "Lloyd" sign out, announcing either a recent two-reeler, the four-reel "Sailor Made Man" or one of a score of Pathe's enormously successful Lloyd comedy re-issues. The "electric" lure of the star's name was recognized as the main inducement to picture patrons.

Big theatres like the Rivoli, the Broadway and the Strand on Broadway, and the Strand in Brooklyn, and smaller theatres of equal importance in their respective neighborhoods in Manhattan and all the other Boroughs of the City of New York had their Lloyd signs out.

On the opposite side of the continent the most lavish display of "Lloyd electricity" was in Los Angeles—where every week has been decribed as "old home week for Harold." In the meantime the boards in all Pacific Coast cities present a veritable barrage of twenty-four sheet "Grandma's Boy" anticipation.

Fox Organization to Give Big Picnic for Employes July 22

The second big step toward promoting greater personal friendship among employes of Fox Film Corporation was taken shortly after the birth of Fox Folks, the official Fox house journal, when General Manager Winfield R. Sheehan appointed a committee to arrange for a big picnic and outing Saturday, July 22, at Bear Mountain, at which all employes of the home plant (including those connected with Fox theatrical enterprises), the New York Fox Exchange, and managers of Fox Theatres in Greater New York will be guests of Fox Film Corporation.

The committee named by Mr. Sheehan consists of Emanuel Preiss, general auditor and comptroller, chairman; Al Freedman, business manager of the laboratories; Max Golden, business manager of the studios; David A. Morrissey, of the publicity department; William Bach, technical director of the studios, and Jack Myers, of the New York Fox Exchange. Provisions are being made to accommodate between 700 and 800 people. The fast Hudson River steamer, "Onteora" will be chartered for the day.

After the arrival at Bear Mountain, the remainder of the afternoon will be given over to games, athletic contests and comedy races. Generous prizes will be provided.

Title Changed

Advices from the coast state that the title of the comedy on which Buster Keaton is now working has been changed from "The Vision" to "Day Dreams." It will be released by First National.

Paramount Says "Manslaughter" Is Staged on a Lavish Scale

"The most lavish scene since 'Joan the Woman'" was the verdict of the veterans around the Lasky studio after witnessing the staging of the Roman bacchanal by Cecil B. DeMille for his current production, "Manslaughter," Famous Players says.

The episode in "Manslaughter" which is used to point a powerful moral, shows Rome just before the fall—pagan Rome with all of its licentiousness and debauched beauty. At the height of the revel—while the guests, dancers and guards slumber in drunken stupor—the barbarian hordes storm and gates and pillage, burn and destroy everything in their path.

Leatrice Joy, in the role of the patrician hostess of this bacchanal, and Thomas Meighan as the leader of the barbarians, have the principal roles in this scene as, with Lois Wilson, they have in the major portion of the actual story of "Manslaughter."

Credit for the settings goes to Paul Iribe. Jeanie Macpherson made the adaptation from Alice Duer Miller's story.

De Mille to Start on "Clarence"

William de Mille is scheduled to begin work next week on "Clarence," his new production for Paramount, adapted by Clara Beranger from Booth Tarkington's play.

Lenine, Isadora Duncan, Yachts, Bull Fights in Selznick News

One of the interesting features, it is said, which distinguishes Selznick News No. 1048-C is the number of foreign subjects contained in this reel. The best and most important happenings of five countries are shown.

Premier Nicolai Lenine, of Russia, now reported dead, is shown at his last public appearance in Moscow. German farmers are seen inspecting the latest ingenious methods of tilling the soil.

The win of the miniature yacht Polka Dot, representing the United States, over the British challenger Endeavor, as well as the Russian and German subjects are also shown, as is Isadora Duncan, noted dancer, and the Russian poet she recently married.

For recreation there are pictures of motorcycle polo in California and bull-fighting in Mexico, while in Austria more than 50,000 of Vienna rolls out to see ye merry game of football between picked teams of the army. The long-talked of wedding of Miss Catherine Hughes, daughter of Secretary Hughes, is duly shown for Selznick readers.

Popular Novel and Play to Be Filmed by Preferred Pictures

A popular novel and stage play of a generation ago is soon to be picturized by Preferred Pictures, Inc., for release through the Al Lichtman Corporation, according to an announcement by B. P. Schulberg.

"We have just completed negotiations which give us the motion picture rights to 'Thorns and Orange Blossoms,' the famous novel by Bertha M. Clay," said Mr. Schulberg. "There are but few stories that have ever attained such wide circulation in book form. It is estimated that more than three million copies were printed, which means a possible reading public of fifteen million people. And this without considering the fact that it was first run serially in a popular magazine.

"Then, too, as a stage play, 'Thorns and Orange Blossoms' ran for many years and was one of the most successful melodramas ever produced."

Lloyd Picture Highly Praised

"Grandma's Boy," the Harold Loyd-Associated Ehibitors feature, is the kind of picture producers must make if they are to enjoy the favor of the American public, declared "Exceptional Photoplays," the official publication of the National Board of Review of Motion Pictures. In the current number Grandma's Boy" is one of three films recommended to exhibitors.

11,907 theatres are controlled and booked by subscribers to MOVING PICTURE WORLD and we can prove it!

Pathe Lists Fannie Ward Playlet and Fine Array of Short Subjects for Release June 25

Fannie Ward, in an extraordinary Pathe Playlet, "A Japanese Nightingale," and a fine list of short subject features, including one serial episode are to be scheduled by Pathe for release the week of June 25. The playlet has been re-edited from a former feature success adapted from the novel by Onoto Watana, which was also dramatized by William Young and played for an entire year on Broadway.

"Between the Rails" is the twelfth episode of the new Pathe serial, "Go-Get-'Em Hutch," produced by George B. Seitz, starring Charles Hutchinson.

"Some Baby" is the latest Hal Roach comedy, featuring "Snub" Pollard. The comedian is assisted by Marie Mosquini, who appears as his bride; and Noah Young is the deep-dyed villain of the story. The comedy opens with the wedding of Pollard and Marie.

"The Cat and the Pig" is the new animated cartoon of the series of "Aesop's Film Fables," produced by Fables Pictures, Inc., and created in their screen form by Cartoonist Paul Terry.

"Wanted—$5,000" is the title of the current re-issued one-reel comedy, starring Harold Lloyd and featuring Bebe Daniels and "Snub" Pollard in the cast.

"Many Happy Returns" is the new Rolin comedy scheduled for current release. Eddie Boland is featured in the offering, with Sunshine Sammy, Ethel Broadhurst and Mark Jones seen in prominent roles.

Pathe Review No. 161 presents a series of all-star subjects headed by a new feature of Alaskan life, "The Reindeer Round-Up."

Pathe News Nos. 52 and 53 presents the important events of the world of current interest photographed by the staff of Pathe cameramen. Topics of the Day No. 26 supplies the motion picture screen with the latest choice bits of wit and humor culled from the presses of the world.

To Use New Idea in Lighting, in Filming "The Easiest Way"

To completely change from one scene to another, yet still maintaining the same identical sets and backgrounds, by the mere turning of a series of electric switches, is the remarkable innovation which Myron Selznick promises to give to the art of the silent drama in the near future.

For the past several weeks Myron Selznick, in conjunction with a research staff, has been experimenting upon a new method of stage lighting, radically different from anything that has yet been introduced to motion pictures, and the developements made in recent experiments prove, it is said, that the process is practical in every way for cinematography.

It is Mr. Selznick's intention to first use these new lighting effects in the screen version of Eugene Walters' famous drama, "The Easiest Way," which will soon be picturized.

Associated Exhibitors Film to Get Long Run in San Francisco

Arthur S. Kane, president of Associated Exhibitors has announced that M. L. Markowitz, owner of the Strand Theatre, San Francisco, has obtained the first engagement in that city of "Grandma's Boy," Harold Lloyd's first five part comedy feature, produced by Hal Roach, now having its premier run in Los Angeles. The picture will open at this well known Market street house July 23, booked for an indefinite run. The contract, it is said, calls for the largest rental ever paid for a picture in San Francisco.

At approximately the same time as the Strand engagement in San Francisco, "Grandma's Boy" will play also the T. & D. Theatre, across the bay in Oakland, one of the largest and finest houses on the west coast.

Nineteen Theatres Play First Runs on Christies in One Week

Listed during the last week of May were nineteen theatres which played first runs on recent Christie Comedies. Educational exchanges, which distribute these comedies, state that this number of first runs during a single week for one brand of comedies is a record but that it is not much over the number of first run play dates for the average week.

The theatres which have booked these pictures for first runs are: The Garden, Milwaukee; Granda, San Francisco; New Grand Central, St. Louis; Rialto, Washington; Karlton, Philadelphia, and Mark-Strand, Buffalo.

The Palace, Dallas; 12th Street, Kansas City; Strand, Des Moines; Metropolitan, Atlanta; Strand, Omaha; Strand, Providence; Karlton, Philadelphia; Stillman, Cleveland, and Palace, Washington; Capitol, St. Paul; Rivoli, Baltimore; Strand, Des Moines; State, Minneapolis.

Work Begun on New Production

Constance Binney, the American screen and stage star, has commenced work at the studios of Ideal Film Company, Ltd., of London, where she is starring in the screen version of "A Bill of Divorcement." It is expected to be ready for the opening of the Fall season.

Magazine Readers Demand Valentino as Cover Subject

Interesting evidence of the drawing power of Paramount stars comes from the impartial test just announced by Motion Picture Classic, one of the fan magazines published by Eugene V. Brewster in Brooklyn, with a circulation of nearly 250,000.

In the June issue the editor, Miss Susan Elizabeth Brady, announced that the subjects for Classic color covers would be chosen by readers interested enough to write a request for their favorite. In the month since the publication of the June issue more than five thousand letters were received with one name dominating the requests — that of Rodolph Valentino, star in Paramount pictures, the subject of 1227 letters.

Responding to this popular demand, a painting of Mr. Valentino has been made in the costume he wears in "Blood and Sand," which will appear on the cover of Classic for October.

Thomas Meighan, another Paramount star, was second on the request list for covers, more than one thousand persons requesting his photograph in colors. Third place went to Antonio Moreno, with 925 requests, while Wallace Reid, also a Paramount star, came forth, with 923 letters from Classic readers.

Consideration of the fact that the four high candidates were all men is striking testimony to the drawing power of masculine players, particularly since most editors believe pretty women are preferred on magazine covers.

Many Angles to Exploitation of Jackie Coogan Production

Sol Lesser says it is not often that a feature photoplay offers the exhibitor as many opportunities to get behind it and boost as does ackie Coogan's current release, "Trouble."

"Trouble" itself is a title that much can be accomplished with. In many sections of the country, it is said, exhibitors have gone so far as to get out entire front newspaper pages with eight column "scare heads" to the effect Jackie Coogan was in trouble, etc.

Practically every city and town in the United States and Canada has merchants handling Jackie Coogan articles with whom the theatre owner can co-operate in window displays and newspaper exploitation in addition to his own, it is stated.

According to Mr. Lesser reports from forty-one large cities in the United States indicate that Jackie's latest film is a fitting successor to "My Boy" and that audiences everywhere state they are highly pleased with the production.

Says School Authorities Are Interested in "Sport Review"

In addition, it is said, to the theatrical value of the "Sport Review" series now being produced by Jack Eaton for Weiss Brothers' Artclass Pictures Corporation, it is stated that these single reel releases are attracting the attention of various public school authorities in different cities throughout the United States. They are being booked for public school and college showings regularly, it is reported.

Among the most popular Sport Reviews for Young America, according to Goldwyn, are the following: "Playing the Game," "Record Breakers," "Building Up," "Winter Pep" and "Speed." In addition to the popularity of Sport Reviews in the public schools, bookings are also being requested from Goldwyn by various Y. M. C. A. branches, Government posts and the Navy Yard. The entire series of twenty-six films has been booked for the various dreadnoughts of the Navy by Joseph O'Reilly, in charge of film entertainment at the Brooklyn Navy Yard.

To Be R-C Star

Helen Jerome Eddy will soon enter on her career as an R-C star. Six R-C vehicles have been planned for her. Her organization is known as Ray Carroll productions.

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Schenck Buys Famous Play

Norma Talmadge's next vehicle for First National release, will be "The Voice From the Minaret," an adaptation of a famous stage play, according to a telegram received this week from the West Coast. Work on it will start next Saturday, June 17.

Robert Hichens, one of the most popular of living authors, wrote "The Voice From the Minaret," which is a highly dramatic and colorful tale of the mystic and storied Orient.

The purchase of the play by Joseph M. Schenck, producer of the Talmadge attractions, makes another step in his announced program of producing only "masterpieces," hereafter—the best stories that money can buy, produced by the best talent available. Frank Lloyd will direct.

Rex Ingram Film Coming to N. Y.

Rex Ingram will come to New York from Hollywood within a month, bringing with him the first completed print of his latest production for Metro Pictures Corporation.

This screen creation by the director of "The Four Horsemen of the Apocalypse," "The Conquering Power" and "Turn to the Right," is a photoplay written by Mr. Ingram himself. Its title has not as yet been chosen.

"Lonely Road" Is MacDonald's Next

Katherine MacDonald's next starring vehicle for Associated First National release is to be "The Lonely Road," an original story by Charles A. Logue, who has written two other recent MacDonald film stories.

The picture will be directed by Tom Forman, who is now directing Miss MacDonald in "White Shoulders," an adaptation of a Saturday Evening Post story by George Kibbe Turner.

Prints Received

Select exchanges have all received their prints on "The Forbidden City," the revival of an early success Norma Talmadge achieved when she was being brought to stardom by Lewis J. Selznick. The feature was created from a story by George Scarborough and was directed by Sidney A. Franklin. Thomas Meighan leads Miss Talmadge's support.

To Change Title

A new title will be selected for the first Harry Carey production to be released through R-C Pictures. The picture was completed this week at the R-C studios in Los Angeles and was tentatively titled, "Combat."

Alice Brady Is to Have Star Role in "Missing Millions"

One of the finest casts that has ever been assembled in the East, Paramount says, has been selected to support Alice Brady in "Missing Millions," her first screen production in nearly a year.

David Powell, who recently completed work in "Her Gilded Cage," with Gloria Swanson, and "The Siren Call" at the Paramount West Coast studio, was called to New York to play the leading male role, that of "Boston Blackie."

The production of "Missing Millions" marks the reopening of Paramount's Long Island studio, which has been closed for nearly a year, and the debut of Alice Brady as a Paramount star. Miss Brady's last screen work was done in Realart pictures eleven months ago. Since that time, she has appeared on the legitimate stage in two plays and also in a vaudeville sketch.

Joseph Henabery is directing the picture. Richard Johnston is his assistant and Gilbert Warrenton is photographing it. Albert Shelby LeVino made the adaptation from one of Jack Boyle's famous stories.

Pathe Signs to Distribute the Johnny Jones Two-Reel Comedies

Under a contract just signed by Pathe and J. K. McDonald Productions, Inc., the Johnny Jones series of two-reel comedies will have Pathe distribution, the releases starting July 30. The first release will be "Supply and Demand," which already has been shown at the Capitol Theatre. Five others of the first series will be put out at intervals of four weeks.

The boy star, Johnny Jones, is well-known to picture patrons for his characterizations in the Edgar series, written by Booth Tarkington. In the new series bearing his name there is promised the same engaging qualities of American boyhood that won Johnny Jones' reputation as foremost among the boy actors, "always natural and lovable," while the stories will present an original and thoughtful boy angle in the logic and romance of business.

The Canadian, English and Australian press have shown Johnny Jones to be a great favorite with film patrons in those countries.

Tom Mix's Horse Shares Honors with Star in "For High Stakes"

Summer entertainment of the light, thrilling type is, it is said, provided in Fox's latest Tom Mix production, "For Big Stakes," which is scheduled for release June 18.

In addition to the stunts displayed by the robust star, the picture offers a selection of episodes featuring the famous horse, "Tony," Mix's steed.

Lynn Reynolds directed. The story is of a wandering cowboy who rescues the father of a motherless child from the persecution of a dishonest town administration and later drives the powerful crowd of saloon cronies out of their haunts. Patsy Ruth Miller, the popular seventeen-year-old, plays opposite Mix.

"Up in the Air About Mary" Slated for Release June 25

Associated Exhibitors announces the release, June 25, of a five-reel comedy film, "Up in the Air About Mary," which is declared to be a whole bundleful of laughs, while telling a story of romantic interest.

The picture was produced and directed by William Watson, who has been film editor of the Keystone Comedies, assistant director at the Mack Sennett studios, and with Fox Sunshine Comedies. Mr. Watson is said to have made the most of the opportunities offered by "Up in the Air About Mary," including a series of seashore scenes in which a bevy of bathing girls is conspicuous.

Associated Authors Building to Be Ready by September 1

John Howard Carr, president of Associated Authors Productions, Inc., arrived in New York City recently from Orlando, Fla., where he inspected the construction work on the two-unit studio building being erected for that organization.

It is expected the building will be ready for occupancy by September 1, when production will start on the second of the six pictures which Associated Authors is to make for Associated Exhibitors release. The first of these features will be produced in the neighborhood of New York, work starting about July 1.

Connolly Gets Letters of Thanks

Mike Connolly, casting director of International Film Service Company, Inc., is proudly displaying to his friends two letters of appreciation for his work in connection with the May drive for the benefit of the Association of the Improvement for the Condition of the Poor. One letter is from Cornelius N. Bliss, which enclosed a copy of a special resolution that has been spread on the minutes of the association and which reads in part: "The Board wishes in particular to express its thanks to Mr. Mike Connolly for his generous assistance to the May carnival." The other letter is from Mr. Will H. Hays.

Exhibitor Praise

An eloquent tribute to "Sonny," Richard Barthelmess' third production for Associated First National release, was paid by Charles W. Picquet, manager of the Carolina Theatre, Pinehurst, N. C., in the following letter to Manager F. P. Bryan, of the First National Exchange at Charlotte:

"My hat is off to Richard Barthelmess, his director and the whole bunch that had anything to do with producing his new picture, 'Sonny.' I think Barthelmess will score the biggest hit of his career in this picture and I believe all who have seen his recent pictures will agree that 'Sonny' is the finest of the lot, even with 'Tol'able David' in mind."

Work Started on Vidor Production

Gus Inglis, general manager for Florence and King Vidor, announces that production work on the fourth of Miss Vidor's features for Associated Exhibitors began Monday, June 12, at Catalina Island, with Mr. Vidor directing. Following the finishing of this picture, which will complete the first series of four Florence Vidor films for Associated Exhibitors, the star will take a short rest, during which time Mr. Vidor will direct Laurette Taylor in "Peg o' My Heart," for Metro.

R-C Has Added to Producing Units

With four units producing and two more preparing, R-C Pictures this week announced the addition of still another company to its important roster. With this company Miss Gloria Joy, the eleven-year-old star, started production this week on a series of twelve two-reel comedy dramas. Miss Joy will be directed by Sherwood MacDonald.

Vidor to Direct

King Vidor has been selected by Metro to direct Laurette Taylor in "Peg o' My Heart," the famous play by J. Hartley Manners.

11,907 theatres are controlled and booked by subscribers to MOVING PICTURE WORLD and we can prove it!

News of the West Coast

By W. E. KEEFE

At the Hal Roach Studios, Harold Lloyd is nearing the completion of his current comedy, the title of which is not yet announced. Mildred Davis plays opposite Lloyd.

* * *

Paul Parrott is taking the first scenes of a new comedy at Mt. Lowe. The cast includes Jobyna Ralston, who plays the leading role and Eddie Baker. J. A. Howe, who wrote the story is also wielding the directorial megaphone.

* * *

Blanche Sweet left Los Angles this week enroute for New York where she will marry Marshall Neilan. Announcement was made by the Marshall Neilan organization that a wire had been received from their director announcing that the wedding would take place soon after Miss Sweet's arrival in New York.

* * *

Announcement is made by the R. C. Pictures Corporation that Sherwood MacDonald has started a new comedy series of twelve two reelers featuring Gloria Joy.

There are four units producing pictures at the R. C. plant with two additional units getting ready to start within the next two weeks.

Harry Carey has just completed a production, the temporary title of which is "Combat." Robert Thornby is directing "Wreckage," an original story by H. H. Van Loan in which the Beery Brothers, Noah and Wallace play the leading masculine roles, with Virginia Browne Fair and Arline Pretty in the leading feminine parts.

Helen Jerome Eddy will soon start on a series of six feature productions in which she is featured, at the R. C. plant.

Ethel Clayton is selecting a story for her next R. C. production.

* * *

R. A. Walsh has selected Antonio Moreno to play the leading masculine role in his "Captain Blackbird," his first production to be made at the Goldwyn studio in conjunction with the Goldwyn producing organization. The cast selected thus far includes George Siegman, William Mong and Harry Meyers.

* * *

Allen Holubar will stage some of the most important scenes of his forthcoming productiou, "Broken Chains," the $10,000 prize story, at Santa Cruz among the giant Redwood trees, Claire Windsor, who plays a leading role has just had her hair bobbed for the picture.

* * *

Two additional comedy companies have started at the United Studios. These are the Rideo Comedies and the Fred Hibbard Comedies.

* * *

Norma Talmadge will soon start working on "The Voice From the Minaret" written by Robert Hichens with the adaptation made by Frances Marion. The production will be made at the United Studios with Frank Lloyd directing, assisted by Harry Wile.

* * *

Lloyd Hamilton and Jack White, of Hamilton-White Comedies, will resume production at United Studios next week. Hamilton is to make six specials under his own name and White will supervise twelve Mermaid Comedies.

* * *

The Robert O'Connor productions will soon start a series of five reel features at the Hollywood Caswell Studios.

* * *

Phillip Rosen will direct Rodolph Valentino in his next production, "The Young Rajah," which June Mathis adapted for the screen, from the novel, "Amos Judd," by J. A. Mitchell. The supporting cast is now being engaged.

* * *

Lambert Hillyer gave a deep sea fishing party aboard the good launch, "Moonlight." His guests included Wallace MacDonald, William Rau, Stephen Roberts, Dwight Warren and "Scoop" Conlon. A big catch of barracuda was made.

* * *

While Hillyer and his party were making a big catch, another fishing expedition consisting of John Jasper, general manager of the Hollywood Studios, Inc., C. W. Bradford, Pete Smith, Bennie Zeidman, and Fred Baxter also went on a three-days' fishing expedition at which they made the record catch of the season. They did not even get a nibble.

* * *

Director Victor Herman has completed the script of an original story which will be Owen Moore's next production for Selznick. The title of the story has not been announced. The production will be staged at the United Studios.

* * *

Harry Meyers has been engaged to play the principle male role in J. L. Frothingham's production, "The Vengeance of the Deep" an original story by A. B. Barringer which Frothingham will direct.

Educational Pictures for Summer Include Sherlock Holmes Series

Educational's schedule of short subjects for June, July and August, if not stronger than the schedule for any similar period in the history of the organization, at least has never been surpassed, that company states.

Perhaps the most notable feature in Educational's effort to provide exhibitors with the best in short subjects at a time when they need extra quality to overcome the handicap that warmer weather puts on the box office, is the beginning, in June, of distribution of "The Adventures of Sherlock Holmes," which, in the words of one of the publications in the industry, "will mean money in the pocket of every exhibitor in this country."

Two of these pictures, "The Devil's Foot" and "The Flying Detective," have already been released, and two more will be released each month until the series is concluded, including July and August. "A Case of Identity" and "A Scandal in Bohemia" will be the next releases, being made available to exhibitors on July 9 and July 23, respectively. Eille Norwood portrays the role of Sherlock Holmes in all these pictures, and Hubert Willis is Dr. Watson. They were directed by Maurice Elvey, and were made from the original stories by Sir Arthur Conan Doyle.

An extra effort has been made to put into the closing pictures of the Christie Comedy, Mermaid Comedy and other series of Educational Pictures the finest work of the year. "Poor Boy!" the final Mermaid Comedy in which Lloyd Hamilton will be featured, is a late June release. The last previous Hamilton picture of the Mermaid Comedy series was "The Rainmaker," which was accepted by many keen critics as the best Lloyd Hamilton picture made up till that time.

"Rapid Fire" and "Treasure Bound," Jack White productions in the Mermaid Comedy series, closing the 1921-1922 series, will be released in July and August.

The Christie Comedy Company, which set for itself an extra high standard for story and fun in "Cold Feet," the travesty on the Northwest Mounted Police, which was released at the end of May, has striven even to outdo this record in the final pictures of the 1921-1922 series of Christie Comedies.

"Bucking Broadway" and "Mile-a-Minute Mary," two of the fastest and funniest comedies Christie has ever made, will close the Christie series, released in June and July.

Production work already is well under way on the first pictures of the 1922-1923 series of Christie Comedies. This series will include twenty pictures, as against twenty-four a year for the last two years. This arrangement was reached by the Christie Comedy Company and Educational, so that each Christie Comedy could be made a bigger and better production. There will be as much money spent on the twenty as there was on the last twenty-four.

Among the single-reel subjects that are to be shown during the summer, the June schedule includes "The One Man Reunion," the second number of the Wilderness Tales by Robert C. Bruce, to be classed and discussed as an exceptional motion picture in Exceptional Photoplays, the critical publication of the National Board of Review of Motion Pictures. It follows "My Country."

Educational will continue to release its popular Torchy Comedies, featuring Johnny Hines as the "Torchy" of the screen, and its Campbell Comedies, with the lovable children and animals, right through the hot months. The summer schedule also will include a two-reel special on the subject of the radio, the first special that has been released by Educational since "How to Grow Thin."

R. C. Bruce Film Highly Commended

"And Women Must Weep," the first release of the Wilderness Tales by Robert C. Bruce which Educational is distributing, was the first one-reel picture ever discussed as an exceptional picture in the National Board of Review's publication, Exceptional Photoplays. It was reviewed in the first issue of this publication for this year.

In the second issue, for March-April-May, just out, another picture of this series, "The One Man Reunion," is reviewed, and highly commended.

Film Re-edited to Three Reels

"A Japanese Nightingale," starring Fannie Ward, is announced by Pathe as a playlet out of the ordinary because of its lavishness and beauty. The offering has been scheduled by Pathe for release the week of June 25. The playlet has been re-edited to three fast-moving reels from a former feature success.

Engage Hughes

Goldwyn has another excellent actor for the filming of Sir Hall Caine's "The Christian," in the person of Gareth Hughes. He will not join Director Maurice Tourneur, Richard Dix, Mae Busch and Phyllis Haver in England, but will join the company at Goldwyn's Culver City studios upon its return from England. Mr. Tourneur expects that to be the latter part of June.

Keeping in Personal Touch

By FRITZ TIDDEN

THE leaders of the league won all along the line Saturday with one exception, where the Goldwyn-Vitagraph nines clashed and the Lions retained their clutch on third place. Borak distinguished himself by pitching a two hit game. The Lion twirler not only displayed a higher brand of hurling than in any previous contest, but for the first time was forced to show all he had as the Vitagraph bunch held the winners to two runs, the last of which came in the ninth on a hit by Meitzle. The batteries were: Borak and Lung; Snyder and Naylor.

First National held a batfest at the expense of Marcus Loew's boys. Metro scored first on a hit and error combination, but by the sixth inning the Franchisers had amassed a total of 11 runs and were never headed. Loges pitched good ball for the winners.

The Mountaineers hit their stride beating Pathe and Eschman, the Roosters' star hurler, by a 14 to 10 score; but only after a close contest, in which the Pathe outfit tied the score in the fourth, only to be beaten out later. Four pitchers were used: Mahon, Warren and Cassidy being the battery for Paramount and Eschman; Carroll and Wiggin for Pathe.

Universal took Hodkinson into camp in a hard fought contest at Fort Lee by a 7 to 4 score. Kraft pitched a splendid game for the losers and came near winning his own game with the support of Van at short and his own homer which was good for three runs in the fourth inning. The hitting of P. Christoff, who garnered a homer and two singles, coupled with errors by Hodkinson, turned the tide in favor of Universal. Batteries: For Universal, P. Christoff and Owens; for Hodkinson, Kraft and Robinson.

Standing of the League

	W.	L.	Pct.
First National	4	1	.800
Paramount	4	1	.800
Goldwyn	3	2	.600
Hodkinson	2	3	.400
Metro	2	3	.400
Universal	2	3	.400
Vitagraph	2	3	.400
Pathe	1	4	.200

* * *

Walter Hill, perhaps better known as Walt, Rambles or Hi Speed, who has been doing general housework on a Remington up in the publicity department at Selznick's, has resigned his position. Walt has been engaged by the Columbia Amusement Company to conduct a press department for the organization, which has thirty-six theatres in its chain with thirty-six shows to play over the wheel.

Fildom's loss is burlesque's gain, if a trite phrase is pardoned. The Columbia Amusement Company is to be congratulated in securing the services of a man with Walt's ability.

* * *

Speaking of Walt, he says that Selznick films are delivered to Australian showmen by kangaroo express.

If you believe that you'll believe anything.

* * *

John Brunton, former head, with his brother Bob, of the Brunton studios, left New York last Wednesday for Miami, Fla., where he will assume charge of the new million dollar studios erected by Glenn Curtiss and a group of capitalists.

* * *

Randolph Bartlett, who has been specializing upon the editing and titling of German productions for the American market, left New York last week to spend the summer in New England completing a novel. Among recent German productions which Mr. Bartlett has edited are the following: for Famous Players —"The Loves of Pharaoh," "The Wife Trap," "The Greatest Truth," "Eyes of the Mummy;" for First National—"All for a Woman;" for R. L. Giffen—"The Prince and the Pauper." He just completed the series for Famous, and while he expects to return to New York in the fall he intends doing only free-lance editing, and devoting most of his time to magazine fiction and special articles.

* * *

The spirit of loyalty to the flag that prevails among motion picture people asserted itself strongly on Flag Day, June 14. In practically every motion picture house throughout the country the American flag was prominently displayed, and in many picture houses patriotic prologues or exercises took place.

One of the biggest of the distributing companies, Associated First National Picture, Inc., held exercises simultaneously in all of its branch exchanges and in the New York office. These took place at noon and consisted of saluting the flag and repeating the oath of allegiance to the flag.

* * *

Movie sign of distress: "'Mother I Need You,' 3 Days Only."

* * *

Bill Oldknow is in town, preparing for an extended tour of Europe. He, with Mrs. Oldknow, sails on the Majestic June 17 and expects to return in September.

Joe O'Neill, for years a member of the staff of the New York World and one of the most prominent and best liked Metropolitan newspapermen, has joined the Hays organization as director of publicity.

* * *

Max Linder's burlesque of "The Three Musketeers" has been retitled, "The Three Must Get Theirs."

* * *

Harold B. Franklin has assumed his position as general manager of the theatre department of Famous-Lasky.

* * *

Film statisticians have begun compiling figures on bathing girl comedies. They are trying to arrive at their "face" value.

* * *

Sig Schlager sails for Europe on the Majestic June 17. Sig's orchid colored straw hat goes with him, to knock the natives for a row of pearl gray bowlers. His business mission is secret.

* * *

Marc Lachman has returned from an exploitation tour.

* * *

Our advise is to take a child to see "Nanook of the North" when it plays in your community. It is a question which one of you will enjoy it most.

* * *

R. H. Clark, manager of the New York First National Exchange, is back from his trip to California.

* * *

Courtland Smith, of the Hays organization, addressed a meeting of the Assistant Directors' Association at a meeting last week in Keen's Chop House. Smith has left town for Milwaukee to address the convention of the Advertising Clubs of the World this week.

* * *

When "Clay Dollars" reached Russia the natives cut the film into bits and used it for currency.

* * *

Ernest O. Van Pelt, manager of sales for Sacred Films, Inc., is in New York in the interests of the series of one-reel Bible pictures that firm is producing.

* * *

Edwin Carew, producer of C. C. Burr's "I Am the Law," is another film luminary who finds plenty of coolness to keep him in New York during the summer.

* * *

Business must be good in Philadelphia, for the independent exchangemen there are commuting between that city and Atlantic City daily. Dave Segal, of Royal Pictures, Inc., has leased a luxurious home in the fashionable Prescott Apartments, while Lou Burman, of Independent Film Corporation, also has moved his household belongings to a spacious cottage at the famous summer resort, where he entertains the film boys regularly.

* * *

Herman Garfield has settled down in New York for the summer and, according to our State rights editor, is looking around for some worthy successor to his "Parish Priest" to exploit during the colder months.

* * *

Ben Levine has resigned as general sales manager of First National Exchange, of New York.

* * *

The Friars' Club held their annual election at the Monastery last week. The following officers were elected to preside during the coming year: Abbot, George M. Cohan; dean, William Collier; secretary, J. Frank Stevens; treasurer, Ralph Trier. The board of governors will be composed of Paul Henkel, Leo L. Redding, Harry B. Nelmes, W. B. Weinberger and Gus Hill.

* * *

Miriam Batista, young m. p. star, left last week for an extended tour of Southern states, where she will make personal appearances in Loew Theatres.

* * *

Katherine Hilliker is now permanently associated with the Goldwyn forces cutting, editing and titling productions.

* * *

A girl, Ann Seeman Marin, was born to Mr. and Mrs. H. N. Marin June 8. "Ned" Marin is general manager of Distinctive Productions.

* * *

Charles Kenmore Ulrich, editor of the Paramount press books, was recently the guest of honor at a weekly luncheon of the Kiwanis Club, of Anoka, Minn., where he was spending his vacation at the home of his daughter. The chairman of the day was Fred Larkin, manager of the Anoka Theatre and secretary of the Minnesota M. P. T. O. A., and in introducing Ulrich he alluded to him as "one of those publicity editors whose work is a boom to small-town motion picture exhibitors, and whose influence for good upon the picture industry cannot be over-estimated."

Ulrich, in his address, presented a large array of interesting facts regarding the motion picture industry, spoke convincingly against legalized censorship and emphasized the potency of the screen as a factor in the social life of the nation.

* * *

The Rialto Theatre has undergone a great change. The familiar

11,907 theatres are controlled and booked by subscribers to MOVING PICTURE WORLD and we can prove it!

NOTED TRAVELER ON LONG JAUNT

Our own Epes Winthrop Sargent is making a circular tour of the country and Canada with a delegation of Masons

Greek columns and traced cupola have disappeared and in their stead there is a small theatre proscenium with a magnificent painting of Giotto's "Figaro's Wedding" at the two sides. The new stage and investiture is the work of Joseph Urban. Many months have been expended by Hugo Riesenfeld and Urban in planning the new stage and decorations for the Rialto so as to make possible the presentation of interludes behind a curtain.

Also at the Rialto there has been installed a new Wurlitzer organ. C. Sharp Minor, one of the best known theatre organists in the country, was engaged by Riesenfeld to play this week and display the wide scope of the new Wurlitzer instrument. Minor's selection, written by himself, and described by slides, has proved to be a tremendous success at all performances.

* * *

"Lady Godiva's" adventure has been screened, possibly as a warning to girls who would bob their hair.

* * *

Gene Burnell, star of the Lee-Bradford special, "Determination," this week signed for a starring role in a feature that Chelsea Pictures Corporation will distribute. Miss Burnell has been making personal appearances in conjunction with first run showings of "Determination" and in the past six weeks has been the recipient of considerable publicity. At a recent showing at Woods Theatre in Atlantic City, Miss Burnell was given a royal reception by distinguished city officials. She will continue making personal appearances during the summer months, her next engagement being in Scranton, Pa., during the week of June 26.

* * *

Louis Weiss and Bert Ennis, of Weiss Brothers' Artclass Pictures Corporation, left Tuesday for Atlantic City, N. J., where they will supervise the premier showing of "After Six Days" at Woods Theatre, over which Dave Starkman presides.

* * *

Among the New York visitors this week were Harry Rapf and Jack Warner, from Warner's coast studios; Jack Cohn, producer for C B. C. Film Sales Corporation; Oscar Jacobs, producer of Weiss Brothers' "Adventures of Tarzan," and Ben Friedman, of Minneapolis.

* * *

J. S. MacHenry, secretary of the corporation and advertising manager of Exhibitors' Herald, has resigned his position to take effect June 24 and expects to leave immediately for New York, his former home, where he will take a much needed month of rest and recreation visiting his parents and playing golf. Following that he will take a position with one of the big producers with headquarters in the East.

Mac is one of the pioneers in the Chicago field, becoming associated with the Herald in July, 1915, on its third issue. Since that time he has been constantly connected with the Chicago trade advertising for this journal excepting one year from May, 1918, to April, 1919, when he served his country in the 54th Artillery, 18th Division. In addition to having charge of the local advertising, MacHenry has made himself one of the most popular men on "Film Row" by his weekly column, "Chicago Personalities."

* * *

Most of the action in "The Sin Flood," a forthcoming Goldwyn release, takes place in a saloon.

Sounds like a historical film.

* * *

Albert E. Smith sailed June 13 on the Aquitania for an extended tour of England and France. He is accompanied by Mrs. Smith (Jean Paige).

Smith will spend some time at the London headquarters of Vitagraph, and it is his intention to make a tour of the branches throughout England. Incident to this tour he will make a close study of English atmosphere and locales for a number of forthcoming English productions.

* * *

Watterson R. Rothacker is back at his desk in Chicago, having recovered from an operation in St. Luke's Hospital. He expects to spend a week in New York prior to sailing for Europe July 8, in connection with a London Rothacker laboratory.

* * *

J. D. Williams has returned from his trip to the coast.

* * *

J. D. Hampton is back from Europe.

* * *

Ben Friedman, of Minneapolis, is in town.

* * *

Elsie Ferguson has been engaged by Marc Klaw to be starred in Bernard Fagan's play, "The Wheel," which has just concluded its season in the Apollo Theatre, London, where Phyllis Neilson-Terry played the leading role. The title of the play will be changed for America, to avoid confusion with a play called "The Wheel," which was presented here last year.

There have been several rumors as to who was to play this part, and Mr. Klaw states that no one was ever in contemplation for the part except Miss Ferguson. The play will have its American production in the autumn.

Miss Ferguson sailed last week on the Mauretania for London, where a special performance of "The Wheel" is being arranged for her.

* * *

Will Page will not go to Europe with Morris Gest after all. He has decided to remain here and go to work for William Fox, who "borrowed" the press agent from Gest for a period of time to do some special work on some Fox specials.

* * *

Mabel Normand sailed for Europe on the Aquitania June 13. After visiting Paris, London, Rome and Berlin, Mabel will return to the temperance side of the broad Atlantic.

* * *

C. G. Kingsley, well-known throughout the industry as "Neil" Kingsley, has rejoined the sales force of Paramount after an absence of five years and is now covering Zones 1 and 2 out of the Kansas City office. Kingsley was formerly manager of the Pittsburgh office at the time James Steele had the Paramount franchise there. During the past five years he has been branch manager for Fox, Select and Realart, in various cities. Prior to his connection with pictures he was manager and agent for a number of Broadway successes in the legitimate field.

* * *

Employees in the New York office of First National have organized the First National Club and have laid out an attractive program of social affairs.

The first event held under its auspices was a dinner dance, at which Hope Hampton was the guest of honor. Several outings are planned for the summer. The officers elected are:

President, Steve McGrath; vice president, Joseph Kelly; secretary, James King; recording secretary, Sol I. Shernow; treasurer, Ed. Grainger.

The purpose of the organization is to promote good fellowship among the employees of First National. Among the advantages accruing to the members, in addition to the social activities, will be those of co-operative buying. Special terms will be arranged with leading stores and manufacturers in every line of business.

* * *

Sidney R. Kent has returned from a short trip through the Middle West.

* * *

Nazimova has joined her husband, Charles Bryant, in New York. They are at the Claridge. No arrangement has been made as yet for the distribution of "Salome."

* * *

Hunt Stromberg has returned to the coast.

* * *

Julius Steger, supervising director for William Fox, sails on the La Savoie for Europe to meet Fox in London. He will advise on the purchase of story material abroad, and will go to Rome to look over "The Shepherd King," which J. Gordon Edwards has recently completed there.

* * *

Lots of folks will think that Eugene O'Brien named his new picture, "John Smith," in their honor.

* * *

Charles Eyton, general manager of the Lasky studio, is expected back in Hollywood about the twentieth of the month from a lengthy vacation spent in China. Kathlyn Williams, who in private life is Mrs. Eyton, and who accompanied her husband on the trip, will start work immediately on her return in William de Mille's production, "Clarence." Victor H. Clarke has been occupying the post of general manager at the studio during Mr. Eyton's absence.

Hodkinson Corporation Contracts for Release of Chester Comedies

Contracts were signed during the past week between the W. W. Hodkinson Corporation and the Chester Pictures Corporation for the distribution by the Hodkinson Corporation of a series of six Chester Comedies. The productions are in two reels.

The first of the series which is already completed and approved by the Hodkinson Corporation is "The Jungle Romeo," featuring "Snooky," the inimitable Chimpanzee.

According to the terms of the contract, the pictures will be released at intervals of two months, the date of the first release being tentatively set for late in September.

The Chester Comedies is the first series of short comedies ever announced for release by the Hodkinson Corporation, and with a few exceptions constitute the only short features this company has marketed. The exceptions are the Triart series of two-reel masterpieces, the Great American Authors Series and Movie Chats.

Irvin Willat Reproduces Storm at Sea on Lasky Studio Stage

Irvin Willat, in the staging of a series of melodramatic scenes for his new production, "On the High Seas" has successfully accomplished, according to Paramount, a feat which many directors have attempted with at best only indifferent results. He has, it is said, succeeded in reproducing on dry land a storm at sea, investing the episode with a realism which promises to confound even the cinema experts.

A sequence of scenes had been enacted on a schooner off the coast of San Perdo, but certain technical requirements of the episode in question made it necessary to reproduce the after deck of the schooner on the Lasky studio stage and there make the scenes with all the effects of a rocking boat, dashing spray, lightning, wind and the raging of the elements. Jack Holt, Mitchell Lewis and Dorothy Dalton are featured players.

"On the High Seas" is an adaptation by E. Magnus Ingleton of the first original screen story by Edward Sheldon, the noted dramatist.

Selling the Picture to the Public

By EPES WINTHROP SARGENT

Uses Radio Telephony to Make Business Instead of Letting It Take His Patrons

RADIO telephones are almost a threat to the picture theatres and most managers are still wondering what to do about it. Apparently the general decision seems to be to sit tight and see what happens.

In all probability you can buy second hand radio sets very cheaply in about a year, but that is not going to help in the meantime. The best way seems to be to use it and to make it work for you instead of against you.

Down in the Southern Enterprises territory W. J. Melvin, who manages the St. Petersburg theatres, was the first to figure that the way to meet it was to use it.

The naval station at that point was putting in a broadcasting station with the idea of getting the amateurs interested; knowing how useful the wireless operators were found to be during the war.

Mr. Melvin put in a good set and got hold of an operator who could show results, and he advertised that he would give the complete program of the opening of the local station.

The Mayor Opened

The Mayor made the opening address and there were other prominent speakers as well as soloists. Mr. Melvin gave the entire program, and his patrons were decidedly pleased.

Since then he has had the operator on the alert. His set can even get Pittsburgh on favorable days, and whenever the operator gets anything good, he switches it into the house and lets the audience in on it.

As a result even the fans are deserting their own sets to come down to the theatre to see how that is getting along, and Mr. Melvin gets their business through giving them what they want.

The Circle Theatre, Cleveland, is already advertising radio concerts, it will be remembered that the first radio concert on the Pacific Coast was given by Roth and Partington at the California Theatre, San Francisco, and Pat Argust was broadcasting and receiving at the Princess Theatre, Colorado Springs, something like a year ago, offering a complete service for a time.

It would seem to be the more intelligent plan to make the radio work for you instead of working against the radio. If you wait long enough there will come a political campaign in the fall and when the politicians get broadcasting their speeches and mussing things up, there is going to be a slump in radio activity. Meanwhile you can get more advertising from the radio than you give to it, as a general thing.

Preferred a Cutout to a Painted Banner

Generally Joe Bradt, of the People's Theatre, Portland, Oregon, uses a special design for his space in the lobby, or rather for the space not used for lobby purposes. He has made some very elaborate designs for this position.

When he came to "The Rosary," the First National 24-sheet, with its characters above the title, he felt that this would save cost and still bring better results. He had it cut out around the heads, and set this in front of a cloud backing. In front he put a border of foliage to mask a set of reflectors throwing their rays upward upon the sheet, and he had something just as good as a special design and at a much smaller cost.

Because he felt that the title of the picture might be regarded with suspicion by Catholics, he gave a pre-showing to the clergy and prominent laity, and used the resultant endorsement to draw an especially large Catholic business, for, of course, the picture is devoid of offense to the church.

Hand-Picked List Was Used for Exploitation

Getting a picture over in a metropolis helps it in all that territory, and the American Releasing Corp. sent L. H. Grandjean, its publicity manager, up to Albany to help put over Cardigan at the Clinton Square Theatre.

It was felt that the patriotic atmosphere of the novel would make a strong appeal to the patriotic societies and others who are interested in Americanism, and a list of the heads of all societies was prepared from the city directory and other sources.

It made a lengthy compilation and the number of names precluded the original stunt of a personal approach to all. A selection was made of those whom it was deemed most desirable to approach through a personal call, and original typewritten and signed letters were sent to all the others, asking them to be guests of the management at a special showing.

The result of the campaign was a rarely representative audience, all of whom were enthusiastic in their praise. The best of the comment was used in newspaper work and included the State Regent of the D. A. R.; the president of the Mother's Club; the head of the American Legion in that district; the Boy Scout executives and representatives of other societies.

Beating the Contract on Top Price Tickets

The Capitol Theatre, Calgary, wanted to get more than the regular admissions for "The Four Horsemen," and it wanted to make the patrons like it.

It announced that the top prices for this engagement would be the $1.50 the contract required them to charge. They added that there would be but two seats at this price, which would be purchased by the management. The regular scale was fifty and seventy-five cents with loges at one dollar, and a lot of persons praised the Capitol for its cleverness who might otherwise have spent the time roaring about the increased prices. With a $1.50 top, the 75 cent seats did not sound as bad as they might otherwise have done. Instead of hurting the house, it was a permanent help.

For a long time the old Grand Opera House in New York used to charge $1.50 for the first row of seats to comply with a contract which enabled them to get the higher priced attractions for their dollar top house in the happy days when $1.50 was the price at the best Broadway shows and only Joe Jefferson dared charge more.

Made One Sheet Give 3 Cutouts and a Banner

B. B. Garner, of the Casino Theatre, Lakeland, Fla., came close to a record when he cut one 24-sheet on "The Silent Call" into three cutouts and a banner.

The cutout of the man was plcaed on one side of the lobby with that of the girl on the other, with "Strongheart" in the centre. All were backed by pines. The title he pasted on cloth and used for a banner.

There was nothing small or cheap looking about it. It looked as good as though three threes and a 24-sheet had been used. It just happened that this First National poster cut up economically.

A First National Release.

BASING THE LOBBY DISPLAY ON A 24-SHEET CUTOUT

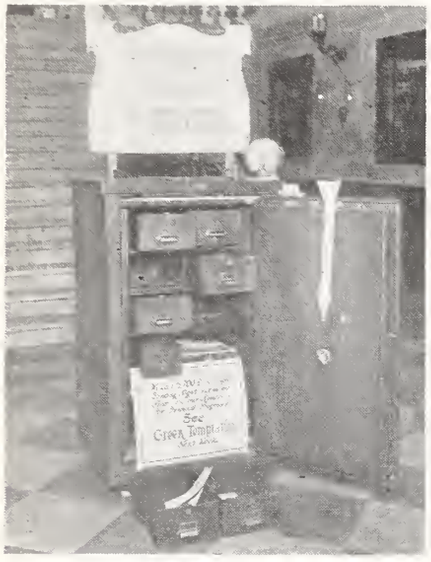
Usually Joe Bradt, of the People's Theatre, Portland, Ore., uses a special painting in the space at the right of the cut, but the poster for "The Rosary" looked better to him than anything he could think of, so he used that, with a backing

Selling the Picture to the Public

Let Rifled Safe Get Back Portion of Loss

Sweet are the uses of adversity. Burglars got into the Howard Theatre, Atlanta, jimmied the combination and went away with some $2,700. The Monday papers carried news stories of the happening.

So many persons came to the theatre, asking to see the safe that Frank Bell and Gus Grist, two of De Sales Harrison's assistants, were interrupted in their work. They suggested to the manager that he put the safe in the lobby and let everyone look at it.



A Paramount Release

A SAFE PLAY

Mr. Harrison put it into the lobby with a couple of spotlights to play on it and with a pasteboard arrow pointing to the broken combination lock. He lettered signs advertising "The Green Temptation," which was to be his next attraction, and the connection was so apt that a lot of people declared that Mr. Harrison had wrecked the safe himself to get an advertisement. This was too good to be true, but it helped make talk that helped make money.

And the newspapers all carried a second story.

Some years ago a similar stunt was worked and the manager had a tough time persuading the insurance company that there really had been a robbery. He almost failed to get it.

A Paramount Release.

HERE IS SOMETHING NEW: A LOBBY LOAN COLLECTION

Oscar White, of the Rex Theatre, Sumter, S. C., wanted an unusual lobby for "Fool's Paradise." He borrowed exotic plants from home growers and made a lobby display that brought practically everyone in the town to see the collection

Plant Loan Collection Sold "Fool's Paradise"

Looking around for something new, Oscar White, of the Rex Theatre, Sumter, S. C., decided that since part of the story is laid in Siam, a collection of tropical plants would be quite classy.

There was no botanical garden to raid, but he knew a number of women who were proud of their unusual plant treasures, and he persuaded most of them to contribute to a loan collection in his lobby.

The result was a showing very much out of the ordinary. The papers made mention of the display, and people came to see the plants and stayed to see the picture.

Mr. White did not make the mistake of crowding the plants with his pictorial display. Only two-floor frames were used. All of the rest was against the wall; three paintings being skied above the doors and box office where their bright colorings were in pleasant contrast to the green of the plants below.

If you try this, be sure to guard the plants well or the damages may offset the publicity value.

Circus Season Is Here: You Can Hire Elephants

With the exception of the largest circuses, most tent organizations rent out their elephant blankets for the street parade and then hang the blankets in the big top during the shows.

Lewis J. Bissinger, of the Washington Theatre, Dallas, Texas, was out for a record on "Over the Hill," and he was using everything, so when the posters went up, he searched out the contractor and arranged to blanket the three elephants with the show. Only two show in the cut, but the third is behind the bull on the right. It cost only $20 and this included the display of the blankets in the tent.

Another good hook-up was with a local tractor distributor, who was glad to have the theatre arrange for a street display of his tractor; something he could not get for himself. A trailer was carried with A boards lettered: "Are you one of the 250,000,000 people who will see 'Over the Hill?' Go today. Your golden opportunity." The only cost was for the two signs, and this was very small. Keeping the muffler open gave a noisy ballyhoo.

What the press agent calls a "conicular" shaped board was used for the lobby, hiding the box office. He means a triangular board, for a flat is not a cone. Anyhow, it was supposed to be a hill with a road leading up and over, and it made a very good display piece and they can repaint it and use it for the volcano picture, if they have not run that yet.

With newspaper and window work the three week run was help up to the last and a new record was created for Dallas.

A Fox Release.

THIS PARADE DISPLAY COSTS ONLY TWENTY DOLLARS

Outside of the Barnum and Bailey, most shows will rent their elephant covers for local advertising and hang the blankets in the big top for two shows. This was used by the Washington Theatre, Dallas, Texas, to help a three-week run

An attractive lobby display is as important to the theatre as an attractive window display is to the store. It arrests attention which invariably brings the sale.—O. T. Taylor.

Selling the Picture to the Public

A Paramount Release.

THIS MAY HURT THE EYES, BUT IT HELPS BUSINESS

It looks like an Alaska totem pole painted by a futuristic artist, but J. M. Edgar Hart, of the Palace Theatre, El Paso, says it is an Aztec design. Whatever it is, it helped "Her Husband's Trademark" like a big brass band

Jazzy Aztec Lobby Was Her Husband's Trademark

You don't have to look on this page for the cut of Edgar Hart's lobby at the Palace Theatre, El Paso. The chances are that it saw you first.

Done in vivid colors, but in dull paints, it beat the rehearsal of an amateur orchestra for noise, but it helped to get them in. There was also a large banner on the marquise and a 24-sheet on the top of the building.

Apart from this Mr. Hart did not do much other than to get a sheaf of telegrams from the players and director and work them to death, and some posters and a few newspaper items and the regulation ads and 2,000 heralds and a whoop her up for the fact that the screens for the picture had been made in and around Dallas.

He made all the noise he could for $22, and at that rate loud shouts must come about ten cents a dozen down in Texas.

Hart says that lobby is pure Aztec in design, which goes far toward explaining why the race is extinct. They went blind looking at their pictures and then starved to death because they could not find food, but a little in a lobby helps a lot to get attention.

Planned a Banner to Tell More Than Title

Most banners are more or less perfunctory. They announce the star, the title and perhaps the date, and then they lie down on the job.

For Katherine MacDonald in "The Woman's Side," the Majestic Theatre, Memphis, planned a banner that would sell.

Picking up the telephone scene, this idea was gotten over, one size of the banner showing the hand with the telephone and the lines "A crafty man held the telephone. Again his voice came through. 'Is that story O. K.? Again the girl's voice: 'Say 'No.'" On the other side was a woman's hand holding a revolver with "Stop! Say no!" above it and the line "A desperate girl stood behind the gun."

This argued a big story, and that brought a good sale, where the usual non-committal banner would have sold only the star.

This display looks over full, but this is largely because all of the work is in white. In the photograph, without color, it looks like a dime museum, but it probably looked all right in actuality.

This Sounds New

Goldwyn sent an exploitation man to help the State Theatre, Scranton, get over "Theodora," and the exploiteer invented a new one.

He had an employee of the house take two frames for the picture and go to a prominent corner. They were heavy frames, and he could not be blamed for setting them down while he waited for a car. When enough people had had a look, he decided that he would wait for the car on the next corner, and moved his ballyhoo along.

Just Human Nature

Had they used the frames for a regular ballyhoo, a lot of people would have passed them over as just an advertising stunt. Because they did not know they were supposed to look—they looked: just as a man in a street car will read his neighbor's paper when he has precisely the same issue in his own pocket. Good, eh! You bet.

English and Italian heralds were distributed, but cards were placed in twenty stores, and there was a large banner of Theo and the lions over the house front, but the rubberneck ballyhoo helped a lot.

Cost Four Passes

It cost only four passes to borrow a lot of anchors, life preservers, rope and other ship stores to stack in the lobby of the Victory Theatre, Tampa, when they showed Moran of the "Lady Letty."

It brought in around $200 more than the same days of the preceding week, though it is to be presumed that Valentino helped on this.

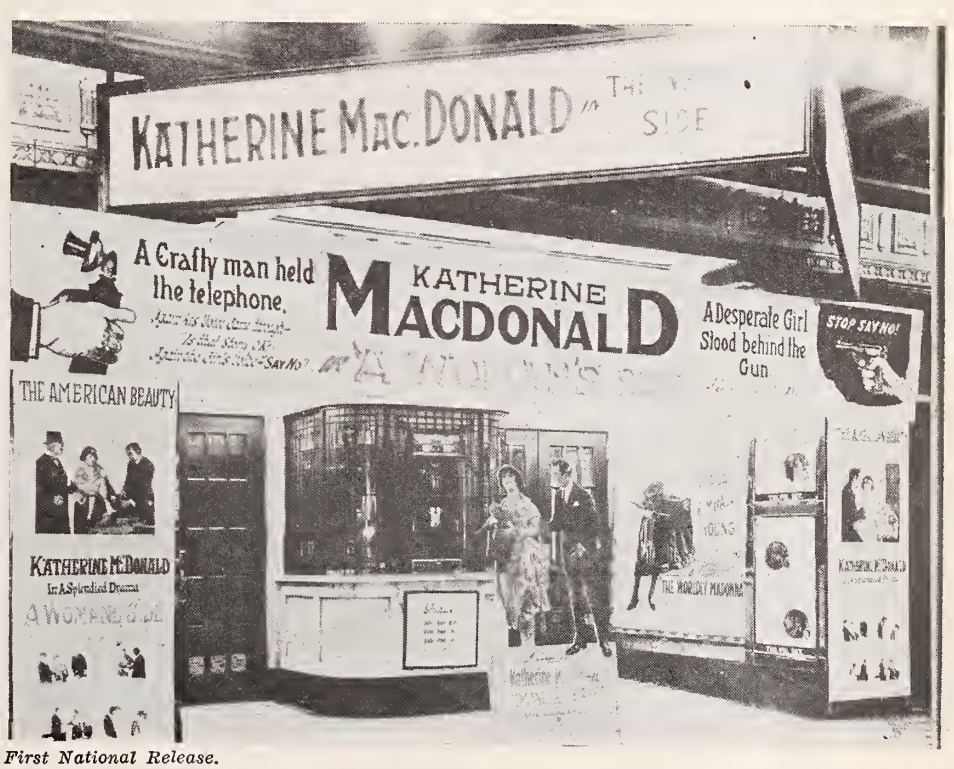
Tampa is a centre of the sponging and fishing fleets, and ship chandlery is handy, but even inland the nautical display is useful.

It is a lot easier to borrow than many managers imagine, and lack of knowledge on this point costs them money.

Gish Girls' Costumes Interest Boston Fans

Now it is the costumes used by Lillian and Dorothy Gish which are attracting the attention of the fans. In Boston a pair of dresses worn by the sisters in "Orphans of the Storm" were on display in one of the most crowded localities of that narrow-streeted business section and the crowd around was so great that they had to wait until Boston had gone to bed before even a flashlight could be taken.

This stunt was used to freshen interest in the play for the second run at more popular prices than those charged at the first showings at the Tremont Temple.



A First National Release.

TELLING THE STORY ON THE BANNERED FRONT

This front of the Majestic Theatre, Memphis, looks over-posted because all of the sheets are white, but it does not use more than the avrage paper. The big point is the real selling banner

Selling the Picture to the Public

Made Song Sell Play Through Reiteration

When "School Days" was booked at the Strand, Memphis, manager Coleman figured that the title was used to connect with the Gus Edwards song and song production, and that the logical scheme would be to play up the song.

He bought a number of records and borrowed a phonograph with a repeater attachment. Several hours a day, the song was played continuously from an upper window in the Strand building, while it was also made a feature of the musical program in the house.

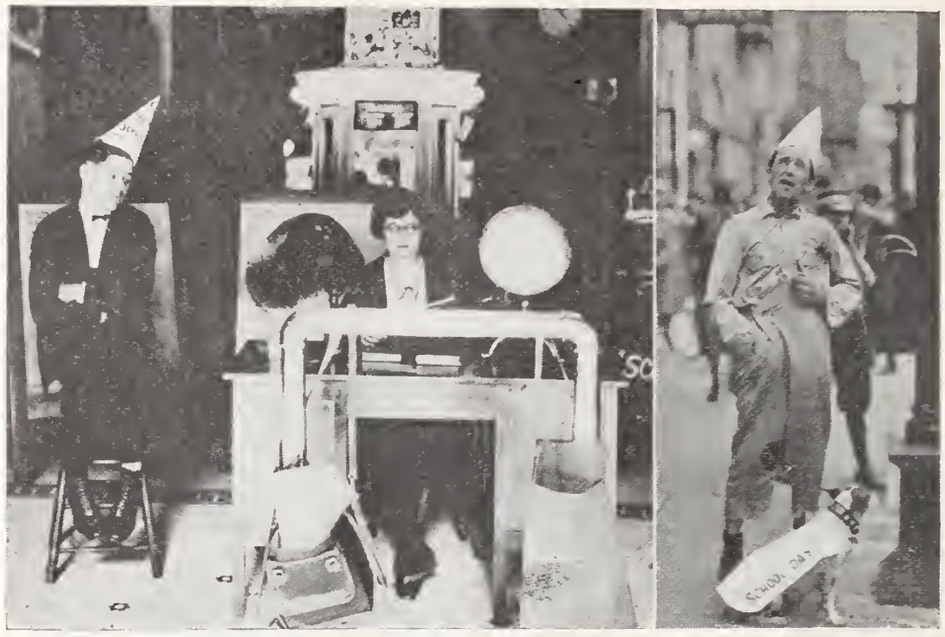
In addition to this, he gave records—and passes—to a number of bootblack parlors having phonographs, and they used the records up for a week in advance and during the showing.

Another drive was on the dance halls, each of which had a "School Days" night. The song was sung and the dance immediately following was a waltz, to the same melody, with ticket prizes to the best dancers.

Copies of the song were ordered on consignment and displayed in the music stores.

For the last touch, Mr. Coleman sent out a street man who was dressed as a kid and who stopped every little while to play the song on a mouth harp. He was expert in its use, and you can get pleasing music from one of these devices if you know how.

There was a school room setting in the lobby; merely a desk and chair with a stool for the dunce, and a word contest was conducted in one of the newspapers.



A Warner Brothers' Release

TWO STUNTS ON "SCHOOL DAYS" USED IN MEMPHIS

Manager Coleman, of the Strand, made a school lobby and sent out a dunce ballyhoo with a blanketed dog. Every little while he played the song on a mouth harp. The song was played everywhere and a drive was made on the sheet music

Victrola Race Track Used English System

Because he wanted to get into a phonograph store window, Evert R. Cummings, of the Fort Armstrong Theatre, Rock Island, used a four-foot compoboard Victor record for the basis of his display, mounting it on a turn table.

On this he placed four quarter posts, lettered for the attraction, and four horses which ran the wrong way of the track; the same as they do on English courses. This was backed by an enlargement of a still from "Turn to the Right," draped with velvet instead of being framed. It made a very pretty display and got considerable attention for the play.

If you want to jazz it further, put a fixed finish post in front, number the horses and announce that the horse nearest the post is the winner of the race. Arrange to stop the motor every few minutes and let human nature take its course. It will work for any racing play and the idea of the record will get you into almost any phonograph store.

Mr. Cunningham writes that he uses a special stage setting for his overtures, working light effects. Recently he added to this by taking the colored section of the Pathe Review and running this in the middle of the overture. He dims the foots, but keeps a constant play of changing lights on most of the set.

The stage effects for overtures is not as new as Mr. Cummings thinks, for Eddie Hyman, at the Brooklyn Mark-Strand frequently uses a special set for an overture, as has repeatedly been described in the weekly Hyman box. It is not new, but it is still good.

A Metro Release.

TURN TO THE RIGHT HORSES ALL RAN TO THE LEFT

Evert R. Cummings, of the Fort Armstrong Theatre, Rock Island, used a Victrola record four feet in diameter as the basis of his display; and, of course, the horses ran the way the record was supposed to turn. But it got interest just the same

His Charity Barroom Sold "Ten Nights"

The barroom lobby for "Ten Nights in a Barroom" is of questionable value, as a rum rule, but E. J. Barnette, of the Victory Theatre, Waco, used the bar and lifted the curse by selling soft drinks for a baby milk fund.

He set up a typical old-fashioned bar, but he sold only soft drinks made by a concern just entering the local field. The beverage company was glad to get the opportunity to advertise its product and the receipts were all net profits.

The newspapers got behind the scheme, on account of the charity angle, and contributed as much publicity to the picture as it did to the charity since the two could not very well be disassociated.

With such an angle as this, the bar will not affront the class of patrons who are most apt to give their endorsement to the propaganda.

Selling the Weak Half

The first half of the week is generally not so good as the latter half. You are certain of good business on Saturday and Sunday, and even Thursday and Friday are better than the Monday to Wednesday end.

With a view to bettering the condition the Gem Theatre, Tacoma, worked on the first half with a blotter calendar. The left hand side was given to the title and then an underscore line was run from this into the calendar on the right for the first three dates, ending with Wednesday. The latter half was completely ignored on the blotters. With "Molly O," "Penrod," "Polly of the Follies" and "My Boy' as the first half attractions, it was worth while going after business.

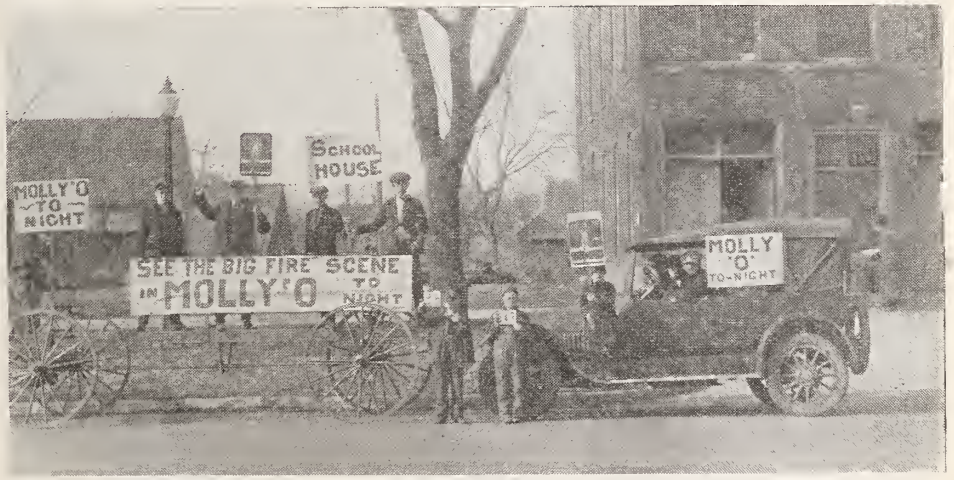
Selling the Picture to the Public

Iowa School Children Set Example to Others

Mapleton, Ia., has no picture theatre, but that made no difference to the school children who wanted to see "Molly O." They booked the picture into Opera Hall; which is another name for the school house when it is not working on the educational job, and they put it over like veteran showmen.

They hooked to the fire stuff and borrowed the local hook and ladder to use in exploitation. This was manned by some of the older boys, and they took turns ringing the bell to attract attention to the banners with which the sides were plastered.

The show was a financial success and the kids will have little trouble with taking a repeat on the strength of this hit.



A First National Release

EVEN THE SCHOOLBOYS ARE USING EXPLOITATION

How the youngsters of Mapleton, Ia., put over "Molly O" when they brought it to their town and played it in the schoolhouse in default of a picture theatre. They wanted to see the picture and by good management they made a handsome profit

Two New Ideas for "Connecticut Yankee"

Pin a whole bouquet and not just one rose on Morrison and McElravey of Memphis. Morrison is manager of Loew's Palace Theatre and McElravey is supervisor, and between they found Two new ideas for "A Connecticut" after everyone had apparently given up trying.

Most of the exploitation for this picture of late has either been the motorcycle knights or the perambulating Sir Boss. Morrison did it differently. He got one of the wooden horses harness makers use for display and put his Sir Boss on the nag. The man was a mannikin and sat so still that people came up and pinched his legs to see if he was real.

When They Happened

Then they put a display in the window of a Ford dealer. This was a new car placarded, "The Finished Product" and carried on the dash an invitation to "Visit a 'Connecticut Yankee' and See the Birth of a Tin Lizzie."

Below, was an old cuspidor, a section of guttter pipe, a washboiler, some food and tobacco cans and a card reading "Raw Material." It's old stuff, but it won the profitable giggle.

With a parade of four motorcycle knights and the injection of humor into the newspaper advertising, an expenditure of about $100 helped to boost the receipts $2,200. No, that is not a misprint. It's twenty-two hundred. It pays to be different.

Matched the Story

C. A. Crute, of the Lyric Theatre, Huntsville, Ala., figured that the scenic splendor of "Fool's Paradise" would best be suggested by a beautiful lobby, so he went to it with a will.

A lattice work arbor was built in the lobby, painted white and trimmed with artificial roses. Japanese lanterns were placed in the arbor and the electric lights inside were put on flasher sockets. At the rear of the structure a six sheet was placed with the moon cut out and replaced with light yellow tissue, backed by a light.

Whole Display Artistic

Imitation marble columns were placed one either side of the lobby, topped with ferns and draped with moss and the oil paintings were placed in the vacant areas. Even the eighteen foot banner was better done than usual to keep up with the artistic effect of the general display.

Votes for Valentino

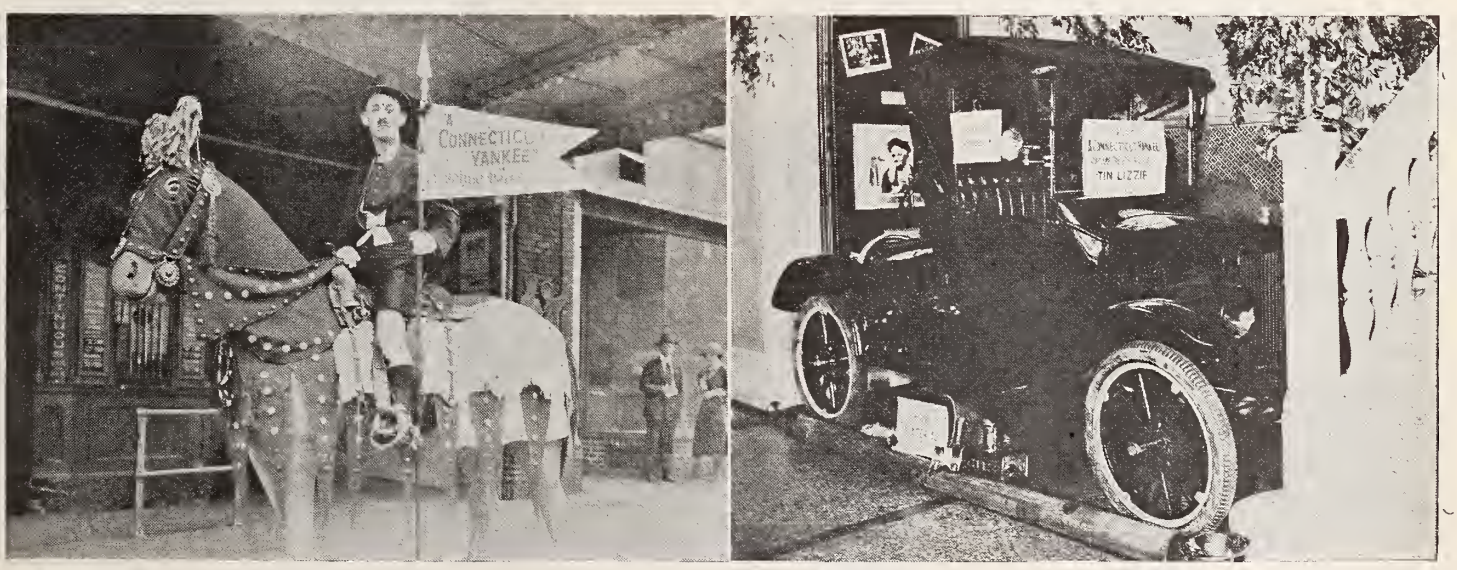
Robert Sparks of the Olympic Theatre, Wichita Falls, Texas, got a powerful kick out of a voting contest on "Beyond the Rocks."

He put up a ballot box in the lobby and issued a vote with every ticket. If you liked Gloria Swanson, you put the vote in the slot marked with her name. If you preferred Valentino, he got your ballot. As the south seems to have taken Valentino to its heart, the interest ran high and some went twice to buy two votes.

Sparks laid off the cost of the ballots to a local concern whose advertisement was printed on the back.

He used a bride and groom in a Ford car for his ballyhoo, the car all prettied up and a card announcing, "We are bound for 'Beyond the Rocks,' for there we will find happiness and love."

It will be recalled that the Howard Theatre, Atlanta, made real capital over a contest on the two roles played by Mary Pickford in "Little Lord Fauntelroy." This did even better. It costs practically nothing, and it sells tickets.



A Fox Release

HERE IS SOMETHING NEW AT LAST WITH WHICH TO ADVERTISE " A CONNECTICUT YANKEE"

After 28,972 photographs of motorcycle knights and street walking Sir Bosses, come these two novel exploitation stunts from Loew's Palace Theatre, Memphis. They are both capital ideas, and they helped to boost the receipts $2,200 above the normal average, showing that it helps to be different

Selling the Picture to the Public

A Goldwyn Release

A THREE PLANE DISPLAY FOR THE INVISIBLE POWER

E. J. Barnette, of the Victory Theatre, Waco, Texas, arranged this display for his lobby and planned to have a lot of baby carriages for perambulators, but it rained and he had to trust to this display alone for his pull in ,and it worked

This Lobby Display Illustrates Story

Most lobby displays are considered to be sufficient if they attract attention to the title to be sold, but E. J. Barnett, of the Victory Theare, Waco, Texas, got out a display for "The Invisible Power" which tells the story and tells it right on the display.

It is a three-plane structure, the woman and child being in front of the man who, in turn, is a few inches in front of the background. On the latter is lettered: "The woman stands alone and faces the world. The man is permitted to hide behind masks." On the right is: "Must the woman always suffer? Is there no "Invisible Power" to right wrongs?"

Conceals the Plot

These two tell the story without exposing the plot and every woman in the world will want to see the question threshed out again. She will bring her husband along to prove afresh the terrible injustice of man. There could not be framed a stronger appeal to the women, and they determine the business.

Mr. Barnette planned to use a number of baby carriages for perambulators, but the rain came along and made this idea useless.

Built Animated Display At a Cost of Two Bones

It cost Thomas E. Grindley, projectionist-publicity man for the Liberty Theatre, Astoria, Oregon, two dollars to get a motion lobby display on Larry Semon in "The Sawmill."

The photographs he sends in are too poor to be reproduced, but the idea is clearly shown. He cut an old piece of beaverboard into a circular saw and geared it to the motor from his rewind, getting 400 revolutions per minute. With a little lumber for the cradle of the saw and a cutout of the comedian at the lever, he got a realistic set which was placed under part of a set house with porch from the theatre scene dock.

The only purchase was the three-sheet from which the cutout was made, and it gave a lobby attractor of real pull. If you copy the idea, set a piece of tin with the loose end lightly in touch with the teeth of the saw and get sound as well as motion.

Grindley is there with the ideas and promises to send in more. We hope he does, for he seems to be a genius in planning mechanical displays.

Old Log Cabin Front Changed to a Window

You can make anything new if you worry a little. The log cabin front is one of the oldest stunts, but Charles McManus, of the Colonial Theatre, Tacoma, turned it inside out, put it into a window and got a new effect.

He wanted to advertise "The Silent Call" and he hit upon the scheme of tying to a display of fireless cookers as being the opposite of the open fireplace of the frozen north, though the Indians are the real inventors of the fireless cooker.

Instead of the front, he built his structure to show the interior, with a roaring fire in the stone fireplace and a pot on the crane. This was backed with an Arctic exterior with cutouts from the small paper and two rocks lettered with announcements of the First National presentation.

In an opposite window was a display of the cookers, with signs calling attention to the difference in methods.

It not only sold cookers, but it gave emphasis to the rugged locale of the story and sent a lot of customers over to the box office.

The Die Is Cast

The chief cost in cutout distributed matter is for the die used to cut the stock to form.

Arhur Stolte, of the Des Moines (Ia.) Theatre, wanted a cutout of Agnes Ayres in "Bought and Paid For" and ordered a die, using 5,000 impressions.

Now he is willing to rent out the die to brother exhibitors in adjacent territory. You don't have to use it for "Bought and Paid For." It can be used for any Agnes Ayres' picture.

See Ten Pictures: Get a Photograph

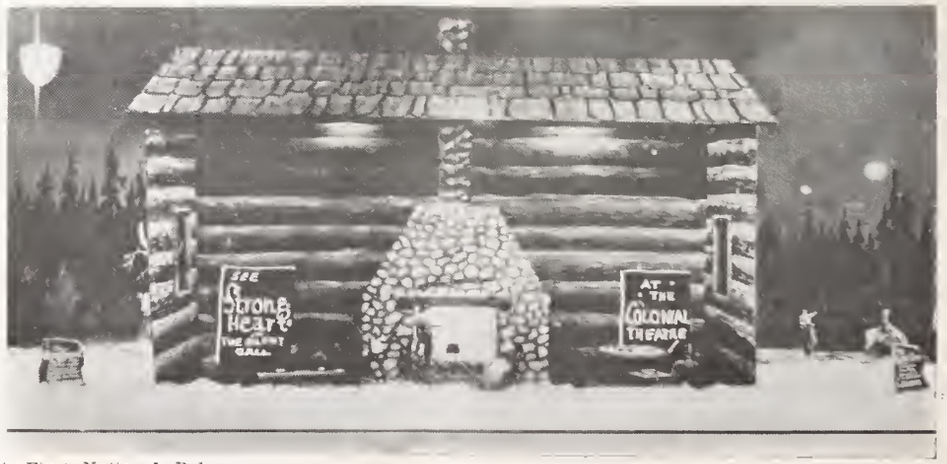
J. L. Tidwell, of the Cozy Theatre, Moroni, Utah, and Rick Ricketson, Paramounteer thereabouts, collaborated on a new stunt that spreading all through Ricketson's territory and threatens to invade the world if the supply of photographic paper holds out.

Each patron to "Bought and Paid For" was given a card stating that he had bought and paid for a ticket to that play and that if he saw the next nine Paramount Pictures at the Cozy, he could have an autographed picture of any Paramount star he desired.

There were nine punch holes in the card and when these are all punched the patron puts his name and address on the back, adds the name of the star whose photograph he wishes and turns it in at the box office.

After the name is transferred to the mailing list; if it is not already there, the cards are sent to Ricketson, who relays them to Los Angeles, where the orders are filled.

Six other houses have swung into line and Mr. Tidwell is now trying to frame a deal whereby a patron can start with any picture.



A First National Release

MOVING THE LOG CABIN FRONT INTO A WINDOW SHOW

This was used by Charles McManus, of the Colonial Theatre, Tacoma, to put over "The Silent Call," hooking in with a display of fireless cookers in an adjoining window as showing the difference. The contrast won a lot of attention

Have YOU said "If I could get THE PICTURE I can get the crowds?" Here is THE picture!

REVILLON FRÈRES
presents

"NANOOK OF THE NORTH"

Produced by
ROBERT J. FLAHERTY F.R.G.S.

SUCH a picture comes once in a lifetime. It is just such a picture as you have been looking for during the dull days of the past twelve months.

You know that *if you've got the picture you can get the crowds.*

Your chief worry has been that big pictures are so scarce. Here is as big a picture as this business has ever seen, different, absolutely different from any other ever made.

It's a picture that offers immense opportunities for exploitation.

Pathépicture
TRADE MARK

You must see it to realize its strength, its beauty —

"NANOOK of the NORTH"

ONCE in a blue moon there comes a picture that makes you say "Why hasn't some one done something like that before?"

There are thousands of features that are alike in everything except cast.

Here's a picture unlike anything you ever saw, taken in a country where no motion picture camera ever went before.

It has the most real human interest; the most unusual thrills. Its interest never flags.

For six reels it holds you with a mighty grip.

Audience value? It's just full of it.

Book it for the best picture buy of this and ***many*** *months!*

Pathépicture

Selling the Picture to the Public

Freddie and His Sister Help Out Eller Metzger

Freddie, a little colored boy who lives in Creston, Ia., has done a lot to help Eller Metzger put over his stunts at the Strand Theatre. More than once Freddie has galloped up and saved the day for the man who made him famous, and now Metzger has Freddie's sister on the job, too.

A First National Release

FREDDIE'S SERENADE

He was playing "The Serenade" and he figured on letting Freddie do the serenading, so he hired the sister to listen to the singing, placing her on the roof of the marquise, and stationing Freddie at the curb.

It was a good stunt at the matinees, but at night when a spotlight across the street played alernately on Freddie and the dusky Juliet, the stunt was much more effective, and Mr. Metzger kept them going through the run instead of stopping on the opening day. It did not cost much and it was pushing the ticket buyers in.

Split the Truck

Because the Oelwein (Ia.) *Daily Press* runs only six pages, they got out an odd-looking double-truck on "Fool's Paradise" at the Gem Theatre. A six-pager is, of course, made up of one four-page and an inserted single sheet, so the truck had to ride on pages two and five instead of two and three or four and five. You had to remove the insert to get the full effect of the hook-up, but this seemed to give an added punch to the idea, and everyone read the two pages to see if their names were mentioned in any space, for that means free tickets.

Talmadge Title Made Basis of a Campaign

E. E. Rogers, of the Tivoli Theatre, Chattanooga, made "Smilin' Through" the basis of a prosperity campaign, and did it with a thoroughness that included the newspapers, one of the local issues being denominated a "Smilin' Through" edition.

No hook-up pages were arranged for this, but the merchants, in their advertising used the "Lets go Smilin' Through 1922" slogan to hook into the general talk, scatters were used for the house and the news stories were tinged with optimism toward the same end. It was a more powerful stunt than an open tieup through the cooperative page.

Tied Up Six Windows

Six windows were tied to the idea, two of which are shown on this page, and a simply lettered card of the same design was shown in each of the windows, to connect them with each other. The card was not very large, but it was prominent, and had more of a pull than a greater area with less uniformity.

Poor weather kept the receipts below the record point, but it made a good week where the result might otherwise have been poor.

Incidentally this picture is bringing greater exploitation results than any recent plays of any release. The slogan is so useful that you don't have to beg windows. You just tell the merchants they can come in if they will be real nice and give you a good display. They *want* to come in on a story with such an apt title backed by a real favorite for a star.

Expanded a One Sheet With Plan Book Ideas

Charles E. Sassen, of the Queen Theatre, Galveston, took a one sheet for "Grand Larceny" and another for the general program and built up with added material until he gained a six sheet effect for the lobby.

A Goldwyn Release

AN EXPANDED ONE-SHEET

The framed ones were set against a compo board backing and this was provided with a cutout and lettered spaces quoting the big lines from the campaign book provided by Goldwyn.

This appears to be a new way of working up the framed ones, and the advantage of the design is that the board is uncut and can be used for a repeat of the idea or as the foundation for some other scheme, whereby cutting a T form, some of the material would be wasted in working it over. Here the frames are merely set against the square.

Exploitation reaches everybody—no matter what or who they are—what they read—what they vote or where they go to church. It searches out every possible customer—every one of them.—O. T. Taylor.

A First National Release

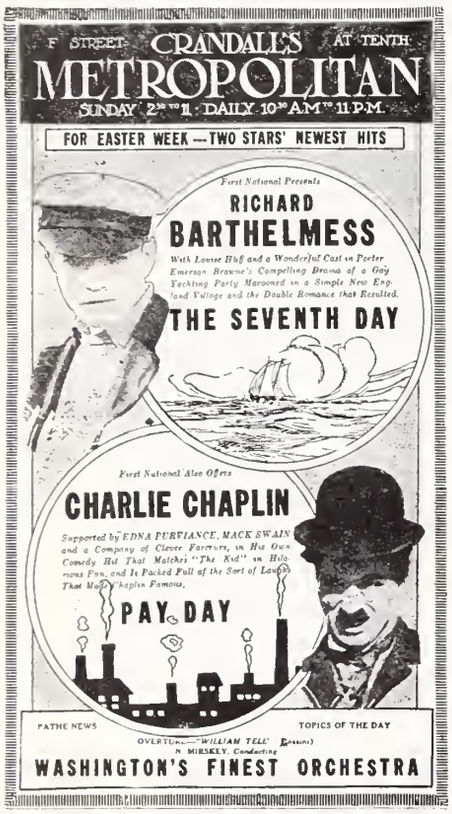
TWO OF THE WINDOWS HOOKED BY E. E. ROGERS TO THE CHATTANOOGA "SMILIN' THROUGH" CAMPAIGN

The manager of the Tivoli hooked the entire town to the Norma Talmadge play and even the newspaper brought out a "Smilin' Through" edition, which was not a double deck on the play but an effort to aid the recreation of prosperity through establishing confidence with a slogan. Six of these windows were hooked to the same style of card, which held the displays together

Selling the Picture to the Public

Bell's Neat Design for His Double Attractions

Nelson B. Bell, advertising manager for the Crandall houses, Washington, D. C., has worked out a very nice design for a double attraction, getting just the right amount of attraction to get over his idea and sell the two titles. It runs rather deep, 160 lines by three, but he has something to sell and knows that he will get his money back if he takes sufficient space to sell it properly. He gets double attractors, for the line work on "The Seventh Day" and the factory silhouette on "Pay Day," are material aids in getting the titles over.


F STREET CRANDALL'S AT TENTH
METROPOLITAN
SUNDAY 2:30 TO 11 DAILY 10:30 A.M. TO 11 P.M.
FOR EASTER WEEK—TWO STARS' NEWEST HITS
First National Presents
RICHARD BARTHELMESS
With Louise Huff and a Wonderful Cast in Porter Emerson Browne's Compelling Drama of a Gay Yachting Party Marooned on a Simple New England Village and the Double Romance that Resulted.
THE SEVENTH DAY
First National Also Offers
CHARLIE CHAPLIN
Supported by EDNA PURVIANCE, MACK SWAIN and a Company of Clever Farceurs, in His Own Comedy Hit That Matches "The Kid" in Hilarious Fun, and Is Packed Full of the Sort of Laughs That Made Chaplin Famous.
PAY DAY
PATHE NEWS
TOPICS OF THE DAY
OVERTURE—"WILLIAM TELL" (Rossini)
N. MIRSKEY, Conducting
WASHINGTON'S FINEST ORCHESTRA

A First National Picture

A GOOD DOUBLE TITLE

The form is very simple, yet handling two titles seems to be bothering a lot of theatres. This is an example of studied simplicity, for we rather imagine that the artist did not sit down and draw out the first thing that came to him, but rather that he gave considerable thought to the idea of getting it over. Consciously or otherwise, he has followed the best practise in using the circle in the square. Analysts of form assert that the circle is the most conspicuous design that can be put into the square because it is the most marked in contrast. A diamond may be a square turned sideways, but you cannot square the circle, and so you get the most attention value from the circular form. We supposed that the engraver mortised the Metropolitan cuts to let in the type, but apparently the type is set on a loose sheet and pasted down, for it will be noticed that the smoke from the factory chimney curls around the type in the space for "Pay Day." This is more satisfactory, since it permits the cut to be made as a whole and there is less danger of a poor lock-up. It is not much more trouble, where it can be arranged to get the type matter set up and cleanly proved up for pasting down, and probably the papers would rather do this than to go to the trouble of setting into a mortise. For that matter, it would pay to have a small type equipment and a hand press if much layout work is to be done. Note the two introductions. For "The Seventh Day," "First National presents" while "First National also offers" "Pay Day." Mr. Bell is always clever in the handling of such lines.

You have seen this advertisement for

Picture Theatre Advertising

week after week. Just because it was at the bottom of the column, you perhaps have not read it. You'll read it here. That's what "preferred position" means.

Lots of other things are explained in this meaty book by the conductor of this department. Almost every page has a money-getting stunt and any one of these will be worth several times what the volume costs, and you get the other stunts free. It costs only two dollars the copy and may be ordered from the publishers of Moving Picture World. Get a copy today. Makes bad business good and good business better.

Boston Is Employing Single Column Ads

Lately the Boston theatres have been running largely to one columns spaces instead of doubling up. Whether the newspaper makes an extra charge for breaking the column rules or there is some other reason, the houses are not getting as good displays, for it is almost impossible to get an attraction over nicely in a twelve or thirteen em width. The papers do not refuse to break the rules, for there are a few double columns, but these are so few as to lead to the belief that an extra charge is involved where an advertisement goes across a double column space. About the only house to conform to the new width and still get over is Gordon's Old South, which

A Vitagraph Picture

IN NARROW MEASURE

is evidently using press book cuts to get the display. The advertisement is seen on its side here, for it would take too much space if set properly. These seem to be plain book cuts, since two of them are lettered with the title, which would not be the case were they specially drawn. The rule running from one to the other leads the eye down the page, and as you go you have to read the message. Most of the houses have not attempted to get display. They merely huddle their announcements into the narrow measure and figure that what hurts one hurts all, so they are no worse off than the others, with the result that the Old South goes out in front and gets first chance at the transient business. This display is so good that it can be recommended for a one-time stunt even where the paper is willing to stretch to seven columns if you wish. It cannot be repeated with the same success, but now and then something of this sort can be worked to decided advantage by way of making a change in the appeal. It is all right so long as titles are not set in large type with letters one below the other.

—*P. T. A.*—

Sells Trolley Tickets to Advertise House

The most interesting angle to this double eighty lines from Rochester is the small type alongside the house signature. This announces that the Family is "The only place in town where street car tickets are sold for five cents." Presumably the trolley company is asking more but has made a rate on a bulk purchase which the theatre is passing along, probably on a basis of so many trolley tickets with each admission. For a time a stunt like this will bring large business and people will often patronize the theatre merely to obtain the five cent tickets to display to their friends.

FAMILY
The Only Place in Town Where Street Car Tickets Are Sold for Five Cents.
EASTER WEEK—Beginning Sunday, April 16
D. W. GRIFFITH'S TROPICAL SPECTACLE
"THE IDOL DANCER"
"Oh!--How She Can Dance!!"
A Colorful, Enthralling Story of Far-Off Southern Seas, a Wonderful Love and Wild Adventure, Starring
RICHARD BARTHELMESS AND CLARINE SEYMOUR
NOTICE!
Rochester movie fans will recall that D. W. Griffith's "Birth of a Nation," "Intolerance," and "Way Down East" had their first Rochester showing at admission prices of $2 per seat. In other cities D. W. Griffith's "THE IDOL DANCER" was shown at the same high admission prices on its first run. Through odd circumstances, fortunate for Rochesterians, the FAMILY THEATER has been able to secure the picture at a rental so low that the picture will be given its FIRST SHOWING at that theater at the FAMILY'S REGULAR PHOTOPLAY PRICES.
Afternoon prices are 10 and 20 cents; evenings, 10, 20 and 30 cents.
COMING Entire Week—Beginning Sun., April 23 WILLIAM A. BRADY'S Production A Melodramatic Photoplay Thriller "LIFE"

A First National Picture

THE IDOL DANCER'S BACK

The text for "The Idol Dancer" is a bit misleading. It points out that several of the Griffith pictures were held at the two dollar price when they were first shown in Rochester and adds that in other cities the "Idol Dancer" was also a two dollar picture, but "through odd circumstances fortunate for Rochesterians," it will be shown there at regular prices. This sounds all right to those who do not know, but in each little circle of playgoers there is always one oracle who knows, and these will know that "The Idol Dancer" never was a two dollar picture and that it is more than a year old. The misstatements will create a poor impression and lead to a mistrust of any statement emanating from the theatre. Some press agents seem to think that so long as an advertisement reads well, it does not matter what is told, but the best policy is to adhere to the facts, and hundreds of houses have sold this production to good advantage without mention of prices. The copy writer should be cautioned to stick more closely to his facts. He is apt to prove a detriment to the house. The space used for the notice might have been put to better employment in telling the high lights about the production.

—*P. T. A.*—

The Mystery Explained

The other evening we happened to run into the publisher of one of the Pittsburgh papers, and we asked him to tell us why the amuse-

Selling the Picture to the Public

ment advertising was so uniformly bad in the Pittsburgh papers, and he gave a very illuminating reply. It is simply that one paper does all of the composition on these advertisements and the other papers buy the mats from this paper and cast up for their own use. The paper selected to do the composition does not turn out good work, but the advertisers seemed to like it, and so all have to use the wretched stuff. We think it would be interesting if someone would try some other office. The results could not be worse. They might be better.

—P. T. A.—

Invitation Form Is a Novelty Display

This imitation invitation comes for an unnamed house. We regret that we are unable to give proper credit. The ovals are cuts of the two stars in "Forever" and the text merely announces that Elsie Ferguson and Wallace Reid request you to come to the Grand Theatre to meet "The Duchess of Towers and Peter Ibbotson." The mistake in spelling Peter's name was not caught by the proofreader, but the general effect is capital, though we think one of the new faces would be better. Tiffany still uses script for formal invitations, but there are a number of other faces more easily read than script and equally suggestive of fine engraving work. Old English should not be used, but rather one of the Typo faces or Copperplate Gothic shaded. To further suggest an invitation it would be a good scheme

A Paramount Release

AN INVITATION ADVERTISEMENT

to border with a two-point rule border and then set a lightline rule about half an inch inside of that. To use the heavy rule on two sides is not quite as good, though this is a detail when compared with the novelty of the advertisement in general. Invitations to weddings used to be in general use some time ago, but they seem to have been forgotten lately. It has been more than a year since the last invitation came in. This form of invitation gives a chance to use the names of the stars and is in perfectly good form.

—P. T. A.—

Too Realistic

We wish Ralph Ruffner would shoot his artist. Art work always was Ruff's weak point, but the man he has now is so wet he is dripping. For "Her Husband's Trademark" Ruff plays up the line: "Would you flirt with an old married woman like me?" Backed by a snappy picture of Miss Swanson the line would have some force, but the artist has made her look older than the line suggests. She is a regular tub. The trouble seems to be that the artist touched up the features to get a better cut from a poor photograph and did murder in the process. It's awful.

—P. T. A.—

Sayre Knows Just What White Space Will Give

There are not many things you can tell J. W. Sayre, of the Jensen and Von Herberg houses in Seattle. He has been through the mill and while he still is learning, he knows a lot, and some of his work is exceptional. One thing he learned long ago was the value of white space, and another was that you do not have to sell certain stars on argument, but through announcement. He knows that a large space is good, but that it does not have to be filled with a lot of selling talk for Chaplin. He outlines his campaign on "Pay Day" and says:

"I am enclosing proofs of a series of four ads I got up here on Chaplin. He opened Saturday and these ads ran Monday, Tuesday, Wednesday and Thursday, a regulation ad going in Friday.

"The ads must have had some effect as there was a long line before the Liberty box office by 10.30 or so Saturday morning and business almost shattered the house record on Saturday and Sunday and has been exceptional ever since.

"The feature I aimed for in the ads were first, to build up in size steadily—I believe in a cumulative campaign reaching its crest about the day a picture opens, and am *all through* with small teaser ads. Most of them are buried and lost, making them mighty expensive as compared with a few sizable ads, say one a day, well placed. I drew top of column in The Times with every one of these ads.

"The second point I went after was to use few words and a lot of white space—I always did believe in white paper in an ad. Even in the four column ad I used only a one-column cut when plenty of four-column cuts were handy."

We do not agree with him on the teaser proposition. We believe that a good teaser campaign is a capital thing for a small town. We believe it because we have seen so many get over. As little as a two-inch space will get over even in a large town *if a sufficient number of them are used.* That is the nub of the argument. Teasers are good only when there are enough of them to get over. Two or more on a page are needed in towns and small cities, where a single column, one inch, space in a small town may require only three

CHARLES
CHAPLIN

will open Saturday at The Liberty in his latest two-act comedy scream, "PAY DAY." Start saving up laughs right now!

Only
67
hours off!

IF

a laugh is worth a dollar, when you come out of The Liberty next Saturday, you can buy the L. C. Smith Building.

CHARLES
CHAPLIN

will be at The Liberty at 11 o'clock sharp, Saturday morning, in his first new comedy in many months, "PAY DAY."

* * *

Doors open at 10:30 a. m. to accommodate the crowds.

* * *

MACK SWAIN
EDNA PURVIANCE
SYD CHAPLIN
in the cast

* * *

Arrange everything so that you can be down at The Liberty at 11 o'clock Saturday morning. You can't get at a laugh-feast like this one too soon.

And bring all the children, and grandma, and Aunt Kate. This is everybody's good time!

Only
43
hours off!

A First National Release

THE THIRD AND FOURTH DAY SPACES

Selling the Picture to the Public

or four repeats to reach everyone. It may not work in Seattle, but it does in most places under 50,000 population if enough of them are employed, and the number is proportionate to the size of the town and the amount of general advertising used in the paper. This does not affect the soundness of the rest of Mr. Sayre's argument, for he has produced a series of four displays that are notably good. We are reproducing the series (although it is a little late for "Pay Day"), because they can be used on the next Chaplin or on any other picture with a self selling star.

A First National Release

THE FIRST TWO ADS.

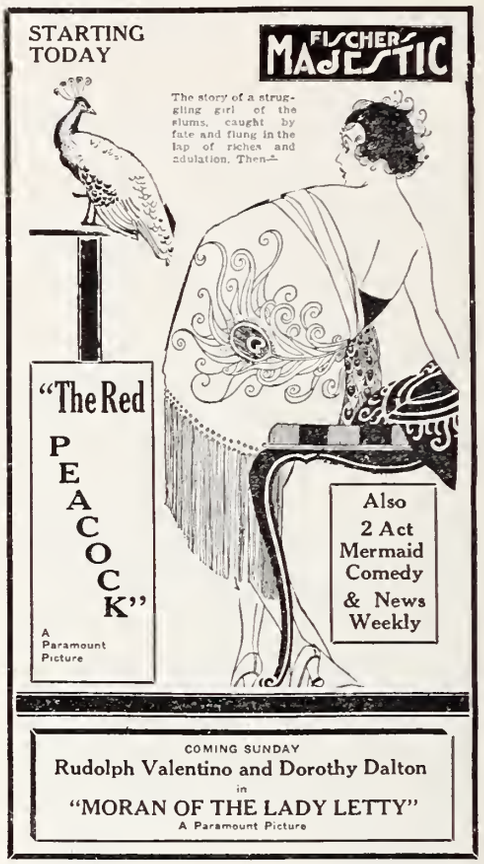
That on the right is the first gun. It is 125 lines by two. In the upper right hand corner is "He's coming to the Liberty Saturday in a new comedy, 'Pay Day.'" Below is "Only 115 hours off." That is all there is other than the odd arrangement of the type. The following day the same depth is stretched to three columns wide. Here another development of the same idea is used, but the text is a repeater, reading "He's coming Saturday in 'Pay Day' to the Liberty." That is the last time. The first is merely the first two words, and the second is these two with "Saturday" added, then "In Pay Day" is added to the third line and the fourth is as given above. Now it is "Only 91 hours off." In the larger reproduction the space at the left is the third day, which is 175 lines by three columns. he fourth is 200 lines on four. They get attention—all of them. We just had a demonstration of this. The mail clerk was just in with some letters. She has been coming in for a couple of years, several times a day. This is the first thing on our desk that ever attracted her attention. The reaction on the newspaper reader is the same. It is different, clever, and readable. It gets over as few advertisements will. Mr. Sayre's advertising is always good, but every little while he comes across with something that simply peels the skin off your eyelids. If you do not keep a scrapbook of these pages, as so many managers do, cut these four examples out and tack them up where you can see them and be reminded that you don't always sell best with type.

—*P. T. A.*—

Working Up Book Cuts Yields New Results

The Majestic Theatre, Madison, Wis., seems to have the aid of an intelligent compositor, who can take an idea and realize it in type. These are both campaign book cuts, worked into new form, and both show an appreciation of the principles of composition for amusement advertising. There must be two good printers in the town, since these are apparently both for the same day and therefore must be in different papers. Either there are two good printers or one super-manager who is able to make them give him what he wants rather than

FISCHER'S MAJESTIC
STARTING TODAY
"The Red Peacock"
A Paramount Picture
And
Two-Act Comedy
News Weekly
Red — for the blood in the heart of a woman who loved too much.
Peacock — for beauty, shimmering color, luxury and life.
The story of her woman's heart, that sacrificed ease and luxury and silently faced disgrace for love.
UFA
—COMING SUNDAY—
RODOLPH VALENTINO and DOROTHY DALTON
in "MORAN OF THE LADY LETTY"
A PARAMOUNT PICTURE


STARTING TODAY
FISCHER'S MAJESTIC
The story of a struggling girl of the slums, caught by fate and flung in the lap of riches and adulation. Then—
"The Red PEACOCK"
A Paramount Picture
Also
2 Act Mermaid Comedy
& News Weekly
COMING SUNDAY
Rudolph Valentino and Dorothy Dalton
in
"MORAN OF THE LADY LETTY"
A Paramount Picture

A Paramount Release

TWO GOOD RESULTS

what they themselves are content with. It goes to show that it can be done. If you do not get as good results from your own printer, why not ask him why? You are paying not alone for space, but for good composition in that space. If you don't get it, put it up to the advertising manager of the newspaper to tell you why you do not get what you pay for, and if he blames it on the printers, call them in and tell them just what you want. Perhaps they will give it to you if you can establish personal contact. Most plan book cuts can be worked into capital displays if you do not overload the space and hold to a style in accordance with the cuts. The trouble is that managers do not stop to consider that a layout that will look well with one cut may not work so well with another drawing. Study your cut before you write your copy. Don't regard a cut merely as something to be stuffed into a space merely because everyone does it. Try to make your copy match the cut, if you cannot match the cut to the copy.

—*P. T. A.*—

Plays the Front Page for Freak Placement

This portion of the front page of a local paper suggests that the printer was drunk, but he was not. It is the display of the Colonial Theatre, Port Clinton, Ohio, and it was put that way to get extra attention. That it is in the exact spot where most newspapers run their most important story of the day is a mere detail. Those country newspapers are not as careful with the right hand column of the front page, but even at that to get this sacred space probably took considerable argument. That it is the preferred position in the entire newspaper makes it doubly valuable as a preferred position. It is a four and one-half inch drop across two columns and gives a wonderful display. It is so unusual that were it not that the surrounding section of the paper was sent, we would be inclined to believe that it was cleverly faked, but the paper is uncut and the make-up shows that the space was planned for. They are getting Chaplin in "The Idle Class" rather late, but it is still new

A First National Release

A UNIQUE PLACEMENT

where it has not been seen. The text is well written and apparently home-made, since it does not read like plan book copy. The wrong position advertisement is good for only a very occasional use, but now and then it will lead practically all readers to strain their necks or turn the paper upside down in order to get the message, and of course that drives home whatever that message may contain.

In the Independent Field

By ROGER FERRI

The Passing Week in Review

WILL NIGH, director of some of the biggest money-making productions in the independent market this past season, this week formed an alliance with the Apollo Film Company, comprising Bobby North and L. Lawrence Weber, two shrewd showmen. Mr. Nigh, who turned out "My Four Years in Germany," "Why Girls Leave Home," "School Days," "Your Best Friends" and others in association with Harry Rapf and Warner Brothers, will produce a series of productions that Messrs. North and Weber will distribute in the independent market. This announcement confirms the statement made editorially in this department last week relative to the plans of these two gentlemen, who promise to play a most important role in the independent field. They already are exploiting "The Curse of Drink," but this feature is only a forerunner of many others that they will soon announce.

WE congratulate both the Messrs. North and Weber as well as Mr. Nigh. We will look forward to big doings from this combination. They are men who go after big things in big ways. For a time we feared that Nigh would desert the independent field, but happily our fears proved idle. We admire Mr. Nigh for the reason that he caters to the exhibitor and gives him pictures that are exploitable, that will make money for him. With Nigh producing is a serious business. Before he starts production he studies the situation and problem from every angle. And not until he is certain does he go ahead with his plans. We are glad Mr. Nigh will continue producing for independents. It is another tribute to the independent market. Our best wishes to this new alliance.

THE last of the Torchy comedies, starring Johnny Hines, which Educational has been releasing, are being made. Immediately after he has completed the comedy on which he is now working Hines will assume the task of turning out another feature that C. C. Burr will distribute. The Hines comedies are among the best fun-reels in the business and only the other night at Loew's State Theatre in New York we viewed "Torchy's Romance," in our opinion, one of the greatest laugh pictures we ever saw. We trust Mr. Burr will continue making Torchy comedies for they are money-makers for exhibitors and what is more there will be millions of theatregoers who will be sadly disappointed if the supply is suddenly stopped. The more one seems to see of the Torchy comedies, the better one likes them. So let them come along. They're wonders.

JULY 8 is an important date for independents in this country. Last week announcement was made of the issuance of an "Independent Showman's Number" by Moving Picture World on that date. While the issue will be dated July 8th, it will be published on June 30. This writer has been deluged with letters from independent producers, distributors, exchangemen and accessory dealers, let alone the great number of directors, cameramen, stars and players appearing regularly in independent pictures, for further information regarding this much looked-forward-to number. So here goes:

THE season of 1922-23 promises to be a great year for the motion picture industry and incidently for independents. But there must be action and immediate action on the part of independents. Exchangemen an exhibitors everywhere are NOW making plans for the ensuing season. Exhibitors are laying out their bookings this summer for next season. They want good money-making pictures, but in order that independents cash in on a maximum basis this information concerning pictures available on the independent market next season must be forthcoming now. Every exchange in this country is after product for next season, but they are helpless for they have no means of knowing what is scheduled to be released.

THE large program corporations are appreciative of the fact that the exhibitors are now lining up product for next season and consequently are making huge "splurges" in announcing their product for the coming season. They are not waiting for September or October, when the season will be in full swing, to make these announcements. Exhibitors don't book at the last moment. And the bigger companies appreciate this fact. That is the motive back of those splendid advertising splashes that have been made in this and other trade journals. They lose no time in telling theatre owners what they will have next season and their exchangemen are working overtime closing contracts.

BUT what about the independent producer and distributor? Just how much is he going to cash in on this demand for pictures? Just what is he doing to line up exhibitors next season? The opposition is too great, one has been known to say. That's absurd and childish. This department has pointed out time and again that exhibitors everywhere are on the alert for money-making independent pictures. Some have wanted to book these pictures, but because of previous contracts they have been prevented from doing so. The independent man, as a result, has been left on the outside. Why not change this situation?

THE independent market has made meteoric progress during the past year and the showing in 1922-23 promises to be tremendously better. Better and bigger pictures are in store for independent exchangemen and exhibitors. But don't sleep! Don't let the other fellow beat you to it. Make hay while the sun shines. And this is the sun shining season. If you wait until the late Fall to make your announcements you will find when you go to the exhibitor for bookings that your competitor has beaten you to it; that Mr. Exhibitor, as much as he would like to use your product, has no open date.

MOVING PICTURE WORLD has been accepted by independents everywhere as the "independent man's bible." In addition to weekly furnishing the trade with minute information on all matters pertaining to independent endeavor in this great industry, this publication has rendered an invaluable service to independent producer, distributor, exchangeman and exhibitor, our service department having made a record of answering scores of inquiries daily. We have tried our utmost to emphasize the importance of the independent market. We have permitted no event in our particular branch of the business to escape our observation. We have tried to be constructive and furnish independents with a medium that would effect a more co-operative feeling between producers and exhibitors. We have commented on pictures constructively

THIS department is dedicated to independents. We will never adhere to anything but a constructive policy. We want to see the independent man occupy the high position he deserves in this industry. The motion picture history of 1921-22 is one of the progress of the independent market. What 1922-23 will bring remains for those of us in this business to decide. But one thing is certain that in order to succeed we must receive more exhibitor patronage. And the fact that we have not received greater cooperation and patronage from the theatre owner is because of our own short-sightedness. We have permitted the other fellow to get to him before we even announced what we had. Those tactics have deprived the business of many thousands of dollars. We must remember that it is the chap who looks ahead, who thinks of tomorrow, as well as today, who will derive a maximum profit from his efforts in show business.

SHOW business is founded on advance information furnished the public. Take your circuses: They maintain scores of advance men. These agents invade a city or town months before the date of showing and plaster the place with paper, heralding the coming of the show. The Broadway managers send out first and second men in advance of shows. And in the picture business, too, we have found that the best money-makers are those pictures that have been properly and widely publicized in advance. And the relation of producer and exhibitor is similar to that of attraction and public.

THE exhibitor has a right to know what you will have to offer. And it's your business to furnish him with this information sufficiently in advance to allow him time in which to make bookings. The exhibitor is always working ahead. And the independent who waits until the eleventh hour will always be complaining of "hard times." Moving Picture World will give you that opportunity. Virtually all of the distributors have already contracted for space. The issue promises to be the greatest ever turned out by a trade publication. Elsewhere is briefly outlined the contents of the issue, which will in reality include all and every sort of information of interest to the independents.

THAT independents are cognizant of the value of this opportunity is conclusively proven by the many wires being received daily from cities outside of New York, seeking space. But let's all get on the bandwagon. Let's make it such a big issue that every exhibitor and exchangeman in the country will sit up and take notice. But the idea is to get in while the getting is good. Don't put it off until tomorrow—act now. Help us help you make money.

In the Independent Field

Ex-Gov. Milligen Looks Forward to Busy Season—Predicts Bright Future for Maine

By ROGER FERRI

Keep your eye on the Pine Tree Pictures Corporation and Maine. This corporation, of which the former Governor Milligen of Maine is the head, has pretentious plans for the ensuing season. It has and still is producing James Oliver Curwood pictures for Arrow distribution. To date three pictures have been made. They are "Men's Country and the Law," "The Girl from Porcupine" and "The Broken Silent." "Jacqueline" is now being produced under the able direction of Dell Henderson, whose previous picture proved one of the best Mounted Northwest Police stories ever turned out.

Ex-Gov. Milligen visited New York this week, and through the kindness of J. Charles Davis 2nd, publicity and exploitation director of Arrow, we had the pleasure of having a chat with the distinguished visitor from the Pine Tree State at the Harvard Club. The former Governor spoke as one who is financially interested in independent production and as a practical business man, for he is one of the shrewdest and most successful business men in Maine. But judging from his remarks he has a most comprehensive knowledge of all that has gone on, is going on and probably will go on. He is a firmer believer in independent endeavor in this business and believes that in the success of the independent depends the future status of exhibitors of this country.

EX-GOVERNOR MILLIGEN

He is particularly enthusiastic about the possibilities of Maine as a producing center, directing the attention of the writer to the many advantages to be found there. All the firm's pictures were produced in that state and no one who has seen these productions can deny Mr. Milligen's assertion that Maine is deserving of the serious consideration of independent producers. In fact, it was Mr. Milligen and his company that first directed attention to the motion picture possibilities in Maine, and since Pine Tree Pictures Corporation made its initial picture, scores of other companies have invaded Maine and produced features.

But we'll let Hon. Milligen do the talking for a while:—

"I think that the motion picture industry is just coming into its own. In fact, I believe it has been improperly managed and until the present time it never was considered a business. Few practical business men looked upon the picture industry as a serious business venture. They viewed it as a game, the same as some view it today. But it's growing into an enormous business and will continue to keep on growing. It has splendid possibilities commercially and consequently the keep on growing. It has splendid attention of business men is being attracted to it.

"I believe that the future of the business rests with the independents. In fact, the average American likes independence. He is inclined to encourage the independent venture. The exhibitors must give these independents more and better support, and I believe this is rapidly coming. The exhibitor must have somebody to fall back on, for not all people in the motion picture business are philanthropic. The tendency of big companies is to tie up, but these monopolistic plans will never materialize, for Americans will not tolerate such tactics.

"The time is coming when the exhibitor will buy pictures strictly on their merit. And that must come. The product must speak for itself. There must be no threatening that unless theatre owners book certain companies' product the latter will then build their own theatres. That is contrary to Americanism, yet it's being done. The independent represents a means to the exhibitor of combatting such tactics. If I were buying pictures I would buy them from the producer-distributor and not producer-exhibitor, who is my own worst competitor.

"Pine Tree Pictures Corporation is satisfied that the independent market is only now coming into its own, looking forward to a big season next year and are consequently making plans accordingly."

Mr. Milligen later announced that as soon as the contract with James Oliver Curwood has been completed, his firm will produce sea pictures.

Decision on "I Am the Law" Is Expected to Be Given Within a Few Days; Judge Will View Picture

Some sort of definite verdict on the application of International Film Service, Inc., for an injunction restraining Charles C. Burr, Affiliated Distributors, Inc., Edwin Carew and others from releasing or exhibiting "I Am the Law," the special Northwest Mounted Police gem, is expected to be handed down by Judge Knox of the United States Court, Southern New York District, next week. A hearing on the complaint and motion of counsel for International was held in New York on Friday, June 9, on which occasion it was agreed that the justice would render a verdict after seeing Edwin Carewe's production and reading the James Oliver Curwood story, "The Valley of Silent Men," on which the International production is said to be based and which, counsel for plaintiff alleges, is infringed upon.

The hearing was enlivened by a debate between Attorneys Burkan and Newman for International and Burr, respectively. The latter charged that Mr. Burkan's request that if the defendants would eliminate the "confession scene" was a "frank admission that the charge of infringement was unfounded, for if the entire picture is an infringement then why does the plaintiff assert that the limination of one incident in our picture will result in their withdrawal of action now pending." Mr. Newman further argued that his clients were anxious for an immediate trial and were willing to give a special showing.

Mr. Burkan also expressed a desire to have a trial, but the presiding judge decided to look at the picture and read the book and after having done this to announce his future procedure. During a bitter debate between counsel, Judge Knox in an effort to quiet both, to the amusement of the spectators, cried out: "Gentlemen, I am the Law."

Meanwhile scores of exhibitors throughout the country are patiently awaiting a definite ruling in the case, many postponements having been forced by the action.

Mr. Newman in the course of his arguments submitted that if the contention of International that "I Am the Law" is an infringement on the James Oliver Curwood story, then "Shakesjeare must have been wrong and no producer is safe or justified to continue producing pictures."

Ben Wilson Has Elaborate Plans for Next Season; Independents on Coast Double Production Efforts

LOS ANGELES.—(Special)—Ben Wilson has completed plans for the 1922-23 season and, judging from information gathered in independent production circles, he will have an elaborate program available by independent exchangemen and exhibitors. Arrow Film Corporation of New York will continue to distribute Ben Wilson's productions, according to announcement made here.

Harry Rapf, who has just completed the first Wesley Barry feature of the 1922-23 series, "From Rags to Riches," which Warner Brothers of New York will distribute, and Jack Warner of Warner's studios here, have left for the East. They will be in New York for a series of conferences with Harry, Abe and Sam Warner. There is some talk here relative to the opening of Warner producing in the East.

Robert O'Conor, head of O'Conor Productions, served a "gruelling" apprenticeship under Hal Roach, producer of Harold Lloyd comedies. For five years Mr. O'Conor worked with Lloyd, Pollard and other Roach stars. Now he is head of his own producing company, which is making the Billy Franey two-reel comedies. His offices are at the Caswell studios in Hollywood.

Robert O'Conor will make at least one feature, which he says will be different from "regular run of Westerns now on the market." He is busily engaged now casting for this feature.

Louis Auerbach, vice-president of Export & Import Film Company, Inc., who has been in Los Angeles for the past two weeks conferring with Col. W. N. Selig regarding fall production plans, has gone to San Francisco. He plans leaving that city for New York later in the week. On his way East he plans stopping in Chicago to confer with J. L. Friedman, of Celebrated Players Film Corporation.

An option of fifty acres of land in the heart of Culver City, adjacent to the Hal Roach studios, has been signed by John J. Hayes, president of Pacific Film Company, Inc., who plans to use that property for stuio purposes.

While John J. Hayes, president of Pacific Film Company, Inc., is making his swing around the country, touching all the key cities, A. Guy Frumm, secretary and treasurer, is in charge of the studio and releasing departments here. C. F. Boyd, recently engaged as confidential secretary to Mr. Hayes, will assist Mr. Frumm.

In the Independent Field

Gene Burnell's Success With Lee-Bradford Feature Proves Personal Appearance Value

Selling territories after proving the drawing power of a production with special presentations has become quite a fad, but strengthening these premier exhibitions with personal appearances of the star in the feature is going the former method one better. To Miss Gene Burnell, the star of the Lee-Bradford special, "Determination," must necessarily go the bulk of credit for the meteoric sales being recorded on that picture.

Lee-Bradford are exploiting this picture on a road-show basis, but it is the magnetism and personality of Miss Burnell that has been sending the box office receipts skyward. This young leading lady's work in "Determination" is one of its outstanding features and has been praised generally by the most fastidious critics. Her excellent interpretation of a difficult role, coupled with her attractive stage appearance and ability to talk to her audiences in a comprehensively entertaining manner, have won for her the attention of many producers.

As a consequence of her successful appearances independent exchangemen distributing the special have deluged the Lee-Bradford offices with requests for her services. She has been particularly honored by the newspaper fraternity, which has never failed, as yet, to obtain from her stories with news or feature value.

Her recent personal appearances in Providence, R. I., resulted in considerable publicity for the picture and herself. One particular intreview which she gave a representative of The Evening Tribune there won first page space. She was royally entertained there by social leaders with the result that the production, which played to a record business at the Victory Theatre, a B. F. Keith house, was sold for New England before the expiration of the week's engagement.

Since her appearance in "Determination," Miss Burnell has received numerous offers from producers both in New York and on the Coast and she will shortly be starred in a picture to be made by an independent producer. Meanwhile she will continue making personal appearances, her next appearance being scheduled for Scranton, Pa., during the week of June 26.

MISS GENE BURNELL

Charming star whose personal appearances in conjunction with showing of the Bradford feature, "Determination," is helping break box office records

That personal appearances aid the box office is evidenced by the demand on the part of exhibitors during the summer for the services of stars. Vera Gordon's appearance in conjunction with "Your Best Friend," the Warner feature, despite bitter oppositions, have been instrumental in the establishment of many records in the Middle-west.

If Harry Houdini, the handcuff king and producer of "The Man from Beyond," the independent feature that ran for almost a month at the Apollo Theatre, New York, will consent to personally appear in conjunction with the presentation of that picture at Wood's Theatre in Atlantic City, N. J., Manager Dave Starkman there is prepared to give that feature a presentation which he says will make "'em sit up an take notice."

It is practically certain that Mary Jane Sanderson, the new Warner "find," will personally appear in conjunction with the showing of the pictures in which she will appear. The first one is "From Rags to Riches," with Wesley Barry.

Elmo Lincoln, star of "The Adventures of Tarzan," the Weiss Brothers' serial, is expected to leave within a few weeks for England where he is slated to make personal appearances.

Negotiations are under way for personal appearance of some of the players in "Yankee Doodle, Jr.," with M. J. Burnside production. Tony Luchese, the Philadelphia exchangeman, is negotiating for the services of several of the stars.

Johnny Hines is expected to make a limited number of personal appearances in key cities in conjunction with the premier showings of his second feature, which he is now making at the Glendale, L. I., studios.

Summer is indeed an ideal personal appearance season and no less than a dozen stars are appearing at picture houses now in the East.

In order that the theatregoing public may better become acquainted with his star, Producer Phil Goldstone is expected to send Richard Talmadge on a personal appearance tour of the country early in the fall.

There is considerable speculation rife in film circles concerning the value of the invasion of the vaudeville stage during the off-months by picture stars. With the exception of Bushman-Bayne and Sheldon Lewis-Virginia Pearson turns, few have ever added anything to their popularity. Some, indeed, ruined their popularity. Some, indeed, ruined

That personal appearance will revive the popularity of some stars, who have come out of retirement, is testified to in the fact that Theda Bara, long absent from the movies, will next fall star in several pictures.

Speaking of personal appearances, why wouldn't it be up to date and a good stunt for some live exhibitor to come along and treat his patrons with the personal appearances of directors? We have Dell Henderson and Edwin Carewe in mind. These two gentleman are splendid directors and intensely interesting and it wouldn't be a bad idea for some enterprising showman to treat his patrons to meeting, personally, some of these gentlemen who are actually the brains behind the production. Think it over.

Miss Grace Davison, star of "The Splendid Lie," left Sunday to make personal appearances during the showing of this production at the new Aldine Theatre in Philadelphia.

Virginia Pearson Signs with Abramson for Leading Role: State Rights News of Week

Virginia Pearson was this week signed by Ivan Abramson to portray the leading emotional role in his new independent production, "Wild Youth." Miss Pearson has been appearing on the vaudeville stage for the past two years and, according to the vaudeville magnates, has achieved considerable success. Her popularity has been considerably strengthened and Mr. Abramson is believed to have acquired a star who will have a powerful drawing power.

The cast for "Wild Youth" is an all-star one, for in adidtion to Miss Pearson it also includes Mary Anderson, for some time Charley Ray's leading woman; Julia Swayne Gordon, Thurston Hall, Joseph Striker, Bobby Connelly and others.

Much interest was aroused among State rights buyers and exhibitors in general last week as a result of the announcement made by Producers Security Corporation of its acquisition of "The Country Flapper," starring Dorothy Gish with Glenn Hunter. This production, which offers exploitation possibilities galore as well as possessing a good story, splendid title and popular stars, will be State righted and already the offices of P. S. C. have been besieged with innumerable inquiries from buyers lining up product for next season.

The Advertising and Publicity Department of Arrow Film Corporation announced this week the completion of the press book on "A Desert Bridegroom," the Ben Wilson production starring Jack Hoxie. This picture is charatcerized by Arrow as the best of the Hoxie series.

"Your Best Friend," the Warner special, was given considerable space in all the Hearst newspapers in this country last Sunday. A full page story with scenes from "Your Best Friends" was published in the magazine section of every Hearst newspaper. The story, which was built about the sentencing by a Newark judge of a prisoner to see the picture, and to report to him if he learned the lesson that a mother should always be cared and protected by her offsprings, was also used by other newspapers using the Hearst magazine service. The story reached more than 50,000,000 theatregoers, and it was a prize stunt.

"Felix in Love," the fifth of the "Felix" cartoons comics, controlled by Miss M. J. Winkler, closed a splendid seven-day engagement at the New York Strand Theatre. Managing Director Joe Plunkett is reported to have said the comic is the best he has used of that sort.

Johnny (Torchy) Hines is making the last of the Torchy comedies for Educational. This is to be known as "Torchy's Feud." Scenes are being taken in the mountains of Virginia and Kentucky. The comedy is based on a story by Sewell Ford.

By the way, the title of the second Johnny Hines feature that C. C. Burr had intended releasing as "Go Get 'Em Gallagher" will be changed.

"Rags to Riches," Rapf's Latest for Warner, Is Ready

The forthcoming Wesley Barry feature, "Rags to Riches," a Harry Rapf production to be distributed by the Warner Brothers, was completed last week at the Warner coast studios, according to dispatches received at the eastern offices of the organization.

The story is said to deal with a wealthy adventurous youngster who, imbued with the desire to emulate the hazards of dime novel heroes, becomes involved in the adventure of a gang of crooks. In the cast supporting the freckled-youngster are Niles Welch, Ruth Renick, Russell Simpson, and Mrs. Minna Ferry Redman.

Wallace Worsley directed the feature assisted by Jim Chapin.

Sanford Sales Manager Here

The sales manager of Sanford Productions, Hal C. Norfleet, is now in New York City, stopping at the Claridge Hotel.

He closed a sale for the entire south of the eleven southern states to the Southern States Film Company of Atlanta, New Orleans and Dallas.

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In the Independent Field

International Production on Boom; American Film Men Invade Europe

International production came in for a further boom this week in the form of several important developments. One concerned Goldwyn's acquisition of four German productions for distribution in Great Britain as well as in this country. Another came in the announcement made abroad by Jesse L. Lasky of Famous Players in London that he will sign British stars for appearance in pictures for the international market. Mr. Lasky, while he will go to Germany to study production methods there, stated that his firm will not produce there, thus spiking a rumor that has been widely circulated abroad.

Goldwyn, according to a cablegram from London this week, has acquired the distribution rights for America and Great Britain to four German pictures. They are "Othello," "Destiny," "Sumurun" and another picture. These together with "The Cabinet of Dr. Caligari," will be distributed in Germany. Weiss Brothers, it has been announced here, have acquired the distribution rights in this country to "Destiny," which, it is understood, has been turned over to Goldwyn.

Among the American film men abroad are Jesse L. Lasky of Famous Players, William Fox of Fox Films, Inc., Carl Laemmle of Universal, Joseph Dannenberg of "Film Daily," Al Christie, the comedy producer, and Emmett Flynn, producer of "The Connecticut Yankee at King Arthur's Court."

Export & Import Film Company this week announced the sale of "The Woman in Grey" and "Miracles of the Jungle" for Czecho-Slovakia and "The Jungle Goddess" for that same country, and also for Lithuania, Finland and Lapland.

Albert E. Smith, of Vitagraph, sailed Tuesday on the Aquitania for a tour of England and France. He was accompanied by his wife, Jean Paige. S. A. Lynch, of Lynch Enterprises of the South, also left on that steamer.

E. H. Griffiths has signed with the Maritime Company to supervise production on "The Sea Riders" that will he made in Canada.

Arthur Ziehm, of Goldwyn, according to information from Berlin, has concluded a deal for the distribution of the Goldwyn product in Egypt, Palestine, Syria, Greece, Turkey and Roumania.

The following new German pictures have been announced in Berlin: "The Empress Elizabeth," "Dr. Mahuse," "The Association of Henrele," "The Princess of Tuscany," "The Murderous Governor," "Marie Antoinette," and "The Round of Death."

Virtually every American company maintaining offices in Berlin will he quartered in a new film building that is soon scheduled to be opened in the German metropolis. The building is a 10-story structure.

J. G. Wainwright made it known this week that the British & Transcontinental Films, Ltd., is an all-English concern and in no way connected with any German or Austrian film enterprise, and that the company's stars had heen sent to Germany recently merely to make animal pictures, making use of the Hagenheck circus animals.

D. J. Mountain, the live manager of the foreign department of Arrow Film Corporation, reported a numher of visitors to his office this week. Among them were C. A. Olsen, of Christiania, Norway; Erik Lundherg, of Stockholm, Sweden; John Wainwright, F. M. Hall and F. Kilner, all of London; J. C. Ramos, of Ponce, Porto Rico, and Henry Bredhoff, of Honolulu, Hawaiian Islands. Mr. Mountain said they all reported healthy activity ahroad.

Constance Binney, it is understood, will be starred in "A Bill for Divorcement," which Ideal Films, Ltd., of London, will produce. Miss Binney is now in London.

George Orban has acquired "Israel," a German production. No definite distrihution plans have as yet heen made.

"Her Story" Leads Second National Picture Program

"Her Story," second of the four releases so far announced by Second National Pictures, appears to be taking the lead of the series in popularity so far, according to reports received at the New York offices. New York City theatres, twenty-four of which have booked the attraction for the current month, have aided in placing this picture in its present commanding position.

"Her Story" differs from "David and Jonathan" and "The Night Riders," first and third releases by Second National, in having bees written especially for the screen, and for the featuring of Madge Titherage in the leading role by Dion Titherage, brother of the popular stage and screen actress. The other two pictures are visualizations of popular novels by E. Temple Thurston and Ridgewell Cullum. The fourth release, "Broken Shadows," from the Irish novel, "Nance," by Charles Garvice, is showing up well in the early bookings, it is said.

"More to Be Pitied Than Scorned" Completed; Print in New York

"More to be Pitied than Scorned," C. B. C. Film Sales Corporation's new feature production announced as the first of a series of feature offerings which it will offer for distribution, has been completed and is now being brought East by Harry Cohn of the C. B. C. firm.

The importance of this feature and the plans that are being made for it are shown by the fact that Mr. Cohn personally is making the trip East across continent to deliver the print to the New York distributing offices in the shortest possible time.

There, the special editors that have been engaged to go over the feature again are now in readiness and the artists who are lining up special art paper and exploitation accessories are to be given a special showing of the feature.

Harry Cohn of C. B. C. whose headquarters are made on the West Coast, has watched closely every detail of production of this feature, which is based on the Charles E. Blaney melodrama of the same name and directed by Edward Le Saint.

Mr. Le Saint wired from the Coast this week as follows:

"Picture finished and it is my best work. Every member of the cast to be congratulated. Think you will like it."

Lynch Circuit Books Eddie Polo Serial

One of the big bookings recorded by First National Pictures of Charlotte, N. C. is that made through on "Cap'n Kidd," Eddie Polo's first Independent serial. First National has announced to Star Serial Corporation, which holds world distribution right on "Cap'n Kidd, the booking of the serial to eighteen big and important houses over the Southern Enterprise Circuit, and that exhibitors on the circuit are planning special big exploitation for these bookings.

Hopp Hadley Will Handle "Love's Old Sweet Song"

Before leaving for Pittsfield, Mass. with his entire company, where the exteriors of "Love's Old Sweet Song" are to be made, O. A. C. Lund announced that the first special feature of Lund Productions, Inc., would be placed in the hands of Hopp Hadley who, through Producers Service Company, would make all arrangements for distribution. The departure of the company from Fort Lee, N. J., where the interior scenes were staged in the Paragon studio, was determined upon not only by the search for beautiful backgrounds, but in order to find a large marble quarry in which several scenes in connection with the spectacle leading up to the climax of the drama could be made. It was also necessary that the quarry have a railroad connection which could be used by the director for railroad scenes. Charles Manning, Mr. Lund's assistant, found locations in the neighborhood of Pittsfield which are said to be ideal for the story.

Among the principal members of the cast of "Love's Old Sweet Song" accompanying Oscar Lund to Pittsfield are Helene Weir, Don Gallagher, Helen Lowell, Warren Cooke, Ernest Hilliard, Lew Wolheim, Miss Ray Allen, Walter Gaines, John Tansey and baby Margaret Brown who plays the character of "Chicken" around whom Augustus Bertilla's story revolves.

Producer of "Big Boy" Williams Westerns to Visit Metropolis

Joe Di Lorenzo, President of Di Lorenzo, Inc., is in receipt of a wire this week from Roy Stone of Frederick Herbst Productions, stating that the latter is making a special trip from the coast to confer with Di Lorenzo on production plans for the future "Big Boy" Williams series.

In view of the hearty trade reception given to the initial two Williams' pictures, producer Herbst and his staff are strongly considering greater expenditure on the forthcoming pictures for "Big Boy."

Stone's experience in production problems covers many years, for he has served as manager of production and production editor for Wm. S. Hart, Irvin Willat and many others.

Di Lorenzo has just drawn up an exhaustive report on State right conditions gained from his coast to coast tour in behalf of the new "Big Boy" Williams series.

Federated Lands Screen Review

A contract was closed last week with Lester Soman and Julius Singer whereby they will produce for the Federated, a Screen Review. It is to be a single reel release issued, for the time being, every other week, starting about the last week in June. This reel will contain intimate views of the motion picture stars, their life at home, their fads, hobbys and their amusements.

A. D. V. Storey will edit the reel, and the first number is already completed. This release will take the place of the Federated Screen Snapshots.

Final closing date JUNE 27th for advertising space in the

Independent Showman's Number

To Be Dated—July 8; out June 30

This number will be edited and prepared by

ROGER FERRI

IT WILL CONTAIN

1. Prospectus for 1922-23.
2. Résumé of 1921-22.
3. State Rights Statistics.
4. Who's Who in Independent Producing Circles.
5. Who's Who in Independent Distributing Circles.
6. Who's Who in Independent Exchange Circles.
7. Independent Directors' and Players' Directory.
8. Résumé of Conditions in Local Centres by Exchangemen.
9. Exploitation on 1922-23 Productions Announced.
10. Systematic Local Distribution.
11. Special Articles by Prominent Men.

Reservations for advertising space should be made now

MOVING PICTURE World

The oldest and newest trade paper in the field

In the Independent Field

Weiss Bros.' "After Six Days" Gets Circus Exploitation Prior to Atlantic City Premier

History in the exhibition of independent pictures is expected to be made next week at the spacious Woods' Theatre in Atlantic City, N. J., where Weiss Brothers' spectacularly beautiful super-special, "After Six Days," a visualization of the Old Testament, will be given its American premier. The engagement will open Saturday afternoon, June 17. The presentation is under the personal supervision of David Starkman, one of the shrewdest showmen in the country, who has taken over a 12-week lease on the theatre, which is centrally located on the Boardwalk.

Atlantic City has been circused with paper, 100 twenty-four sheets having been plastered in the best spots in the town with more than 1,000 ones, threes and sixes thrown in for good measure. Two thousand cards also have been used in heralding the advent of the production, which is incidently being exploited through priests, ministers, rabbis, city and State and school officials, and the local and Philadelphia dailies and foreign publications.

Above the inviting entrance to a long lobby is an enormous sign, the largest of its kind used by any theatre in the country. This sign brilliantly illuminated, constitutes one of the features of the Boardwalk. The lobby was attractively renovated with magnetic cut-outs from the picture.

The presentation, as outlined to the writer by Mr. Starkman, should make cosmopolitan and merry Atlantic City sit up and take notice. Two special projectionists have been contracted for during the engagement of "After Six Days." Bert Ennis and David Starkman co-operated in putting over one of the greatest advance campaigns given in conjunction with the showing of any picture there. All in all it looks like a record-breaker, for the picture will stand up behind every promise made by Manager Starkman to his public.

Gene Burnell, star of "Determination," the Lee-Bradford special, is winning considerable publicity as a consequence of her personal appearances, and incidently these are held much on the drawing power of the production. As a result of her work at the Victory Theatre in Providence, R. I., recently, "Determination" played to its biggest business. Miss Burnell, because of her popularity, has been the recipient of many good offers.

Good business was experienced by the Randolph Theatre in Chicago during the run there of "Your Best Friend," the Warner Brothers' Vera Gordon feature. "Mother love and the splendid teaser campaign backed by a satisfactory picture in every way helped put it over in one of the hottest weeks of the season," says the Chicago report.

Lester's Rivoli Theatre in Columbia, S. C., played Equity's "Where Is My Wandering Boy Tonight?" to two days of good business. The picture was heavily advertised.

The personal appearance of Vera Gordon in conjunction with the showing of "Your Best Friend" helped draw business at Saxe's Strand in Milwaukee recently.

A cleverly staged local prologue, backed with spectacular advertising reaching to most of the local homes, put "School Days" with Wesley Barry over with a bang at the Liberty Theatre in Seattle, Wash., a couple of weeks ago. The accessories, distributed free, helped considerably, the exhibitor reports.

Manager Fred Gantz of the Star Theatre, Sand Springs, Okla., reports that "The White Mask," a William Smith production, starring Franklyn Farnum, broke records at that house.

Crosby Brothers, who operate the Lily Theatre in Buffalo, N. Y., write to the effect that Arrow's "Ten Nights in a Barroom" proved a good attraction and made big money for them.

"Innocent Cheat" at the Broadway

Announcement is made by W. E. Shallenberger, President of the Arrow Film Corporation that the big Arrow-Ben Wilson special "The Innocent Cheat," starring Roy Stewart and Kathleen Kirkham, will have its New York premier at the Broadway Theatre, where it opens for a run on Sunday, June 18.

Ben Wilson, producer of this picture, who also personally directed it, states that he considers it the best production he has ever made. "The Innocent Cheat" is an original story written by J. Grubb Alexander and has been produced on a lavish scale by Director Wilson. In addition to Roy Stewart and Kathleen Kirkham a strong supporting cast appears in the picture, headed by Sidne de Gray, George Hernandez and Rhea Mitchell.

Harry Rathner on Road for Lesser

Harry Rathner, personal representative in the field for Irving M. Lesser and Western Pictures Exploitation Company left New York this week on a tour that will take him to all of the principal cities and exchange centers in the United States.

Mr. Rathner will look after the affairs of Western Pictures Exploitation Company and Jackie Coogan Productions while on this tour and expects to be away for several months. His first stop will be at Washington. Among other exchange centers that he will visit immediately are Pittsburgh, Toronto, Detroit, Milwaukee, Cleveland, Cincinnati, Louisville, Indianapolis, Chicago and Minneapolis.

E. C. Klatt of Star Theatre, Farmington, Minn., said he had them standing to get into his theatre during the run of "Out of the Dust" at his house a few weeks back.

Competition of a most bitter sort put the crimp in the engagement of the Clara Kimball Young production, "Eyes of Youth," at the Royal Theatre, Hopkins, Mo., according to Manager F. O. Litch.

Clara Kimball Young's latest, "The Worldly Madonna," has been booked over the Stanley circuit in Philadelphia, opening at the Palace in that city next Monday.

Grace Davison in "Love, Hate and a Woman," an Arrow feature, held up the good business at the Picadilly in Rochester, N. Y., this week, for three days, according to a report from there.

"Where Is My Wandering Boy Tonight?" opened up like a house afire at the Blackstone Theatre in Pittsburgh on Monday of this week, according to a telegram to this office.

Newsy Gossip of the Trade

Ben Friedman, of Minneapolis, was a New York visitor this week, lining up product for next season.

Jack Warner and Harry Rapf, both producers for Warner Brothers, were slated to return to New Yok on Thursday of this week.

S. K. Brin, of Seattle, was another State right buyer who came to New York this week to line up pictures for next Fall's distribution. He will in all probability contract for the entire output of Warner brothers for 1922-23.

Harry Charnas, the live Cleveland exchangeman, returned to his home last week after spending a ten-day business visit in New York.

Tom Bible, one of the most enterprising exploitation men in the independent market, is now handling exploitation on pictures being distributed in Eastern Pennsylvania and Southern New Jersey by Dave Segal, of Royal Pictures, Inc., of Philadelphia.

John G. Furrer, one of the best known Pittsburgh salesmen, formerly travelling for Standard Exchange there, has deserted the film business and is now selling automobiles to his former associates.

L. W. Greenstein, vice president of the Pittsburgh Federated Exchange, and Cleveland, has concluded a series of conferences with Joe Lefko, of the Pittsburgh office, and is looking forward to a big season.

The annual picnic of the employes of the Columbia, Educational and First National exchanges of Pittsburgh will be held Saturday, June 24.

The San Francisco Federated exchange has moved to a new building at 298 Turk street, and its former quarters have been taken over by Supreme Photoplay Corporation, which had been occupying upstairs quarters at 86 Golden Gate avenue.

Sam Grand, of Federated in Boston, has taken over the New England distribution on Sacred Film, Inc's. Bible series of one-reelers. Major Film exchange formerly handled the pictures.

Maurice Cohen has resigned as manager of the Albany branch of Nu-Art Pictures Corporation of Buffalo. He has been succeeded by Bob Berchey, formerly Grand-Warner representative in the same district.

Harry Cohn, producer of Screen Snapshots and other money-making C. B. C. Film Sales Corporation features, is due to arrive in New York this week.

Oscar Jacobs, an enterprising producer from Los Angeles, whose firm produced "The Adventures of Tarzan" with Elmo Lincoln, for Weiss Brothers, came to New York this week. Mr. Jacobs is planning the production of another big animal serial.

Shallenberg Closes Big New England Deal for Arrow

Word has been received from W. E. Shallenberger, president of the Arrow Film Corporation, of the closing of an important contract for the distribution of short subjects in New England, with the American Feature Film Company, 37 Piedmont Street, Boston, Mass., of which company Harry Ascher is president.

The American Feature Film Company of New England is one of the oldest and best-known independent exchanges in New England and their activity at the present time is looked upon by Mr. Shallenberger as being a most encouraging sign indicative of the rapid return of business to normal.

The contract calls for the exclusive distribution in New England of forty-five 2-reel comedies, released on the Arrow Comedy Franchise. These are made up of four brands: the Arrow-Speed Comedies, twelve 2-reel comedies produced under the personal supervision of Reggie Morris and featuring such well-known players as Neely Edwards, Jay Belasco, Margaret Cullington, Charlotte Merrian and Jack Duffy; fourteen 2-reel Broadway comedies featuring Eddie Barry, Helen Darling and Vera Reynolds; five 2-reel Cruelywed Comedies featuring Paul Weigle, Lilie Leslie and Dot Farley, produced by S. M. Herzig. These comedies have been meeting with great success and are on the style of the popular Mr. and Mrs. Sidney Drew comedies; fourteen Mirthquako Comedies produced under the personal supervision of Eddie Lyons and starring that diminutive comedian Bobby Dunn.

In the Independent Field

Equity Features Goes to New Concern; Pacific to Open Co-operative 'Changes

With the announcement this week by Equity Pictures of the sale of "Where Is My Wandering Boy" in Washington, D. C., only one territory in the country remains unsold. The latest buyer of this State right feature is Equitable Pictures, of 240 Fallsway, Baltimore, Md. This newly organized concern will control the rights of "Where Is My Wandering Boy" for Delaware, Maryland, Virginia and the District of Columbia. The only unsold territory in this country is Southern Illinois and Eastern Missouri.

Equitable Pictures has entered the exchange field in Washington territory only recently and its purchase of the Equity success is considered a tribute to the picture since it will serve as the basis of building up the exchange's exhibitor clientile. Equitable was largely influenced by the record set by "Where Is My Wandering Boy" in every large city where it has been shown.

With E. H. Silcocks, general sales manager of the Pacific Film Co., Inc., in temporary control, John J. Hayes, president of Pacific, has opened the first of a chain of independent exchanges on film row, Los Angeles, Cal. According to Mr. Hayes, this chain of exchanges, handling Pacific products exclusively, will extend from coast to coast in a year's time.

Merit Film Corporation, of Buffalo, has been acquired from J. E. Chadwick by N. I. Filkins and Robert T. Murphy. Film on hand owned by Merit is said to be valued at $600,000. Mr. Filkins has been general manager of the Buffalo and Albany exchanges and Mr. Murphy has been manager of the Pioneer Film exchange in Buffalo.

Ben Friedman, of the Friedman Film Exchange, Minneapolis, visited Arrow this week and was most enthusiastic over the results being obtained by Arrow's big special attraction "Ten Nights in a Barroom." Mr. Friedman stated that this picture was breaking all records in Iowa and Nebraska, for which territory he controls it, and that he expected to gross a record figure in the two states. He reports conditions there greatly improved and looks for the biggest and best business of many years during the coming season.

The Sales Department of Arrow report that they have received a splendid response to the sales drive on short subjects which they launched last week, as chronicled in these pages. Elsewhere will be found the account of the sales made so far as a direct result of this drive. This, Arrow points out, is a corroboration of their statement that business in the independent field is healthily and rapidly returning to normal. The independents, above all, are buying, which certainly indicates confidence on their part in the speedy return of conditions to where they should be.

R. D. Craver, franchise holder for First National in Georgia and North Carolina, and who operates his exchange system in North and South Carolina, Georgia, Florida and Alabama, this week acquired the rights to the "Felix" cartoon comics, the series of which are controlled for worldwide distribution by M. J. Winkler.

H. T. Moore, for years general manager of all the leading photoplay theatres in Tacoma, and one of the best known theatre men in the Northwest, will retire as general manager of The Moore Amusement Co., of Seattle, as soon as a successor can be appointed. He has estabiished general headquarters for himseif at 2012 Third avenue, Seattle, for the Moore Feature Film Company, an exchange for state right features in ali the coast states, and Idaho, Montana, Nevada, Utah, Arizona and Alaska. His first picture is "Some Wild Oats." C. O. Winrick, formerly with Robertson-Cole in Seattle, will have charge of the Seattle office. Within two weeks, Mr. Moore expects to open an office in San Francisco.

Jack Lannon, president of Greater Features, Inc., Seattie, who has been making an extended tour of Montana, is expected back in that city within a few days. R. R. Nave, Eastern Washington representative, has just returned to Seattle office from four weeks in the territory.

Tbeodore Johnson, manager of the home office of Reliance Distributing Corporation, in Seattle, has announced that the company has taken over the Equity Film Co., of Portland. Leo Potter will be manager of the new Portland exchange, which wili handle some good product, in addition to the Equity releases. "Heart of the North," a Harry Revier production, Louise Lovely in "Life's Greatest Question," a Clara Kimbail Young series, are among the features announced for release.

Bob Murphy has resigned as manager of the Pioneer Exchange in Buffalo to become associated with N. I. Filkins in taking over the Merit franchise for New York State, north of Westchester, from I. E. Chadwick, president of Merit. Ruth Rappaport has been named by J. Bellman to succeed Mr. Murphy at Pioneer.

Ben Amsterdam of the Masterpiece Film Attractions of Philadelphia has secured the franchise for the Al Lichtman productions, starting with "A Rich Man's Wife," to be released early in September.

The Graf Productions, Inc., has commenced the filming of "A Modern Madonna" at the Pacific Studios, San Francisco, the cast including Milton Sills, Cleo Ridgley, Jack Mulhall, Ednah Altemus, Miriam Skinner, Baby Muriel Dana and Alec B. Francis. The offices of this concern have been moved to the new California Commercial Union Building at Montgomery and Pine streets.

Burt King, formerliy manager of the Kansas City branch of Vitagraph, has opened the Quality Film Company in Dallas, Texas, Quality Film Company is a states rights exchange. David Bernbaum is associated with Mr. King. Mr. Bernbaum was, until his departure from Kansas City, president of the Kansas City Film Board of Trade.

Sacramento Pictures Corporation has been incorporated at Sacramento, Cal., with a capital stock of $500,000 to produce moving pictures in Northern California. The incorporators are J. G. Hunter, vice-president of the T. & D., Jr., Enterprises and manager of Godard's Theatre, Sacramento; Forrest White, San Francisco capitalist, and William H. Jobelman, formerly publicity director for the Turner & Dahnken Circuit. Arrangements have been made for the production of six pictures from the pen of William R. Lighton, tbe first of which wili be called "Graft."

After having been engaged in other lines for the past two years, Abe Markowitz has returned to the amusement field and has organized the California Film Distributors, with offices at 168 Golden Gate avenue, where quarters are being shared with Nat Magner. He has contracted to take twelve pictures from Second National and is booking the first two releases, "The Night Rider" and "Her Story." Mr. Markowitz was with Universal for six years and has also had wide experience in operating theatres.

Betty Blythe Starts Work on First Bennett Feature; Studio News of Eastern Independents

Miss Betty Blythe, who has been on an extended tour of personal appearances, returned to New York on Saturday, June 10th, and on Monday began work on "How Women Love" at the Whitman Bennett Studio in Yonkers, under the direction of Kenneth Webb, and the management of B. B. Productions, Inc.

Miss Blythe's tour of personal appearances was in connection with first run showings of Rex Beach's "Fair Lady," produced by Whitman Bennett, and the last of her nonstellar productions. Her appearances were all for full week and all at leading theatres in Philadelphia, Toronto, Cleveland and Buffalo.

The cast which has been engaged to support Constance Binney, the American stage and screen star, who is now filming " A Biil of Divorcement" for the Ideal Film Company of London, contains the names of some of the most popular British piayers now appearing before the public. Fay Compton, a big London favorite, plays the part of the wife; Malcolm Keen (by permission of Rean Dean) has his old role of the husband, which he originated in the English production of the stage play; Henry Vibart, a popular screen actor, essays the doctor, and other roles are taken by such well known players as Henry Victor, Fewlass Llewellyn and Dora Gregory.

Production work on the fourteenth chapter of "Cap'n Kidd," Eddie Polo's first Indoependent serial, was completed this week, and as fifteen episodes is the number in the entire chapter-play and work is progressing quickly, it is expected that actual production on "Cap'n Kidd'" will be finished during tbe coming week, under the direction of Burton King.

The manner in which the C. C. Burr staff at the Glendale Studios has taken hold of its work in "Torchy's Feud," gives promise of a production of exceedingly great merit. The iatest Johnny Hines vehicle having for its locale the backwoods district of Kentucky, it was necessary to buiid entirely new props and settings that would effectively portray the locale desired. Accordingly, with an extra large force of carpenters, no less than fifteen different sets have been buiit for interiors alone, and an entire community set up on the grounds immediately outside the studio.

Louis Weiss, of Artclass Pictures Corporation, has announced that Orville Mayhood is to prepare a special musical score for tbeir twelve-reel Biblical production, "After Six Days." It is understood that Mr. Mayhood will interpret this score in person as conductor of the orchestra at the premiere of this picture which opens at Wood's Theatre, Atlantic City, June 17.

Production on Edgar Selden's initial production, "On tbe Banks of tbe Wabash," will begin next week, according to information ascertained this week.

Pine Tree Pictures, Inc., of Maine, will follow the James Oliver Curwood series with sea productions, according to announcement made this week by ex-Gov. Milligan.

There is a rumor afoot in Eastern film circles that Edwin X. Carew may make his next special in an Eastern studio.

Chelsea Pictures Corporation this week announced that production on its first feature will start some time late this montb.

"Your Best Friend" Scores Big in Providence Theatre

Despite the hot weather, carnivals and theatrical competition, the Warner Brothers' attraction, "Your Best Friend," a Harry Rapf production featuring Vera Gordon, was put over in whirlwind fashion during ts two weeks' run at the Providence Opera House, Providence, R. I., it is reported.

The showing was put over by Mr. Ekeberg, of the Screenart Picture Corp., Boston. More than 1000 street cars carried an announcement of the picture on the dashboard in both Rhode Island and Massachusetts. Fully 25,000 milk bottles were labeled with "Your Best Friend," stickers, and department stores carried attractive window displays by using the oil paintings available with the feature.

Another novel tie-up was made with a number of the larger restaurants in the city by placing the stickers on the bottom of the menus. Thousands of bank book heralds were used by the banks of Providence, and in connection with the showing a bank account was started for every baby born during the run of the feature.

Chicago and the Middle West

By MARGUERITE KEMP

Moving picture news in Chicago for the past week has been chiefly limited to activities of screen stars who have stopped off at the "halfway place."

The marriage of Marshall Neilan and Blanche Sweet was widely featured by the newspapers. Mr. Neilan met Miss Sweet here upon his return from France and the couple went to the office of County Clerk Sweitzer, where they obtained a license, and were married a few minutes later by Judge Pomeroy, of the Marriage Court. Within an hour they were on their way to New York.

* * *

Mabel Normand stopped off on her way to New York last Monday and expressed her indignation at our extreme heat, our daylight saving time and the fact that her ukelele was missing. In between trains she visited Mrs. Townsend Netcher, a personal friend, at the Parkway Hotel.

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Gloria Swanson also passed through town Thursday, but kept very, very quiet for some reason.

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Texas Guinan is making friends for herself this week at the Rialto with a spirited little Western playlet in which she plays the stellar role. She is assisted by four players and a black horse. The sketch is preceded by a two-reel Western, starring Miss Guinan.

* * *

According to the business manager of the Motion Picture Operators' Union, more houses are closed at present, except for Saturday and Sunday, than during the hottest part of the season last summer. Big houses seem to be doing a fair business but the neighborhood houses, as a rule, find the first hot spell has driven away even the more-or-less meager patronage enjoyed during the last few months.

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The luncheon of the Illinois Motion Picture Theatre Owners, given at the Hotel Sherman last Tuesday, was well attended, and the subject of organization was thoroughly discussed. The exhibitors are showing more enthusiasm over the association than ever noted before, according to William Sweeney, secretary.

* * *

L. M. Rubens, president of the Illinois Motion Picture Theatre Owners, is in Paris at present. A card to "Bill" Sweeney says he is having a fine time, and asks to be remembered to all the boys.

* * *

Dr. Sam Atkinson, manager of Ascher's Adelphi Theatre, will occupy the pulpit of the First Congregational Church, in the Rogers Park section of Chicago next Sunday, speaking on the subject, "The Movies, Whither Are They Moving?" He has been manager of the Adelphi for a month.

John Gilbert, Fox Star, Has Been Highly Praised for His Work in "The Yellow Stain"

Following the release, May 21, of "The Yellow Stain," the Fox production, starring John Gilbert, came flood of unsolicited, written praise for the young actor, the Fox organization states. Exhibitors and fans in many localities throughout the United States and Canada have given their approval of the performance of the rising star, in letters addressed both to Gilbert and to Fox Film Corporation, it is stated.

Pleases Officials

This stream of testimonial has pleased officials of the organization, especially in view of the fact that Gilbert has the leading role of Edmond Dantes, the Count, in "Monte Cristo," the special superproduction on the 1922-23 program of Fox releases.

"The Yellow Stain" is a story centered about the North Michigan timber lands. The story was written by Jules Furthman and directed by Jack Dillon. Claire Anderson plays opposite Gilbert. An elaborate allotment of campaign aids has been provided for use with "The Yellow Stain."

"Monte Cristo" at present is in its third week of an indefinite showing at Mack Sennett's Mission Theatre in Los Angeles. Reports indicate that the Fox production is breaking every attendance record at the Mission, it is stated.

Says "Night Life in Hollywood" Portrays the Real Rural Life

Mrs. A. B. Maescher, president of the De Luxe Film Company of Hollywood, California, and sponsor for "Night Life in Hollywood," has given the public a picture that is different to anything heretofore exhibited in any theatre in America, according to reports from De Luxe Film Company. Fred Caldwell, well-known director and author of the story, depicts rural life as it really exists, it is said.

Mr. Caldwell spent two months procuring the proper characters for this spectacular production. Such notables as J. Frank Glendon, Gale Henry, Jack Connolly, and Josephine Hill help to make up the all star cast. The story is a combination of rural comedy blended with drama, containing a touch of pathos.

Extensive Advertising Campaign for New Ruth Roland Serial

"Ruth Roland's best serial," as scores of leading exhibitors are testifying in booking Pathe's latest completed chapter-play from two months to six weeks in advance of release, is scheduled to benefit from the most comprehensive advertising campaign yet undertaken in connection with the distribution of any single offering by the "House of Serials."

Pathe declares that its faith in the drawing power of "The Timber Queen" had put a nation-wide advertising enterprise in preparation even before the early episodes of the serial had reached the eyes of exhibitors at the branch exchanges, and drawn forth their unstinted praise accompanied by booking contracts.

In order to give this special advertising the highest degree of efficiency in all of the various districts, the Pathe branch managers were called into consultation at an early stage of the planning. This insured the securing of the best billboard space wherever that class of showings was especially favored. Those who preferred newspaper advertising to all other forms were allowed ample appropriations at once.

In twenty-five important cities 24-sheet posters will be lavishly displayed. In fifteen principal centers of picture patronage there will be liberal use of newspaper space. In each instance the favored form of display announcement of the attractions of "The Timber Queen" will be supplemented by the alternative method. This means that every exhibitor may be assured that for some days in advance of his opening date all of his customary patrons, and everybody else in his locality, will enjoy intelligent anticipations of the beauty, dramatic force and "thrills" which combine to make the serial, "Ruth Roland's best."

In most of the largest cities all advertising arrangements are complete, while in a few the tendency to still further enlarge their scope remains temporarily under discussion.

George Ade's First Screen Story Listed for Release by Paramount

Paramount has scheduled for release June 18 George Ade's first original screen story, "Our Leading Citizen," with Thomas Meighan in the stellar role.

Although this is the first time that the famous Hoosier author of "Fables in Slang," has essayed to turn his talents toward the creation of screen entertainment, he has not been without experience in the construction of drama, for it was he, it will be remembered, who wrote "The College Widow," one of the most successful musical comedies in American stage history.

The story is said to be in the typical breezy, satirical style of the famous humorist. Lois Wilson is Mr. Meighan's leading woman and the cast includes many of the best-known members of the Lasky stock company, among them Theodore Roberts, William P. Carleton, Guy Oliver, Laurence Wheat, Lucien Littlefield, Charles Ogle, Thomas Kennedy, Sylvia Ashton and Ethel Wales. The picture was directed by Alfred E. Green.

Griffith at Work

D. W. Griffith has begun rehearsals for his next photoplay for release through United Artists' Corporation. The new production is described as a comedy drama now being outlined under the working title of "At the Grange." The story is by a Kentucky woman author, Irene Sinclair. The cast has not yet been selected.

11,907 theatres are controlled and booked by subscribers to MOVING PICTURE WORLD and we can prove it!

Straight from the Shoulder Reports

A Department for the Information of Exhibitors

Edited by A. Van Buren Powell

The box office is the dependable guide for all exhibitors on moving picture productions. In this department your brother exhibitors tell the story of the success or failure of the various releases. Your frank reports on all pictures are solicited for this department. You are helping yourself and others by sending them in.

Associated Exhibitors

RUSE OF THE RATTLER. Just an ordinary Western, nothing to brag about. Advertising; ones and photos. Patronage; general. Attendance; good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

First National

BOB HAMPTON OF PLACER. A very good Western picture. Bound to please those who like that type. It is a beautiful story, with lots of humor by Wesley Barry. It is so crowded with action that many of the scenes are too short and the changes too abrupt. Ben. L. Morris, Temple Theatre, Bellaire, Ohio.

CAVE GIRL. Very good program picture that went over nicely. Advertising; newspaper, two column, eight inches, and heralds. Patronage; general. Attendance; extra good. S. H. Blair, Majestic Theatre, Belleville, Kansas.

COURAGE. Fair is all I can say for it. Seems to drag all through the six reels. Advertising; regular. Patronage; small town. Attendance; poor. E. E. Corr, Princess Theatre, Thompson, Iowa.

MAKING THE GRADE. Here is a very funny comedy-drama with David Butler as star. Drew only a small crowd, but those who saw it were certainly pleased. Advertising; posters, slide and programs. Patronage; mixed. Attendance; poor. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

MY BOY. One of the best pictures of the year. I had the schools with me and it went over big. Drew more business than "Peck's Bad Boy." Advertising; billboards, in school houses, paper. Patronage; all classes. Attendance; good. R. H. Hightower, Crystal Theatre, Dublin, Georgia.

MY LADY'S LATCH KEY.—Good picture and good stars is what we need, and you can get them in this. Advertising; regular. Patronage; small town. Attendance; good. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

PEACEFUL VALLEY. Only fair program picture. Not up to the Ray standard. Pleased about 50 per cent. Lost money on it. Advertising; usual. Patronage; small town. Attendance; poor. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

PECK'S BAD BOY. Very entertaining picture. Jackie Coogan acts better than many grown folks. Advertising; usual. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

SILENT CALL. A remarkable picture for me. Its human appeal strikes home. The dog is wonderful. Advertising; extra newspaper space, lobby. Patronage; better class. Attendance; fair. K. H. Sink, Wayne Theatre, Greenville, Ohio.

SMILING ALL THE WAY. A mighty good program picture that pleased the majority. David Butler is good: better than Charles Ray for us. Advertising; posters, papers and slides. Patronage; small town. Attendance; fair. Chas. W. Lewis, I. O. O. F. Hal, Grand Gorge, New York.

TOL'ABLE DAVID. For me fell down bad at box office: was rather a disappointment. Advertising; billboards, lobby, extra newspaper. Patronage, family. Attendance; poor. J. McNear, Jr., Hill Opera House, Petaluma, California.

Mr. Walker Wants More

"Why is it that more exhibitors do not send in reports? We find this department more real help in selecting our pictures than any other in the world. There should be heaps of reports." H. R. Walker, Classic Theatre, Dartmouth, N. S., Canada.

It's up to the boys, Mr. Walker. We welcome their help in making this the dependable information exchange on films.

WEDDING BELLS.—A jolly good vehicle for Constance. Suited nicely. None of hers equals "Dangerous Business" for me, though. Advertising; usual. Patronage; general. Attendance; good. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

YELLOW TYPHOON. Good picture that plaesed. Anita scored in this dual role well done. Advertising; usual. Patronage; general. Attendance; fair. H. J. Longaker, Howard Theatre, Alexandria, Minnesota.

Fox

CONNECTICUT YANKEE. Great picture. Daylight Saving, moving and house cleaning killed business. Attendance; poor. H. R. Walker, Classic Theatre, Darmouth, Nova Scotia, Canada.

LAST TRAIL. Don't pass up this picture as it is probably the best Western the year has yet seen. It's a winner. Advertising; three sheet, one, slide, programs. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

MONEY TO BURN. One of Russell's good pictures, will go big with star's admirers. Advertising; posters, papers. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

OVER THE HILL. While a good picture. I can't see anything to rave over. For me it is not nearly as good as "Lying Lips." Advertising; extra cards, heralds, newspaper. Patronage; best. Attendance; fairly good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

PERJURY. Very good. For me, too much charged for the picture. Advertising, special space in both papers. Patronage, mixed. Attendance, fair. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THUNDERCLAP. Fine picture, but for me price too high to make anything. Advertising; extra cards, banner and newspaper. Patronage; mixed. Attendance; fair. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

VIRGIN PARADISE. Personally, did not care for it; but we had exceptionally good reports from patrons, some came to see it twice. Advertising; extra. Attendance; fair. H. R. Walker, Classic Theatre, Dartmouth, Nova Scotia, Canada.

Goldwyn

ALL'S FAIR IN LOVE. Nothing extra about this. Advertising; lobby, newspaper. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

HIS BACK AGAINST THE WALL. Raymond Hatton drew fair houses for last half of the week. Audiences and critics favorable in their comments. Patronage; general. William Noble, Empress Theatre, Oklahoma City, Oklahoma.

WHEN ROMANCE RIDES. Claire Adams. This picture was very good and just about cleared the top rung of the gate with a little above the average in attendance. Nothing special as far as exploitation was concerned. William Noble, Oklahoma City, Oklahoma.

Hodkinson

FRENCH HEELS. A mighty fine picture. Pleased everyone, even the kids. Pictures like this give the house a good reputation. Advertising; papers, posters, programs. Patronage; small town. Attendance; good. D. Buss, Star Theatre, Tonawanda, New York.

GOD'S CRUCIBLE. Fair picture, but did the worst business ever done in house on a Saturday with this one. Advertising; slide, newspaper, cut-outs. Patronage; mixed. Attendance; poor. J. H. Solomon, Bijou Theatre, Clarksburg, West Virginia.

RIDERS OF THE DAWN. A No. 1. Zane Grey's pictures are hard to beat. Good cast. You won't make a mistake showing this; drew fine for me, and what more do you want? A. E. Rogers, Temple Theatre, Dexter, New York.

Straight from the Shoulder Reports

Metro

ARE ALL MEN ALIKE. Very good picture. Seemed to hit the spot all right. Sent them away smiling. Advertising; two threes, six ones, window cards, heralds, photos. Patronage; small town. Attendance; fair. K. C. Collins, Amusu Theatre, Stratton, Colorado.

DON'T WRITE LETTERS. A very pleasing photoplay; will please the average. Scenario and acting good. Advertising; posters and papers. Patronage; small town. Attendance; fair. J. Carborell, Monroe Theatre, Key West, Florida.

FACE BETWEEN. Very good program picture and seemed to please all who saw it. Lytell good drawing card here. Advertising; usual. Patronage; best. Attendance; good. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

FIGHTIN' MAD. Very good. Thrills, action and comedy, with splendid photography. I knew the picture was "there" but feared the patrons didn't, so stuck in Larry Semon in "The Shop," a comedy whirlwind, and as a result had fine business. It makes a swell combination for patrons who want both dramatic and comedy action. Patronage; health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TURN TO THE RIGHT. As fine a crook drama as was ever produced, lacking nothing in direction, possessing everything in the way of a story, and capitally acted—and the biggest flivver my box office ever experienced! It is known that the picture "flopped" in many cities and this information is for the benefit of the small town exhibitor who might "kid" himself into thinking this stage success picturized will draw for a few days. I played it two days here, in this town of five thousand; had a fair house the first day and "died" the second day. I can't attribute it to any one thing in particular. True, there isn't a star that has a real pull, but the team work was great and the patrons liked the picture, those who came My answer is that the picture is not "there"; that it does not possess the ingredients that awaken interest and make them come the second day. Think this over very carefully, you 'small towners," and pause before you give up big rentals for if you buy it otherwise you may have your box office troubles. I went after this strong; heralds, mailing list, buttons, a teaser campaign—and still they wouldn't come. And it isn't the case that the town is in a frightful theatrical slump, because they came the following day to see a Wallace Reid picture in goodly numbers. Patronage, health seekers and tourists. Attendance; rotten. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Paramount

BACK PAY. Good picture. Pleased everyone. Advertising; regular. Patronage; mixed. Attendance; good. Fred S. Widenor, Opera House, Belvidere, New Jersey.

BEYOND THE ROCKS. Two capable stars, worthy of a much better vehicle. Directing, in my opinion, rotten; not half the picture it should be. Drew people? We'll say it did! And disappointed them, too, and it might do the same for you. It takes more than stars to make a picture. It takes story and good directing. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

BOBBED HAIR. Very light picture. Wanda Hawley had no support. Our patronage was displeased. Advertising; handbills, lobby, slide, newspaper. Patronage, mixed. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

BOUGHT AND PAID FOR. Following the stage success, very naturally a good drawing card. Advertising; average. Patronage; high class. Attendance; good. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts.

A GAME CHICKEN. Bebe Daniels has generally been good, but this picture is not up to her standard. Give us more like "March Hare"; it was a knockout. Advertising; handbills, lobby, photos, newspaper. Patronage; high class. Attendance; fair. Thomas Clark, Electric Theatre, Maryville. Missouri.

HOME STRETCH. A dandy race track story. The kind of picture that pleases any audience. Advertising; regular. Patronage; small town. Attendance; fair. Thos. J. Romine, Isis Theatre, Roseville, Illinois.

INSIDE THE CUP. The best picture I have ever shown. Pleased 100 per cent. and then some; don't miss this one. Advertising; photos, threes, sixes, small bills. Patronage; mixed. Attendance; good. E. E. Stearns, Dew Tell Theatre, South Dayton, New York.

LANE THAT HAD NO TURNING. Not up to what we expected from Agnes Ayres; just ordinary. Advertising; usual. Patronage; better class. Attendance; poor. K. H. Sink, Wayne Theatre, Greenville, Ohio.

LOVE'S BOOMERANG. .A picture with a couple of Paramount second string stars for me, David Powell and Ann Forrest, as box office magnet. A very mediocre picture, accorded very limited patronage. Advertising; usual. Patronage; health seekers and tourists. Attendance; poor. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LOVE'S OUTCAST. Poorest comedy we ever ran; pulled it off the second night, disgusted. Advertising; regular. Patronage; mixed. Attendance; poor. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

NORTH OF RIO GRANDE. Truly a splendid production, plenty of action, good story, wonderful scenery. It will please about all of them. This director should know, though, that when speaking of horses, the head of a herd is always a stallion; not a mare as in this remarkable case. Just as well have details correct, don't forget this next time, old man. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

ONE WONDERFUL DAY. Our patrons did not like it. Perhaps it is too keen for our bunch. Anyhow, they didn't "get it." Advertising; newspapers, lithos. Patronage; mixed. Attendance; very poor. J. J. Wood, Redding Theatre, Redding, California.

REVIVAL WEEK. (Paramount selected revivals). This is a good bet and made a decided hit with patrons. Should be a good tonic for any house. Advertising; newspapers, trailer, lithos, lobby, regular. Patronage; high class. Attendance; good. Pat Argust, Princess Theatre, Colorado Springs, Colorado.

Pathe

THE DEADLIER SIN. A picture that holds one's attention and affords amusement. Picture worth seeing. Advertising; regular. Patronage; small town. Attendance; fair. J. F. Creamer, Majestic Theatre, Willets, California.

R-C

EDEN AND RETURN. Only fair. Nothing to sit up and write home about. Some very good shots in it, though. Advertising; two threes, four ones, photos and slide. Patronage; small town and tourist. Attendance; fair. K. C. Collins, Amusu Theatre, Stratton, Colorado.

QUEEN OF THE TURF. A very ordinary racing picture. A fair racing scene is all there is to it. Poor story, indifferent cast; did not register. Advertising; regular. Patronage; average. Attendance; poor. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Selznick

MAN OF STONE. Very fair program picture but seemed to please all who saw it. Advertising; usual. Patronage; small town. Attendance; fair. J. F. Pruett, Liberty Theatre, Roanoke, Alabama.

A MAN'S HOME. Fair program picture. Patrons liked it. Worth to us about half we paid for it. It is hard to make money these days if we get the picture for nothing. Advertising; regular. Patronage; ordinary. Attendance; fair. H. R. Walker, Royal Theatre, Dartmouth, Nova Scotia, Canada.

REPORTED MISSING. You can't go wrong on this. If they don't like it they're dead and don't know it. Comedy and excitement rarely blended. Tom Wilson the real star. He's a new Bert Williams. Play it up big. Good chance for tie-ups. Patronage; high class. Attendance; good. E. W. Large, Strand Theatre, Ithaca, New York.

WHY ANNOUNCE YOUR MARRIAGE? Film so rotten you couldn't get interested in the picture. Gave the picture a return ticket for another day. Take my advice and run the picture over before the public sees it. Advertising; ones and photos. Patronage; general. Attendance; poor. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

United Artists

THE IRON TRAIL. Very good. Terms made so we could play it. Good business. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LITTLE LORD FAUNTLEROY. Excellent picture, but too long and frequently drags. Mary Pickford as a boy does not let you lose sight of her sex. Paid far too much for it and it has made a bad flop at the box office. Advertising; window and pole cards, heralds, etc. Patronage; average. Attendance; poor. Thos. K. Lancaster, Apollo Theatre, Gloucester, New Jersey.

Universal

CONFLICT. A good dramatic picture but overestimated. Dean overdoes some scenes in all her pictures. Can't understand why her hair and clothes were dry after dragging Jevons out of the log jam.

Straight from the Shoulder Reports

Patronage; small town. Attendance; fair. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

DAUGHTER OF THE LAW. Carmel Myers in five reels that pleased all. Film in fine condition. Advertising; handbills only. Patronage; town and country. Attendance; fair. O. K. McNemar, New Electric Theatre, Burnesville, West Virginia.

THE FOX. An extra attraction. Well pleased. Will stand heavy advertising. Advertising; threes, ones and photos. Patronage; general. Attendance; extra good. R. Mason Hall, Grand Theatre, Northfork, West Virginia.

MAGNIFICENT BRUTE. Wonderful scenery in this picture. Story rather weak, but pleased 75 per cent. Mayo's acting quite good. Advertising; paper, posters, photos, slide. Patronage; small town. Attendance; good. A. LaValla, Community Theatre, Bethel, Connecticut.

MAN TO MAN. Harry Carey in a good picture which pleased and enjoyed good business. William Noble, Rialto Theatre, Oklahoma City, Oklahom.

ONCE TO EVERY WOMAN. Very good picture for me, though I've seen contrary reports on this you can't go wrong on it. Advertising; extra banner and twenty-four sheet, newspaper. Patronage; best. Attendance; good. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

RED COURAGE. Hoot Gibson—the boy with the smile—never fails. Try him on a gloomy night and watch him put pep into your house. Cast well selected in all his pictures. M. Oppenheimer, Empire Theatre, New Orleans, Louisiana.

SHATTERED DREAMS. Very good picture. This star will take well. All you need do is to try a few of her pictures. Advertising; regular. Patronage; small town. Attendance; fair. H. S. Miller, Liberty Theatre, Montezuma, Georgia.

THUNDER ISLAND. Good program picture with lots of action. Water scenes fine, but fight lasted too long for average audiences. E. E. Corr, Princess Theatre, Thompson, Iowa.

WILD HONEY. This is another Dean hit, but not the card, nor the sensation, that "Outside the Law" and "Conflict" were. But it proved a very satisfactory feature for our maximum length of run. Advertising; lithos, large and small, heralds, extra newspaper, etc. Patronage; mixed. Attendance; good. J. J. Wood, Redding Theatre, Redding, California.

WILD HONEY. Best Priscilla Dean yet. Every one praised this one, but it ran on wrong day; too much going on for small town. Advertising; cards, ones, threes, bulletin. Patronage; small town. Attendance; fair. D. W. Strayer, Monarch Theatre, Mount Joy, Pennsylvania.

WILD HONEY. Fair picture and fair box office attraction. Advertising; billboards, mailing list. Patronage; all classes. Attendance; fair. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Vitagraph

HEART OF MARYLAND. Picture no good for us. Audience didn't care for it. Advertising; extra newspaper and 24 sheet. Patronage; regular. Attendance; poor. S. H. McNeill, Rideau Theatre, Smith's Falls, Ontario, Canada.

IT ISN'T BEING DONE THIS SEASON. A very poor picture played by Corinne Griffeth. Advertising; slide and photo. Patronage; small town. Attendance; fair. E. Eleazer, Casino Theatre, Kaplan, Louisiana.

SON OF WALLINGFORD. One of the best, biggest features we have run for some time. Advertising; newspaper, heralds, lobby and slide. Patronage; high class. Attendance; good. Thomas Clark, Electric Theatre, Maryville, Missouri.

Comedies

ALL ABOARD (Pathe). This Harold Lloyd one reel reissue sure did get the laughs. Advertising; slide and program. Patronage; mixed. Attendance; good. Jack Kaplan, Royal Theatre, South Fallsburgh, New York.

THE BOAT (First National). Not as laughable as some of Keaton's other comedies. Not enough deviation in the picture. K. H. Sink, Wayne Theatre, Greenville, Ohio.

BILLY'S ROMEO (Federated). A dandy comedy at fair price: but the paper! It's a shame to put out paper like the one sheet. Not representative at all. A. L. Middleton, Grand Theatre, DeQueen, Arkansas.

CHARMED LIFE (Aubrey-Vitagraph). Not as good as some of his pictures. The African comedies are poor; why do they make them? They don't like them. Wm. Thatcher, Royal Theatre, Salina, Kansas.

ROLLING STONES (Educational). A good two reel slapstick comedy with "Ham" Hamilton and a small boy who make a good team to produce laughing gags. Charles H. Ryan, Garfield Theatre, Madison Street, Chicago, Illinois.

STRIKING MODELS (Chester-Educational). I'm not sure, but I thought I heard a person giggle once while watching this. For me, about as funny as a funeral. A. LaValla, Community Theatre, Bethel, Connecticut.

Serials

ADVENTURES OF ROBINSON CRUSOE (Universal). A sure enough good serial; will draw the kids. Opened at our house fine. L. P. Brichetto, Crystal Theatre, Knoxville, Tennessee.

MIRACLES OF THE JUNGLE (Warner). Bought whole program. Serial for me so very poor I paid them extra to give me better picture to run with it. Some films I could not run at all, bad condition. H. L. Perkins, Dixie Theatre, Bastrop, Texas.

WITH STANLEY IN AFRICA (Universal). Has started very good. Am on third episode. But my people hate a long serial. R. L. Harding, Plaza Theatre, Little Rock, Arkansas.

Short Subjects

LEATHER PUSHERS (Universal). Great! The best two reelers we have shown in a long time. Have the town talking about them. J. Edward Mitchell, Strand Theatre, Waverley, Massachusetts.

NICK CARTER (Series 15 pictures—Pioneer). Played the fifteenth picture about three weeks ago and they are asking for more. They like the Nick Carter stuff. You can't go wrong by running them; every one good. They ask for more when you have finished them. Wm. Thatcher, Royal Theatre, Salina, Kansas.

State Rights

BURN 'EM UP BARNES (C. C. Burr). A fair special. Patrons enjoyed it, but it is not good enough for Big 4. Advertising; heralds, posters, newspaper. Patronage; small town. Attendance; fair. W. B. Aspley, Aspley Theatre, Glasgow, Kentucky.

FALSE FRONTS (Amer. Releasing). Story excellent. Light in photography bad, so dark could hardly see it; my projection A. 1. Wm. E. McIntyre, Rose Theatre, Burlington, North Carolina.

HEART OF THE NORTH (All Star). A better picture than some of their so-called features. If they handle pictures no worse than this they will give satisfaction in the future. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

JAN OF THE BIG SNOWS (Amer. Releasing). Just a fair Curwood. Curwood's stuff always pulls for me. W. Ray Erne, Rialto Theatre, Charlotte, Michigan.

SCHOOL DAYS (Warner Bros.). Great story but not an unusual drawing attraction for me. Wesley Barry great, story fair. Advertising; heavy; general, lobby. Attendance; fair. L. R. Barhydt, Quincy Theatre, Quincy, Massachusetts

A Straight from the Shoulder Report

Exhibitors are booking by these reports. Tell them about pictures that make money for you and warn them against the really bad stuff. Be fair to the picture and to your fellow exhibitors. LET'S HEAR FROM YOU.

Title of Picture.....Producer.....

Your Own Report .....

.....

.....

How Advertised .....

Type of Patronage.....Attendance.....
Good, Fair, Poor

Theatre .....City .....State .....

Date .....Signed .....

Consensus of Published Reviews

Here are extracts from news available at press hour from publications of the industry boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitors' Trade Review (T.R.); Film Daily (F.D.).

Channing of the Northwest

(*Eugene O'Brien—Selznick—4,725 Feet*)

M. P. W.—In appraising the box-office worth of a feature of this type, the popularity of Eugene O'Brien is the safest criterion.

T. R.—Holds the interest and develops a satisfactory climax.

N.—Because it is well done it should excite interest for those who never tire of the Mounted.

E. H.—While this story is quite consistent and has its dramatic moments, it does not impress one deeply with its reality.

Over the Border

(*Betty Compson and Tom Moore—Paramount—6,837 Feet*)

M. P. W.—Virile winter picture of the Mounted Police.

T. R.—Apart from its timeliness the film is strong in adventurous and romantic lure, its love story prettily developed and the photography admirable.

F. D.—Another Northwest story with good action and fine pictorial appeal.

N.—The romance and thrill of bootlegging offers excellent material for screen entertainment.

Golden Dreams

(*Featured Cast—Goldwyn—4,618 Feet*)

M. P. W.—Far from being golden or dreamy, it is a drama done in vivid colors, with intense physical action and literally everything from a circus to gladiatorial combats for thrills.

F. D.—Good action if they don't mind it running a bit wild.

N.—This author, who has contributed several sterling stories to the screen, has not done so well here, judging from the adaptation.

T. R.—Although the plot travels along rather familiar in its early stages, it holds its interest fairly well.

False Fronts

(*Featured Cast—American Releasing Corp.—5,044 Feet*)

M. P. W.—Interesting theme well produced . . . A showman's picture by a showman.

F. D.—Will please the average audience and admirers of society atmosphere.

N.—The feature reveals that a showman, having his hand on the pulse of the public, is able to give that same public what it wants.

T. R.—Its situations are new; its action fact and the direction by Samuel Bradley shows a decided improvement in his work as a producer.

Rough Shod

(*Charles Jones—Fox—4,486 Feet*)

M. P. W.—A Western that is successful in following accepted lines without showing any unusual digressions.

E. H.—Five reels of action and several thrills.

T. R.—Compared with some of the former Charles Jones' Western, "Rough Shod" does not seem to measure up to his usual standard of thrills and quick action.

N.—In its favor are several thrills, fast-moving action, some satisfactory melodrama and the ever-present romance in which the villain is outwitted.

The Five Dollar Baby

(*Viola Dana—Metro—6 Reels*)

M. P. W.—Exceptional human appeal, logically told and well acted.

F. D.—A sure fire number that is real entertainment.

T. R.—It has a very human appeal throughout and is done with the enviable charm of mingling laughter and tears.

N.—Will be ranked among the winners.

Nero

(*Featured Cast—Fox—11,500 Feet*)

M. P. W.—"Nero" is a great picture.

F. D.—One of the really great pictures for the coming season—"Nero."

T. R.—A spectacular production of compelling magnificence and beauty.

N.—A historical spectacle, massive and stupendous and deserving a niche of its own.

E. H.—A tremendous spectacle, magnificently produced by J. Gordon Edwards.

The Spanish Jade

(*David Powell and Evelyn Brent—5,111 Feet*)

M. P. W.—Picturesque melodrama is well produced.

N.—Here is something different. An entertaining picture staged in Spain with a wealth of attractive exteriors which are a decided relief from our own California locations.

E. H.—A story of Spain, atmospherically sound but otherwise mediocre.

T. R.—Excellent screen diet.

The Woman Who Walked Alone

(*Dorothy Dalton—Paramount—5,947 Feet*)

M. P. W.—Holds interest during every foot.

T. R.—A thoroughly enjoyable picture . . . It is a picture that should, general speaking, fill audience requirements.

N.—This is a BIG production in every sense of the word. Big in cast, in story, in settings. Incidentally it's one of the best starring vehicles Dorothy Dalton has ever had.

F. D.—Good audience appeal in this . . . Should satisfy them.

The Bachelor Daddy

(*Thomas Meighan—Paramount—6,229 Feet*)

M. P. W.—A comedy-drama of strong appeal.

T. R.—A clean, wholesome picture; alive with touching sentiment, but never degenerating into maudlin softness.

N.—Lose no time in booking "The Bachelor Daddy."

E. H.—While obvious as to plot, this bright little screen play has a decided human appeal.

The Trail of Hate

(*Guinn Williams—Di Lorenzo, Inc.—5 Reels*)

M. P. W.—Conventional Western starring "Big Boy" Williams has plenty of thrills and action.

N.—A familiar design, but one carrying an adequate amount of Western action to get by as an average program offering.

E. H.—Plenty of fighting and rough stuff for those that like their Westerns served neatly.

F. D.—Fair Western offering that has good action of a familiar order in latter reels.

Your Best Friend

(*Vera Gordon—Warner-Rapf—Five Reels*)

M. P. W.—Warner-Rapf combination score another bullseye with one of the motherliest mother features made.

F. D.—Typical Vera Gordon story; should go over easily.

E. H.—Delightfully human story with a rich vein of laughter and pathos revealing Miss Gordon in a strong character role, supported by an excellent cast.

N.—A "mother" picture which carries all the humanities.

The Referee

(*Conway Tearle—Selznick—5,000 Feet*)

M. P. W.—Mild love story which has convincing episodes of the prize ring for a background.

E. H.—A man's picture. Fast moving, logically developed story of the prize ring.

T. R.—A picture that possibly will hold the greatest amount of interest for those who are fight enthusiasts.

N.—Put this down as a neat little fight picture—one which is established upon a foundation of heart interest and carrying a pleasant romance to give it balance.

Labor Men Against Political Censorship

(*Continued from page 701*)

municating thought that tends to weaken the bonds so essential to an improved civilization, time and experience have demonstrated that the principles underlying governmental censorship are such as to threaten to convert the liberties of our people into license and subjugate the rights of free men to the whims and fancies of governmental censorship commissions. Because of the dangers inherent in these censorship commissions to the rights and liberties of our people, the Executive Council is impelled to reiterate the approved declaration of a year ago in protest to the existing consorship laws as well as against the proposal to extend this fraternal form of government.

"The prediction made a year ago that the political censorship over motion pictures would ultimately extend over the stage as well as over printing and publishing has already developed to a considerable degree. Plans have been made by some of our so-called reform organizations to undertake the furtherance of legislation intended to establish a censorship over the stage, printing and publishing."

Newest Reviews and Comments

FRITZ TIDDEN, *Editor of Reviews*

IN THIS ISSUE

"Belle of Alaska" (American)
"Lights of the Desert" (Fox)
"The Veiled Woman" (Hodkinson)
"Evidence" (Selznick)
"The Son of the Wolf" (R-C)
"According to Hoyle" (Western)
"The Devil's Pawn" (Paramount)
"My Wild Irish Rose" (Vitagraph)
"Our Leading Citizen" (Paramount)
"Nanook of the North" (Pathe)
"Restless Souls" (Vitagraph)
"The Great Alone" (American)

"Nanook of the North"

An Epic of the Eskimo Produced by Robert J. Flaherty, F. R. G. S., and Released by Pathe.

Reviewed by Fritz Tidden.

Upon coming away from a view of "Nanook of the North," the first reaction is that the picture is one of the most suitable hot weather attractions within reach of exhibitors up to the present time. It is an epic of the snowlands so real and so interesting in every detail that it carries the spectator right into the heart of the snowstorms, ice and bitterest cold. The mental effect will have a physical result of cooling off the victims of the most torrid sort of weather, and the manager who shows the picture will receive the approbation of his clientele.

"Nanook of the North" was produced on the East Coast of Hudson Bay for Revillon Freres by Robert J. Flaherty, a fellow of the Royal Geographic Society and a noted explorer and engineer. It is a picture that defies classification. It is not the adaptation of a "story" in the accepted sense of the word, yet it has drama—the drama of life where mere existence is a continual battle against the forces of nature in their most cruel form. It is not a scenic in the accepted sense of that word even though its scenic splendors are magnificent, because it is a real, true human document. It cannot be placed under the general head of an educational, but it brings the South up to and through the door of the vast North and shows how it lives.

It is a stark, staring disclosure of the only life known to the Eskimo, a race of people that endures the greatest hardships, knows only the severest climate and has the least advantages of any other, and yet is probably the happiest among all the races. And you laugh with them. It is the dramatization of a slice of the life of Nanook, the great hunter, and his continual struggle to feed his little family. It has vital interest for everyone. "Nanook of the North" is a screen classic.

"Nanook of the North" is the first picture of its kind to reach our screens. It is distinctive and different, to say the least. It is a cross section of seasonal life of the Eskimo that, it should be repeated, is surcharged with drama and stippled with humor, although there is no plot in the accepted sense. If "Nanook of the North" does not please your patronage you will have unusual difficulty finding stuff that will.

The Cast

Nanook, Nyla, Allee, Cunayou, Comock .....by themselves

Produced by Robert J. Flaherty, F. R. G. S.
Length, 6 Reels.

Synopsis

Where food is to be found there goes Nanook and his family, from his wife to his naked little baby, carried in the fur "parka" on her shoulders. In summer they go down the river to the salmon and walrus fishing grounds at sea. In winter they are ofttimes actually starving before they catch a seal and appease their hunger on its raw meat.

When night comes every member of the family helps build the ice igloo. In an hour it is ready for occupancy and they take off their fur clothes, use them for pillows and crawl under fur robes. In the morning the Eskimo mother washes her baby, the dog sledges are packed and they are off, for the search for food furnishes the motive for everything they do and necessitates their nomadic life.

"The Devil's Pawn"

Pola Negri Stars in Drama of Russian Student Life—Released by Paramount.

Reviewed by Fritz Tidden.

Now that there has been considerable interest worked up throughout the country concerning what some persons have said is discrimination against the Jews in some of our leading universities, "The Devil's Pawn" is a timely picture. It tells the story of a young Jewish girl who must pose as a Christian to enter the University of Petrograd, probably in the old days when the city was known as St. Petersburg. Another box-office advantage is, of course, the name of the star, Pola Negri. She can be counted upon as a strong magnet in most, if not all, communities. That the picture is an adaptation of "The Yellow Ticket," a stage success of some years ago, is also of exploitation value.

Pola Negri is afforded an opportunity for her wide range of emotional acting, although the story can in no way measure up with those contained in the noted film spectacles in which she created her popularity in this country. She runs the gamut of emotions with her familiar broad strokes and is solely responsible for intensifying the drama. The photography and lighting effects also cannot compare with some of the star's big pictures.

The Cast

Lea, an adopted daughter.....Pola Negri
Professor Stanlaws.....Adolf Edgar Licho
Demetri, a medical student...Harry Liedtke
Astanow, a student.....Werner Bernhardi
Ossip Storki.....Vikter Jansen
Dance Hall Proprietress..Margarethe Kupfer
Vera ..... Marga Lind

Adapted from John Brennert and John Kraly's Play, "The Yellow Ticket."
Scenario by John Brennert and John Kraly.
Directed by Paul Ludwig Stein.
Length, 4,712 Feet.

The Story

Lea, a Russian Jewess, attempts to enter the University of Petrograd but is forbidden until she masquerades as a Christian girl. While studying she meets Dimitri and they fall in love, and also Lea wins a scholarship and becomes Professor Stanlaws' favorite pupil. Circumstances drive the girl to attempt suicide and while she is recovering from a fall from a window it is discovered she is the daughter of the professor, which leaves her free to marry Dimitri.

"The Great Alone"

Strong Dramatic Values Mark American Releasing's Story of the Snows With Monroe Salisbury.

Reviewed by C. S. Sewell.

Virility is the keynote of "The Great Alone," starring Monroe Salisbury and distributed by American Releasing Corporation. It is a melodramatic story of the Far North in the dead of winter and man's fight against the fury of blinding snow and intense cold is graphically shown.

The theme of the production is gratitude of a half-breed Indian toward a white girl who has spoken a kind word in his behalf in time of need. When the opportunity arises he repays this debt with interest and you begin to believe that a greater affection will develop, but it does not and this angle will disappoint some of the spectators because of the prominence given the girl, while the other girl whom the half-breed marries is subordinated.

Despite faults in the continuity at times, which could be remedied by sub-titles, the interest is well sustained, due to the continual and dramatic conflict of wills and emotions which characterizes nearly every scene. The hero fights continually against the villain who seeks his life, against the forces of nature, against the prejudice due to his racial status.

There is plenty of punch and action, and the fight scenes are excellently handled, particularly the big scene where by means of native cunning the hero gets the best of the villain who is waiting for him with a loaded revolver. The snow stuff has been well handled in such a manner as to make you realize the bitter struggle against the intense cold.

Monroe Salisbury is physically well suited to the role he portrays and gives it the virility and force it demands, though he exhibits a tendency toward overacting and making it too heroic; there are also more closeups than are actually needed. Credit is also due to the remainder of the cast. Walter Law is a thoroughly despicable villain, while Maria Draga, a newcomer, is attractive as the leading woman and acts with ability which is particularly noticeable in the scenes of delirium; Lura Anson also gives a good performance as the other woman.

The abundance of strong dramatic situations, coupled with the work of the cast, should make this production appeal to the average audience.

The Cast

Silent Duval.....Monroe Salisbury
Nadine ..... Lura Anson
Winston Sassoon.....Walter Law
Mary MacDonald.....Maria Draga
Bradley Carstairs.....George Waggoner
MacDonald ..... Alfred Allen

Story and Direction by Jacques Jaccard.
Length, 5,912 Feet.

The Story

Duval, in college, is looked down on because he is a half-breed. Returning to the Far North as the secret agent of a big company to run down some crooked work he soon has an opportunity to repay a debt of gratitude he owes Mary, the daughter of one of the company officials who has been kind to him. Trying to reach her father, she is overtaken by a blizzard and he goes to her rescue. Soon after, he uncovers the fact that Sassoon, his enemy, and who is also seeking to win the girl's love, is a crook. In a severe fight he overcomes Sassoon and forces him to leave the country. His work ended he goes to his own people, taking with him Nadine, who has stuck to him even though he appeared to love Mary.

Newest Reviews and Comments

"The Veiled Woman"

Rural Drama Released by Hodkinson Tells a Satisfying Story in a Quiet, Simple Way

Reviewed by Fritz Tidden.

There is easily enough drama with its accompanying love story to keep the spectator firmly interested throughout the progress of "The Veiled Woman," a picture produced by H. J. Reynolds and released by Hodkinson. It is a somewhat poignant story of simple souls told appropriately in a simple manner. The simplicity, however, does not extend to the titles, which are in violent contrast in being too flowery and pseudo poetic. The direction has been handled skillfully by Lloyd Ingraham, who has also injected a most gratifying sense of real atmosphere, which has enhanced the value of the picture to a higher degree.

The acting honors of the feature go to Lottie Williams, who gives a strikingly realistic performance of a man-hating but withal good-hearted spinster. She contributes comedy relief in a natural, unforced way that brings on the smiles gently and in a good many instances turns them into hearty laughs. The rest of the cast are thoroughly competent, especially Charlotte Pierce, who does a fine piece of reposed acting in a role that could have easily have been common-place, but which she raises to outstanding prominence.

One of the gratifying things about "The Veiled Woman" is its strong propaganda (without any preaching) against vivisection, and its direct implication that not only the character in the picture but all vivisectionists are curs and victims of a certain form of morbid insanity that is well known to every psychologist or neuresthenist, looking at it without any sentiment for the dumb animal victims.

The benefit to science, which is the yelp of defense of the vivisectionists, of the satisfaction of this morbid curiosity is so negligible that the practitioners should receive the same treatment from the law as the man who beats his horse on a warm day to make him travel faster with its overpowering load of produce for a market that might even be supplying some vivisectionist's food for life.

It is to be remembered that the butchering of live animals not enjoying the benefits of anesthetics has been going on for years. The benefits to science are so few, if any, taking into consideration the fact that they might be derived from operations under anesthetics, in all this time that the absurd excuses of these self-appointed medical messiahs of the human race would be laughable if there wasn't the shadow of their tremendous cruelty casting itself over the whole matter. Perhaps the excuse is that the industry is in its infancy.

The Cast

Evelina Grey.....Marguerite Snow
The Piper.....Edward Coxen
The Doctor .....Landers Stevens
Aunt Hitty.....Lottie Williams
The Doctor's Son.....Ralph McCullough
Araminta Lee.....Charlotte Pierce

Adapted from Myrtle Reed's Novel, "A Spinner in the Sun."
Scenario by David Kirkland.
Directed by Lloyd Ingraham.
Length, 5,300 Feet.

The Story

Evelina Grey, who is the belle of a small community, is in love with Dr. Dexter and together they are much interested in scientific research. One day while working in the laboratory there is a terrific explosion and Evelina is carried away unconscious. The doctor fears that her beauty has been marred and he goes away. When Evelina regains her health she too goes away, broken hearted.

Twenty-five years later she returns to her old home. She wears a heavy veil over her face and but few of her old friends recognize her. One day she meets Doctor Dexter and learns that he had married and has a son. The doctor does not see her face, but through his son, who is also practicing medicine in the town, he learns that his former sweetheart is very lonely. Hoping to atone for his action of years gone by he calls on Evelina and asks her to marry him. She refuses, and lifting her veil shows him a face that is untouched by mark or blemish.

It a fit of remorse the doctor returns to his home and kills himself, but the romance of the past is carried on into the future by the doctor's son and a friend of Evelina.

"According to Hoyle"

A Western Pictures Exploitation Production That Presents David Butler In An Enjoyable Picture.

Reviewed by T. S. daPonte.

"According to Hoyle" is a picture that should go especially well with Summer audiences. There is no great mental tax entailed, but there is, nevertheless, a story to be followed. However, it runs along smoothly and amusingly with enough love interest to make it pleasing from that angle. It is a comedy-drama, and well balanced—neither the comedy nor the drama usurping more than its just share. The acting is good, and, especially in one scene, strenuous. It is when a free-for-all battle takes place, and Phil Ford, who takes the part of Jim Mead, gives capable evidence that he knows how to handle his fists. The suddenness and concentrated fury of his attack would probably have swept off his feet even a hardier individual than the hefty David Butler.

The acting throughout is good, Butler, as "Boxcar" Simmons, lending a joviality to his part even when he's a vagrant of the road without a meal in prospect, that is bound to win his way into the friendship of the movie fans.

The originality in the wording of several of the sub-titles is especially to be commended.

The Cast

"Boxcar" Simmons.....David Butler
Doris Mead.....Helen Ferguson
Jim Mead.....Phil Ford
Dude Miller.....Fred J. Butler
Jim Riggs.....Harry Todd
Silent Johnson.....Buddy Ross
Hotel Bell Boy.....Hal Wilson

Story by Clyde Westover and Lottie Horner.
Scenario by John B. Clymer.
Directed by W. S. Van Dyke.
Length, 5 Reels.

The Story

"Boxcar" Simmons, a tramp, represents himself as a mining millionaire in a small town. The population accepts him at his own valuation, and two of the town's "slickers" make desperate efforts to "take him for his roll." One of their schemes is to sell him a worthless ranch, but he turns the tables on them by making them believe that the ranch is a veritable bed of silver ore, and then, after they buy it he presents the major part of the proceeds to the girl who owns the place and with whom he had fallen in love.

"Hope"

The fourth of Triart's series of short subject productions, based upon famous paintings, is "Hope," taken from the canvas by George Frederick Watts that is well-known to everyone. A story of fishermen's and lighthouse keepers' lives and the constant hope of the families of the former for their return from their dangerous trips is derived from the inspiration embodied in the painting of the young girl sitting on the globe plucking the sole string left in the harp of hope and "bending low to catch the last faint note." It is a simple story simply told, but containing a full measure of real atmosphere that lifts the production on a high plane of excellence. It should prove successful in any type of theatre. "Hope" is released by Hodkinson.—F. T.

"My Wild Irish Rose"

Vitagraph Adaptation of Dion Boucicault's "The Shaughraun" Has All the Lilt and Color of the Famous Song.

Reviewed by Mary Kelly.

Ireland, for all the inspiration it has furnished in times past, has never had a more loyal bard than the author of "My Wild Irish Rose." It fairly sings itself along. It is a love lyric with so much melody and color that it scarcely needs the song accompaniment. Everything about this nation that has attracted interest, from the political struggles to more personal angles, the freaks and fancies of a temperament recognized as distinctive, has been remembered. It is a picturesque appreciation of the land of the shamrock, and the emotions of its people.

The love affair is three-fold, and typically idealistic, with airy flippant passages that have an ingratiating effect on anyone. Any tendency to be over-sentimental is avoided by the well-known wit. This does not fail to make itself felt even in connection with the serious incidents, which is one of the delightfully consistent touches. The Irish love for fighting has been gently burlesqued, without for one minute belittling the cause. So rich and real is the brogue of the sub-titles, that they speak right out by themselves without the aid of the lady behind you.

In theatre districts wherever Ireland is well represented, this picture can make wonderful box-office records. It is a type picture, and a fine one. It furnishes plenty of inspiration for spectacular exploitation.

More thoroughly considered, it should, because of a good story and a good cast, be appreciated by a cosmopolitan class and perhaps the wisest showman will be careful not to make his appeal too narrow. The title itself will get the Irish. In getting the others, the names of Pat O'Mallev. Pauline Starke and little Mickey Daniels should be a great help. The acting is all excellent.

At the first release of the film in New York, it was shown without making mention on the screen of any member of the cast.

The Cast

Conn, the Shaughraun.....Pat O'Malley
Arte O'Neale.....Helen Howard
Claire Ffolliott.....Maude Emery
Moya ..... Pauline Starke
Robert Ffolliott.....Edward Cecil
Captain Molineaux.....Henry Hebert
Corry Kinchella.....James Farley
Harvey Duff.....Bobbie Mack
Father Dolan.....Frank Clark
Barry ..... Richard Daniels

Adapted from the Play, "The Shaughraun," by Dion Boucicault.
Scenario by C. Graham Baker and Harry Dittmar.
Directed by David Smith.
Length, 7,650 Feet.

The Story

The action takes place in Ireland in earlier days and relates the heroic exploits of Robert Ffolliott, prominent Fenian of the village of Ballyraggett. He is in love with Arte O'Neale, who lives with his sister, Claire, and because of the trickery of Corry Kinchella, has been accused of treason, and is sentenced to imprisonment in Australia. Conn, the beloved Shaughraun, or ne'er do well of the district, brings about his escape from the prisoner's vessel. Conn is in love with the prettiest maid of the country, Moya, and returns to her one night, the same time that Robert comes back. Kinchella is up to further devilment but the Shaughraun comes to the rescue once more and only the fittest survive.

Program and Exploitation Catchlines:

If You Love the Song, You'll Love the Picture—It's a Love of a Story With a Cast of Fair Colleens and Their Brave Suitors—It's Music and History All at Once.

Newest Reviews and Comments

"The Son of the Wolf"

Jack London Story of Alaska Produced by R-C Is Suitable Hot-Weather Entertainment.

Reviewed by Mary Kelly.

Cool entertainment for the summer program is offered in this Alaskan picture, adapted from Jack London's story, and containing some beautiful snow scenes in the mountains. The pictorial appeal is greater than any other. This is not so much of a disadvantage as might be imagined, because the story is not a strong one, and the attraction consists largely of war paint effects. The Indians who are the biggest factor in the drama, are gala figures indeed, and whether they have been authentically presented or not, they will be interesting to many.

The acceptance of some of the situations and characters requires an active imagination as for instance the fact that Edith Roberts is a savage. Nothing about her unless it.s the beads in her hair or the polar bear robe, suggests the barbarian. She is charming and docile mannered at all times. The rest of the cast is satisfactory if not unusually gifted. The most salable feature, as before mentioned, is the setting and the Indian effects.

The Cast

Scruff Mackenzie.....Wheeler Oakman
Chook-Ra ..... Edith Roberts
Father Roubeau.....Sam Allen
Ben Harrington.....Ashley Cooper
Malemute Kid.....Fred Kohler
Chief Thling Tinner.....Thomas Jefferson
The Bear.....Fred Stanton
The Fox.....Arthur Jasmine
Shaman.....William Eagle Eye

Story by Jack London.
Scenario by W. Heywood.
Direction by Norman Dawn.
Length, 4,970 Feet.

The Story

Scruff Mackenzie in the Yukon district, has fitted up a camp for some vague woman whom he expects to meet and marry. When Chook-Ra, the Indian ward of Father Raueau comes to the camp, he is much attracted to her but decides to wait until her father, Chief Tinner, can arrive for the ceremony. Meantime Scruff goes to town on business and meets a girl in the dance hall whom he admires. He stays in town longer than necessary. Chook-Ra discovers this and follows him. When she learns about the other girl, she takes some dancing lessons and surprises Scruff by appearing at the ball and wins him back again. Then Scruff has to make elaborate preparations for securing the tribe's consent. This he does after some diplomatic efforts.

Program and Exploitation Catchlines:

The Love Story of An Indian Maid and Her American Lover—The Son of the Wolf Her Tribesmen Called Him—the Dance Girl Was a Fearful Vamp But the Indian Maid Went Her One Better.

"Safe in the Safe"

Unusual imagination and versatility is displayed in this Sunshine comedy, in which Charlines Conklin is the featured performer. Contrary to what might be expected, the adventures of a safe prove thrilling and amusing. The comedy is of the uproarious type. At the moment when the hoisted safe beings to sway the whole building, it is something even more than uproarious. On the whole this is one of the best Fox comedies that has been available for some time, and it should amuse anybody. —M. K.

"Belle of Alaska"

Jane Novak in American Releasing Corporation Feature Carrying Much Human Interest

Reviewed by Elmer H. Mayer.

"Belle of Alaska" is an interesting production. This story of the gold camps is logical and carries much human interest. It is crowded with moments of suspense, the kind that will have theatre patrons on edge wondering what is coming next. There is also a murder mystery that will keep 'em guessing. Plenty of thrills and dramatic moments. All in all, a picture a little better than the average program release.

Night scenes of camp life are very well done, although in some parts of the picture improvement could have been made on the photography. The shipwreck scene is realistic, and is cut short, doing away with the usual gruesome scenes of this nature. But the big punch comes at the end, when hero and villain meet in a fist fight on a muddy street. This scene brings back visions of the famous "scrap" in "The Spoilers." This is a real fight, no "acting," and the fans are going to talk about it.

The members of the cast played their roles in a sincere manner, and as a result many of the scenes were very true to life.

In Pennsylvania, where the film was reviewed, the censors cut approximately 2,000 feet from the production, which "killed" many of the big punches.

The Cast

Ruth Harkin.....Jane Novak
Wade Harkin.....Noah Beery
"Lucky" Vail.....J. Frank Glendon
"Chicago Belle".....Florence Carpenter
Dugan.....Leslie Bates

Story and Scenario by J. Grubb Alexander and Harvey Gates.
Directed by Chester Bennett.
Length, 4,891 Feet.

The Story

Wade Harkin, a Kansas farmer, one of the many participants in the hunt for gold, is stranded in Seattle. Ruth obtains work in a cheap restaurant where she meets "Lucky" Vail, a gambler, who becomes the self-appointed protector of the deserted wife. Planning to win the girl for himself, Vail devises a fake attack upon her by a degenerate named Dugan. When attacked the girl shoots Dugan. Fearing she will be prosecuted for murder she loses her identity by assuming the name of a notorious dance hall character whom she meets aboard ship which is sunk in mid-ocean, Ruth remaining the sole survivor. Her adventures that follow form the basis for the climax.

"The Silver Girl"

Edward H. Peple's stage success of the same title furnishes the basis for this three-reel Pathe Playlet, which was originally issued in five reels. It is a dramatic story filled with heart interest and dealing with the love and marriage of a man to a woman many years his junior. Another man invades the home and for a time the wife believes she loves him, however she finally realizes her real love is for her husband. While the handling of the story is not up to modern standards there are some strong dramatic moments and the acting of the cast which also includes Irene Rich, Catherine Adams and Herchel Mayall is satisfactory.—C. S. S.

"Evidence"

Selznick Feature With Elaine Hammerstein Will Entertain All Classes.

Reviewed by Marguerite Kemp.

An entertaining feature is this latest vehicle for that star with the pleasing personality—Elaine Hammerstein. Miss Hammerstein has been sent back to her former type of role of misunderstood heroine in this story, and again the audiences are with her to a man when she turns the tables on her persecutors.

The story does not have a court room scene, as the title would lead one to believe, but there is a stern judge, and the necessary evidence for such a scene which is averted by the "big moment" in which circumstantial evidence is given its death-blow. The story rings true, with few snags, but it is believed the prejudice against actresses marrying into aristocratic families is rather going into the discard. The big scene in which the actress-bride saves herself from divorce is a good surprise, yet quite logical, even from a legal standpoint.

Miss Hammerstein does good work, but in the scenes in which she imitates the judge and does a vamp act, she might well take lessons from our tiniest star in the art of pantomime. She needed a sub-title to help her, but Jackie didn't. Niles Welch has nothing to do except play a worried young man—worried because he can't get the lady, and then because he got her—but we must say he is a good worrier.

The feature will entertain every class of patronage.

The Cast

Florette .....Elaine Hammerstein
Phillip Rowland.....Niles Welch
Judge Rowland.....Holmes Herbert
Walter Stanley.....Ernest Hilliard
Edith ..... Constance Bennett

Story and Scenario by Edward Montagne.
Direction by George Archainbaud.
Length, 4,622 Feet.

The Story

Florette, an actress, discovers, as she had feared, that her marriage to Phillip Rowland is looked upon with scorn by his aristocratic family. A frame-up is planned between her former rival, Edith, and a former sweetheart, Walter Stanley, an actor, by which Florette is placed in a compromising position with Judge Rowland, Philip's older brother, as witness. Anxious to secure grounds for a divorce, Judge Rowland accepts circumstantial evidence as the truth, and plans a divorce. To convince him that such evidence may be wrong, Florette locks the door and declares the judge will find himself the victim of circumstantial evidence. The judge admits he was wrong, and becomes convinced of Florette's sincere love for her husband.

"Torchy Steps Out"

The manifold duties of clerk to a business man do not usually lead to adventure, but in Johnny Hines' latest two-reel comedy for Educational, "Torchy Steps Out," they distinctly do. In this the boss has Torchy break in new shoes for him. Presently, after a term as shoe salesman, Torchy becomes sole occupant of a neatly furnished flat in a moving van bound for Philadelphia. The chauffeur and his helper, to revenge themselves on their employer, decide to blow it up, then to burn it, when Torchy foils them, but the film ends without a fatality. Despite some weak spots, the picture averages fairly well as to entertainment. —S. S.

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Newest Reviews and Comments

"Lights of the Desert"

Good Balance of Comedy and Drama in Fox Production Starring Shirley Mason

Reviewed by Mary Kelly.

Shirley Mason gives an attractive performance in a picture with a good balance of comedy and seriousness. The story is refreshing without being startling. An effort to keep up the interest has resulted in a resourceful creation of descriptive and dramatic events that offer variable entertainment. While there is no one fixed theme, this is not a fault. This type of subject, designed principally as light amusement, relies more upon the style than plot.

As usual, when Shirley Mason is the star, the heart interest is never lacking. This time she has a fine supporting cast, including Allan Forrest, Edward Burns, James Mason and Lillian Langdon. Miss Langdon gets the most out of a good comedy role, that of Susan Gallant, who should have been born a man. Director Harry Beaumont has assisted greatly in making the performance interesting. The star has good material, as Yvonne Laraby, a showgirl whose reputation in a snobbish small town is the summit of conjecture. Labor disturbances sound the entrance of the dramatic note, and this, involved with an uncertain love affair, rounds out the story.

The Cast

Yvonne Laraby.....Shirley Mason
Clay Truxall.....Allan Forrest
Andrew Reed.....Edward Burns
Slim Saunders.....James Mason
Marie Curtis.....Andree Tourneur
Ma Curtis.....Josephine Crowell
Susan Gallant.....Lillian Langdon

Story by Gladys E. Johnson.
Scenario by Paul Schofield.
Directed by Harry Beaumont.
Length, 4,809 Feet.

The Story

The Merrie Bluebell Opera Company disbands in Colt City, Nevada, and all but Yvonne Laraby, the ingenue, leave for San Francisco. She is induced to stay by the offer of a good position in the office of Clay Truxall, whom she had met previously in New York. Andrew Reed has proposed to her and she is considering acceptance. The women of the town turn her down as a boarder because she is an actress, but Susan Gallant defies them all by giving her lodging. Andrew takes her to a dance to the sorrow of Marie Curtis, who is in love with him. Labor troubles start and Andrew helps the men in their fight against Truxall because of his jealousy. Marie interferes, however, and proves that she still has influence with Andrew, while Yvonne warns Truxall in time to save the day for him.

Program and Exploitation Catchline:

Shirley Mason as the Showgirl Snubbed by All the Females in a Desert Town—All But One, a Woman Who Defied the Whole Town—A Comedy Drama That Is Full of Interest and Fun.

"Supply and Demand"

The initial production, starring Johnny Jones, in two reels, and State righted by J. K. McDonald Productions, is a delightful juvenile comedy that will please grown folks as well. It is astonishingly well acted and it has been directed skillfully.

The story concerns the arrangement of a boy and girl to take over a consignment of mouse traps to sell for two other children whose efforts have not met with success. The adroit manner in which a demand is created to meet the large supply furnishes two reels of enjoyable comedy. "Supply and Demand" is better than the average juvenile comedy release.—F. T.

"Our Leading Citizen"

George Ade's First Original Screen Story a Delightful Comedy Drama Paramount Release.

Reviewed by Fritz Tidden.

"Our Leading Citizen" is the picturization of the first story written directly for the screen by the man many persons consider the foremost humorist in this country, George Ade. It is, as someone said, as though Ade wrote it in proof of the unending argument that it is not the plot but the telling of it that makes for fine entertainment. He has taken a tried and true theme, and you wouldn't know the darn thing. It's all in the handling.

"Our Leading Citizen" has the human touch. That much to be desired quality that promotes a close affinity between all types of onlookers and the screen. Not only is the story human but it is infused and stimulated by homely humor. It is typical Ade stuff, told in the best manner of the Hoosier humorist, which not only speaks in recommendation, but shouts. It is wholesome, clean and amusing, with a dash of thrill and a charming love interest.

Not all the credit for the enjoyment of this picture should go to Ade. His basic material has received uncommonly fine treatment in all the departments of production. Thomas Meighan, the star, is ideally cast and displays the natural, lovable characteristics of the leading figure in the story who, among the town's lawyers, is the best fisherman. He is supported by a cast headed by charming Lois Wilson and contains such well-known names as Theodore Roberts, Will Carleton, Laurence Wheat, Charles Ogle, Guy Oliver and Lucien Littlefield. Miss Wilson and Oliver come near to running away with the picture.

Alfred Green has handled the direction with admirable results. He displays absolute technique but is not so technical that the humaneness of his material is lost sight of. The atmosphere is delightful.

The sub-titles were written by Ade. Need more be said on that score?

The Cast

Daniel Bentley, a lawyer...Thomas Meighan
Katherine Fendle, his fiancee....Lois Wilson
Oglesby Fendle, a capitalist..Wm. P. Carleton
Col. Sam de Mott, a politician.....
..... Theodore Roberts
Cale Higginson, Dan's friend.....Guy Oliver
J. Sylvester Dubley, a law student.....
..... Laurence Wheat
Hon. Cyrus Blagdon, a Congressman.....
..... James Neill
The Editor.....Lucien Littlefield
The Judge.....Charles Ogle
Boots Monego.....Thomas Kennedy
Mrs. Brazey.....Sylvia Ashton
Eudora Mawdle.....Ethel Wales

Story by George Ade.
Scenario by the Author and Waldemar Young.
Directed by Alfred Green.
Length, 6,634 Feet.

The Story

"Our Leading Citizen" is the story of a young lawyer in a small town, who is devoted to fishing and who, at the outbreak of the World War, enlists and returns a hero. In France he meets again a girl he has admired back home. She returns first and paves the way for his reception, but his modesty prompts him to hide his light under a bushel. Finally he is caught and properly "received" by the populace. He is groomed for Congress, but refuses to agree to certain corrupt demands and learning, as he believes, that the girl has urged him on to further her brother's ends, disappears from town. Later he is brought back, wins the election and weds the girl who was always true to herself and to him.

"Restless Souls"

Vitagraph Presents Earle Williams in Picture Based on Story by Richard Harding Davis.

Reviewed by C. S. Sewell.

How a man disappears from view, leading his wife to believe that he has committed suicide, in order that she may feel free to marry another man, is the theme of "Restless Souls," the newest Vitagraph feature, starring Earle Williams.

A story by Richard Harding Davis entitled, "Playing Dead," furnishes the basis for this production which is a comedy drama. From an entertainment standpoint, it is a production which cannot be considered as one of this star's best.

The general idea of the production is not new to pictures and in tempo the production moves along at a leisurely pace developing no great interest or punch. An interesting angle is the manner in which the hero's plans for "staying dead" are continually jeopardized through the loyalty of his pet dog. This clever little bull terrier provides a lot of the comedy and in the end it is directly due to him that the hero makes known the fact that he is still alive and all ends happily after showing up an exponent of higher thought who is only after base material wealth.

The star does his best with a role that is not always suited to him and he is aided by a satisfactory cast, including Francelia Billington, who plays opposite, and Arthur Hoyt, who is well cast as the other man.

The Cast

James Parkington.....Earle Williams
Lida Parkington.....Francelia Billington
Edgar Swetson.....Arthur Hoyt
Mrs. Fortescue.....Martha Mattox
Uncle Ben.....Nick Cogley

Adapted from Story by Richard Harding Davis.
Directed by Robert Ensminger.
Length, 5 Reels.

The Story

James Parkington chides his wife because of the attention being paid her by an effeminate lecturer of neo-symbolism, Edgar Swetson. Her replies lead him to believe she loves Swetson, so by means of a ruse he disappears from a steamer on which he has booked passage and makes it appear that he is dead. His last will cannot be found so his aunt inherits the estate and starts to build a big preserve for sparrows. Swetson transfers his affections to her and finally marries her. Parkington wandering around his home, disguised with a beard, is recognized by his dog who causes him a lot of trouble and almost reveals his identity. Finally learning the true state of affairs Parkington enters his own home to search for the will. He is discovered and finally reveals his identity. His wife has learned that she loves him and all ends happily with the downfall of the high-brow conspirator.

Program and Exploitation Catchlines:

A Story of Symbolism and Higher Thought Treated in a Whimsical Comedy Vein With Earle Williams as the Star.

Earle Williams in a Whimsical Comedy Drama Based on a Story by Richard Harding Davis.

Exploitation Angles: The main points of approach in this picture are the star angle, if your patrons like Earle Williams, and the fact that it is based on a story by Richard Harding Davis.

"The Cat and the Pig"

This cartoon comedy by Paul Terry, distributed by Pathe, is well up to the high standard of interest and humor developed in the preceding offerings by this cartoonist. The manner in which he has cleverly brought out the moral of the story, that some folks are never satisfied, will cause many laughs. —C. S. S.

PROJECTION

By F. H. RICHARDSON

From New Zealand

George Randall, Bluff, New Zealand, sends six dollars for copy of new handbook, remarking:

Am anxiously waiting to see the latest edition of the good old HANDBOOK. If old Ephaitch (get that?) can succeed in making it as much better than the Third Edition as the third was ahead of the second, then it is going to be a mighty good investment.

I note with much pleasure that since I wrote you about it you have cut out the "We" in all your writings, and now say "I" like a man who is not ashamed of claiming ownership of what he writes. Your writings, as a result, read much nicer now.

Since I seem to have succeeded so well in that, may I make another suggestion? Why waste so much valuable space roaring at those lunatics who fail to appreciate your ministrations through the Department Their favorite argument is that you deal out knowledge which you learned from some one else.

Well, even so, what of it? Did not they themselves learn their A B Cs from someone who learned them from some one else? It is a fact that even though you had not yourself originated one single new idea in or on projection, the entire industry would still be under debt to you for having collected so very much information and put it into such an accessible compilation as the handbook, and for conducting so valuable in exchange of ideas as is found in the projection department.

To my way of thinking it is beneath the dignity of a man with brains to enter into argument with a lunatic. Ignore the boneheads and write for the students, because the man who knows most is the student all his life, else he would not know so much.

The Bluebook

Just one more jolt and I'll shut up for another twelve months. I'm not religious, but examine Webster and observe the definition of B-I-B-L-E, after which never use it again in connection with the Handbook. Call it the Encyclopedia Kinema, or something else, but there is only one Bible.

Now, Rich, old boy, don't get narked at so much criticism from the uttermost ends of the earth, and from a "foreigner" at that. Hurry up the book, and accept the good wishes of your most southerly student.

Brother Randall, no one but the fool gets "narked" (whatever that may be) at honest criticism, decently expressed, and I hope I'm not a fool anyhow, though I do sometimes suspect I may be when I argue with those you have well named the bone-heads. However, it really is necessary. For them or their crazy criticisms I care "decidedly less than nothing, or would if it were them ONLY were concerned. Unfortunately, however, they reproduce photoplays upon which men and women have labored hard to produce perfection, and which are, in their last analysis, largely at the absolute mercy of the aforesaid bone-heads, insofar as concerns audiences who have paid real money for goods which he probably cannot and almost certaintly will not deliver at 100 per cent. value.

Must Argue

So I MUST argue with him, distasteful as it is, in what is occasionally a successful endeavor to soften the grip of the bone on his brain and get him to study his business.

As to the word Bible, why I agree with you. It was NOT started by me; also I have very seldom used it, though I must correct you in one particular, viz: there are many "Bibles," such as the Zenda Avesta of the Hindoos, the Koran of the Mohamedans, etc., etc., etc.

Notice to All

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THE LENS CHART

Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

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We have, however, prepared a surprise for you. You won't know the new book at first glance, and it will in future be hailed by a title which I am sure will please you. You'll guess it as soon as you see the book. It will be known as "The Bluebook of Projection."

As to the "I" and "We," why as I told you before, it is embarrassing to be continually saying "I," and my work is a nature which literally compells its use so very often.

The book is being rushed. I am through proof reading and its now all up to the printer and binder. Glad to hear from you any time. You are apparently a man after my own heart. Here's my hand. Shake!

From Missouri

Robert Curty, projectionist, Canton, Missouri, says:

Am projecting pictures at the "Gem" and want a bit of advice. Have written three times before, but suppose you've been too busy with the new book to reply. Am a proud owner of the Third Edition, and will get the new book just as soon as it is ready.

We have a Power's 6 and a Simplex projector. According to lens charts I am to use two 6¼ condensing lenses, as I use 60 amperes A C. To my surprise I was unable to get them in, to say nothing of spacing them apart, as the curved surfaces came into contact before the last lens was more than half way in.

Why is this? Was not the projector made to use two lenses of that focal length, or what is the trouble? There is no means of spacing the lenses, as there is in the Simplex, and not sufficient room in the casing for both lenses. Any information you can give me will be appreciated.

Is a collector lens any different from a converging lens? That may be my trouble as I just ordered two 6½ inch lenses, instead of a 6½ collector and a 5½ converging lens. Please excuse my ignorance in this matter. I am not an optician and, as you say, we live to learn. And anyhow the know-it-all class is something I don't care to be in because they are the ones who follow ruts and will remain in them to the end.

Another thing: will you kindly explain chart No. 2. Chart I is simple, but the No. 2 I cannot dope out; also I notice quite a number are in the same boat. My manager, Mr. Page, and I are both constant readers of the department and I would about as soon miss a meal as miss it.

Just as Simple

As to chart 2, it is just as simple as chart 1. Suppose you have a five inch E. F. projection lens, with 17 inches center of condenser combination to aperture.

Looking in the "distance" line opposite 5 inch E F you will see that at 15 inch condenser to aperture the image would be 11.6 and at 20 inches it would be 11.25 inches from the aperture.

There is no distance given for 17 inches, so we pro rate between the two, the difference being only about ¼ of an inch. Our distance would then be about 11.4 inches, but for the fact that an error was made in compiling chart 2, as I have repeatedly explained, though not lately, and one inch should be subtracted from all distances in chart 2. Instead of reading 11.6 and 11.25 you should read 10.6 and 10.25.

But I do NOT recommend chart 2. It is better to find the aerial image by focusing it on a bit of dark colored cardboard held in the light beam, or passing something down through the beam at different distances from the lens, until a point is found where either two shadows coming from top to bottom meet in the center of the screen, or the whole screen dissolves into darkness. At that point you have the aerial image.

As to Condenser

As to the condenser, I take it you have trouble getting the lenses into the Power's casing only. I am not sure, but if my memory serves me right the old Power's Six condenser casing of the earliest type would not receive two 6½ inch lenses. That was and is the fault of the casing, and cannot be helped, unless the Power company can fit you up with a better condenser casing which you can install on your lamphouse. Write them, No. 90 Gold street, New York City. Address the Nicholas Power Company. Tell them I referred you to them.

Collector and converging lens are merely terms adopted by the Society of Motion Picture Engineers to designate the lens next the light, which "collects" the light, and the other (front) lens which converges the light and directs it to the spot. They are not terms to use in ordering lenses. If you want a 6½ inch plano convex collector lens, you merely order a 6½ inch plano convex lens.

Reverting again to the lens chart, chart No. 1 is good. It has filled the bill very well indeed. Chart No. 2, except for the error noted, is all right, too, but hardly worth while. I suggest ignoring it entirely.

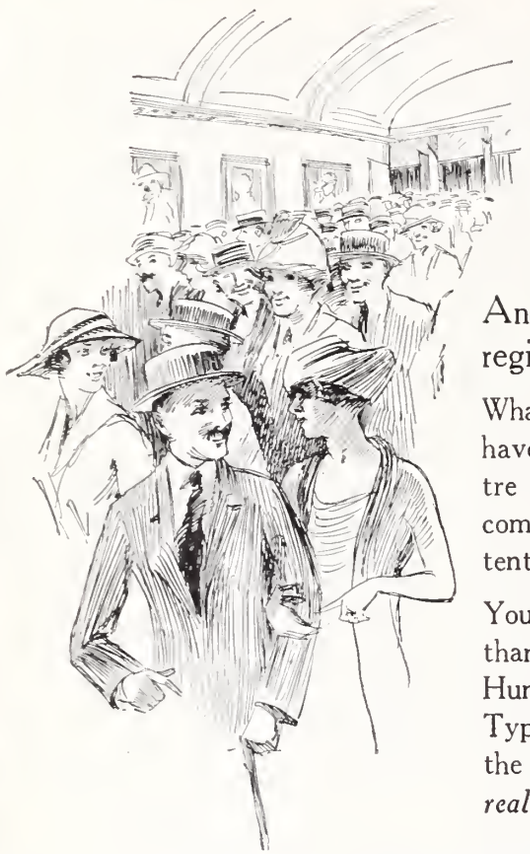
Charlie Shay Back

I have not commented on the I. A. convention before, because when it was pulled off I was on a motor trip, with friend daughter, through the New England section, including the White Mountains.

As was a foregone conclusion—unless the I. A. was suffering from weakening of the mind, which it certainly was not—Charles Shay was elected president.

Cannavan and Covert were re-elected, as also were Dempsey (though his fate was in doubt for a time) and Greene. The name was not changed. I had not expected that it would be, but did think the projectionists were, as a

Just out of a Typhoon-cooled theatre



They've been in there two hours.

They saw a good picture, and liked it—because *they were cool.*

And outside the mercury registers 90 in the shade.

What is it worth to you to have people go into *your* theatre hot and perspiring—and come out so cool and contented?

You'll find it's worth more than the low cost of Typhoons. Hundreds of exhibitors say that Typhoons pay for themselves the first summer. That means *real profit.*

Easily installed—liberal terms

Write for Booklet W-25

Typhoon Fan Company

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whole, progressive enough to at least bring the matter before the convention. But after discussion in caucus they concluded, as I am advised, it was not advisable to do so.

Oh well, progress always takes time and in two more years we will see. Maybe it will take four, or even six. We should worry.

It is up to the men themselves and the more they delay the more time it will take to get them real recognition—to get the industry as a whole to understand that projection really is something more than starting and stopping a machine. By failure to act they have merely left a big monkey wrench sticking in the wheels of their own machinery and it is they, and they only, who will suffer.

Well, anyhow we may be thankful that we have Charlie Shay again. Shay is for progress; also he has real brains and capability. It was too bad that New York projectionists were not represented.

Wants Help

Harry Morrow, Bank Theatre, Akron, Ohio, asks for aid, as follows:

I address you in the hope that you will end an argument. We are using a 75-75 Hertner Transverter, but only pull fifty amperes. Carbons are ¾ cored positive and 11/32 Silver Tip negative. Use plano convex 6½-7½ condenser, center of which is 17 inches from film.

The argument is as follows: There are two projectionists, one of whom is myself. The other says that carrying a 55 volt arc is best, but I think differently and do it differently. When we have a 55 volt arc it is very short—about ¼ of an inch long, and I don't like to work with such an arc. I like half an inch or more carbon tip separation, not allowing it to get more than ¾ inches.

The other projectionist probably has obtained his idea from the literature sent out by carbon manufacturers and others. This information is right as a general proposition, but to depend on it is purely foolish, because many factors will operate to change the voltage of the arc which will give best results.

Wrong Combination

Your carbon combination is probably wrong, though that I could not say with certainty. Get some five-eights cored positives and if they burn without penciling (burning to a slim point) they will give you better results (more light) than the three-quarter inch. With ⅝ positive you will most likely also need a smaller size Silver tip. But mind you if the ⅝ show tendency to pencil, then they are too small, and since you cannot get anything between you must use a three-quarter.

The wise projectionist does not set his arc length by voltage alone. He first gets his crater burning exactly at a 55 degree angle with the optical axis. Then he projects its image to the wall or floor or ceiling and lays off the angle thereon, as you have time and again been told how to do in the department, and will be told how in the new handbook. Then he uses the carbon separation which gives best results on the screen, and doesn't give a hoot whether the arc voltage is 55 or what it is. It is RESULTS he wants, not arc voltage.

Compliments Us

I do not feel at liberty to publish the name or location of the writer of the following:

Dear Mr. Richardson: Just a few lines to compliment you on your April first article on the I. A. I was a delegate from local union * * * at the Cleveland convention, and I know the absolute truth of your statements. I am not writing for my local, nor for publication, but man to man, Richardson, I want to congratulate you for your open tactics.

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Build Your Own Radio Outfit

Build One for the Theatre and Sell It to Your Boss

IT'S EASY

We will tell you how to go about it—if you'll write us.

ROBIN ENGINEERING CO.
203 West 49th Street New York

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EVEN on the coldest sub-zero day or night of the year most motion picture theatres are overheated: consequently the proprietor's fuel fund is over-taxed. This is all because of not correct automatic control of the theatre's temperature and heat sources and the theatre's ventilation. The Johnson Pneumatic System of Temperature Regulation contains within itself all the elements that go to make a good investment for picture theatres. Its thorough operation in maintaining the required even temperature, and its never failing response to the delicate degree changes afford an actual saving in the consumption of fuel equal to much more than the interest on the cost of the entire installation. Eventually it pays for itself. Don't put in a system that must constantly be paid for.

The Pace Maker In The Progress Of The Temperature Control Industry As Well As The Pioneer.

JOHNSON SERVICE COMPANY, MILWAUKEE

MAKING THE MOST OF THE FACILITIES FOR OUTDOOR DISPLAY

Above, at left: Cosmo Theatre, New York. At right: the Sommer, Sheepshead Bay, N. Y. Below, at left: Century Theatre, Brooklyn, N. Y. At right: boxed pillars of Loew's New York Circle Theatre

Better Equipment

Conducted by E. T. KEYSER

Going to Brighten Up the Front? These Suggestions Will Aid You

YOU will recall that in our June 17 issue we called attention to the changing fashions and innovations in lobby display fixtures and suggested the advisability of a visit of inspection to recently equipped theatres by those who contemplated renovating their houses this summer.

We were up at 729 Seventh avenue the other day and dropped into the office of the Stanley Frame Company just at the moment when President Arnold Kornicker was slipping some photos of his installations into his own display frames. We blocked his earnest efforts to get a little work accomplished while a trade paper pest was encumbering the premises by stealing eight of the pictures which appealed to us as offering a visual solution of several display problems that may save for some of our readers the car fare that we had advised expending.

That is why we are reproducing them herewith. If they suggest arrangements that will make your fronts or lobbies more attractive, they will have served our purpose in publishing them.

Often a Difficult Problem

Outdoor display often constitutes a difficult problem for the exhibitor to solve. He wants all the advertising that he can utilize without spoiling the architectural effects of an attractive house and the area and arrangement of the house front directly govern the size and number of display fixtures that he can advantageously utilize.

The Cosmo Theatre, 176 East 116th street, New York, is a type of theatre in which the outer lobby doors are set flush with the house front and with the ticket boot projecting out under the canopy. The only exterior display space available is that afforded by the narrow pillars that flank the doorway. These pillars have been boxed with photo display cases and the contents of these reinforced by one sheet easel stands that appeal to passers-by when the outer doors are open.

Better display facilities are offered by the Sommer Theatre, Sheepshead Bay, New York. In this house, the outer doors are recessed so that, in addition to the display space afforded by the wide flanking pillars, which are boxed by combination one sheet and photo display cases, there is room for a large photo display case at each side of the entrance, between pillars and doors.

An Ideal Arrangement

Even better facilities are offered by the front of the Century Theatre, a Brooklyn house. In this case the panels at each side of the canopy have been utilized to accommodate two double three sheet and two single three sheet poster frames which brings the exhibitor's offerings to the attention of the passer-by before the latter has reached the doors.

The outdoor display of Loew's Circle Theatre, New York, illustrates how a combination display frame consisting of three sheet poster and photo display frames in panel effects is utilized to box in large paired columns. This is about the only possible solution of the difficulties presented by this particular type of front.

The indoor display illustrations show methods of treatment of lobby walls, ranging from those rather elaborately decorated and with distinct panel effects to those presenting a plain, blank wall.

In the Castle Theatre, Newark, N. J., the panel effect dominates the lobby walls. These panels are high and narrow and separated by pilasters arranged in pairs which tend to make each panel a distinct entiety.

These panels are occupied with photo display frames alternating with mitred mirrors, in which the glass is separated into small panes, giving the effect of a window.

Wide, Shallow Panels

The panel effect of the lobby wall of the Capitol, Belleville, N. J., is in direct contrast to that of the Castle, described above. The Capitol panels are wide and as they meet a curved ceiling are comparatively shallow. In these wide panels, fixtures consisting of combined narrow photo display frames and mitred mirrors alternate with wide poster display frames.

The Tivoli, of Newark, N. J., has two different types of lobby wall. The inner lobby wall, while plain, has a panel effect suggested by the groined ceiling and the divisions marked off by the spacing of the wall candelabra fixtures. These suggested panels are filled with combination wide and narrow three unit photo display frames alternating with mitred mirrors.

In the outer lobby the walls are plain and the fixtures consists of a continuous strip of single one sheet frames alternating with large double photo display cases. To offset the extreme plainness of the background these fixtures are highly ornamented and rather elaborate as compared with those of the inner lobby.

With the possibilities afforded by modern lobby and outside display fixtures there remains no excuse for any house failing to tell its story to prospective patrons and telling it prettily.

Northwestern Exhibitors Are Busily Preparing for Big Business This Fall

TOM O'NEIL, owner of the Rainbow Theatre, McMinville, Ore., will have his new house, The Lark, ready for its formal opening about September 1 if all goes well. He is putting $35,000 into the building and $15,000 into furnishings, which are being handled by B. F. Shearer, Inc., Northwest distributors for Simplex machines. Mr. O'Neil will have a classy little 700-seat house, with carpets, drapes, opera chairs, Mazda stereopticon, Transverter and Simplex projectors.

New House for Sellwood District

Stark and Hochnadel are building a new house in the Sellwood district of Portland. It will cost $40,000, including equipment and furnishings, and will seat 650. It will open September 1. Special lighting fixtures and an electric sign reading "Sellwood Theatre" are being designed by B. F. Shearer, Inc., of Seattle, who has charge of the projection and interior work. Simplex projectors, Hertner Transverter and Vallen automatic curtain control are included in the equipment.

Snaplites for Myrick

Ed. J. Myrick, for years identified with Jensen & VonHerberg interests in the Northwest, and who has recently been appointed manager of that firm's Tacoma interests, has installed a new screen at the Rialto Theatre, and six Snaplite lenses for the houses under his management. B. F. Shearer, Inc., made the installations.

F. W. Graham, owner of the Lyric Theatre, Shelton, Wash., has installed a new screen.

Mack J. Davis, of Port Angeles, Wash., is building a $60,000 house, seating 1,040 patrons, to be called the Mack Theatre. It will open about September first, and will be equipped with attractive rest and smoking rooms. The Theatre Equipment Company, distributors of Power's projectors, have entire charge of the equipment installation.

The Gem Theatre, Seattle, Klawitter & Wright owners, has installed two new Simplex Type S projectors.

Simplexes have also been installed for the projection of the Western Electric Company's Radio Film, each evening of the radio show, which will be held in Seattle June 5-10.

The Sunnydale School, at Sunnydale, Wash., has installed a Simplex projector and a screen, for its school and social activities.

B. F. Shearer, Inc., Northwest distributor for Simplex, made the installation.

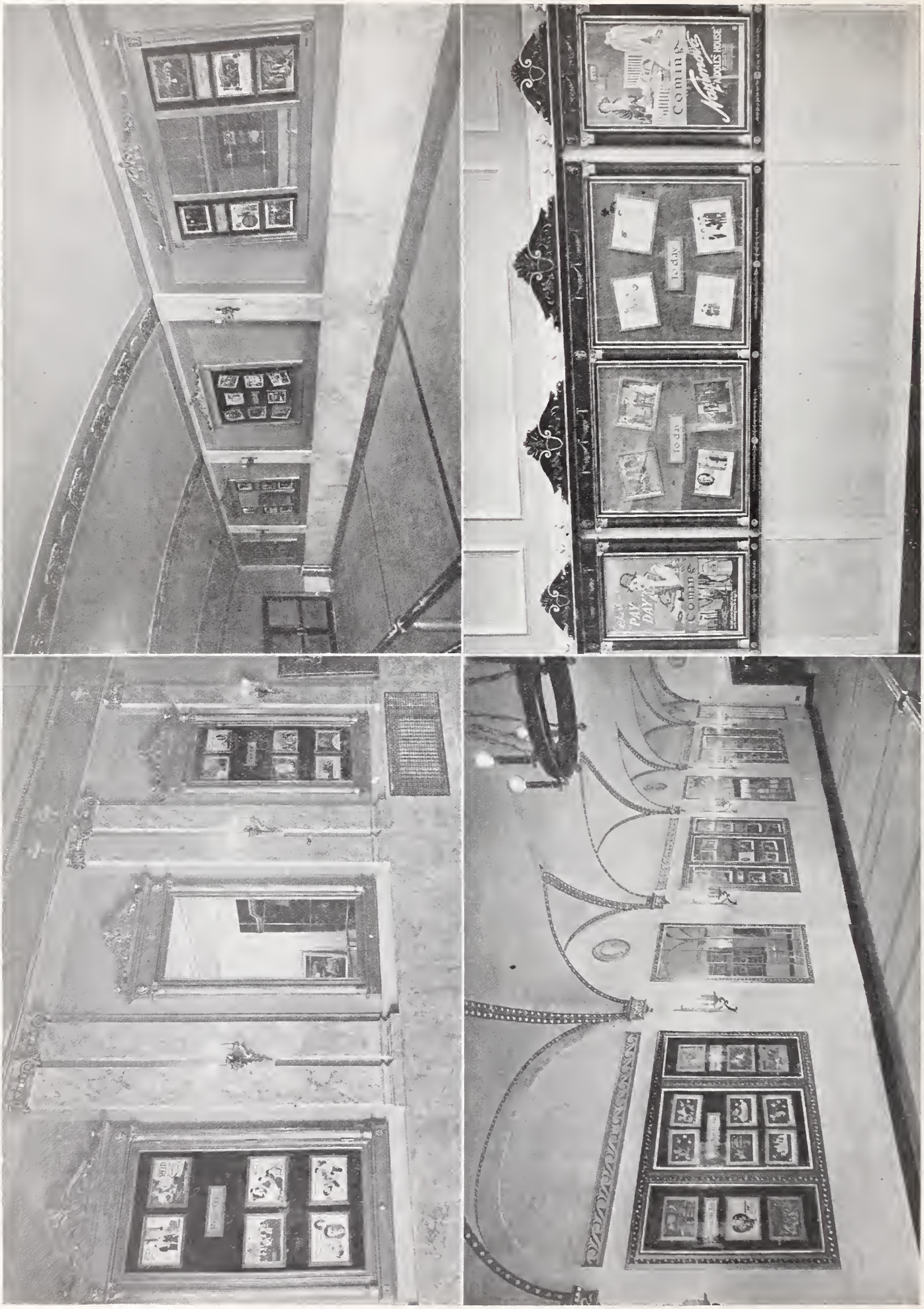
E. W. Sandell, who owns houses in Snoqualmie and North Bend has leased a hall in Issaquah, for motion picture purposes.

Edwin Anderson is building a new house at White Bluffs, Wash. It will have a seating capacity of 500, and will open about August 1.

The Renton High School at Renton, Wash., has installed a Simplex projector.

The Oswego Strand Is Now in New Hands

The Strand motion picture theatre in Oswego, N. Y., has just been sold to the Schine Theatrical Enterprises. The price was $70,000. The house for some time past has been leased to Charles P. Gilmore. The house will be conducted along much the same lines as have prevailed in the past.



ADAPTING THE INSIDE DISPLAY FRAME TO THE INDIVIDUAL LOBBY

Above, at left: the Castle Theatre, Newark, N. J. At right: the Capitol, Belleville, N. J. Below, left to right: the inner and outer lobbies of the Tivoli Theatre, Newark, N. J.

A CROWDED LOBBY *means a* CHOKED BOX OFFICE!!

FACTS: When patrons begin coming into your theatre faster than your ushers can seat them——

RESULT: your lobby soon becomes crowded; even tho you may have two or more vacant seats for each one standing in the lobby,

PROBLEM: and you lose hundreds of dollars annually in this way:—People about to buy tickets see the patrons standing from the outside and figure the theatre to be crowded—AND GO TO ANOTHER THEATRE. If you could seat your patrons *faster* and avoid standing in the lobby *you would not lose these admissions.*

SOLUTION: **VACANT SEAT INDICATORS** for your ushers will enable them to seat 100 people where they can only seat 20 today. (This is but one of the many time, labor and money-saving features of these indicators; they pay for themselves.)

ASK ANYONE WHO USES THEM!!

Write us or ask your supply dealer for particulars—

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Ask for details now.

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Barton

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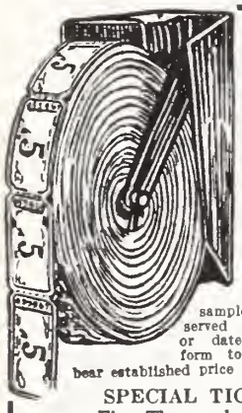

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TALK from your screen

WITH your quickly

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30 RADIO MAT SLIDES $2.

Accept no Substitute.

For Sale by all Leading Dealers

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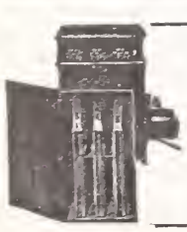

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1780 Broadway New York

Schubert and Feaster Incorporate at Albany

With the Schubert Pictures Corporation, capitalized at $500,000, and the Feaster Manufacturing Company, capitalized at $750,000, companies incorporating in the motion picture business in New York State the week ending June 10 revealed a total capitalization of approximately $1,400,000. According to the papers filed in the secretary of state's office, the directors of the Schubert Company are G. C. Simpkins, Pierre Ellena and R. O. Weiss, all of New York City. The Feaster Manufacturing Company, which will manufacture machines for the winding of motion picture film, has as its directors C. B. Santee, R. F. Beach and M. M. Manning, of New York City.

Seven Other Companies

Seven other companies were formed during the past week, these including the Rialto Producing Company, $40,000, William S. Phillips, David Rafael, New York; Thomas Robinson, Brooklyn; The Rockaway Aeroplane Swing Company, $10,000, T. F. Murphy, William Nunley, Nathan Marks, Brooklyn; Ethical Film Service Company., Inc., $10,000, Max Schier, M. B. A. Schier, George J. Tapper, Brooklyn; The Community Theatre Company, Brasher Falls, $3,500, Neil Murphy, W. H. McCarthy, Herbert Eagles, Brasher Falls; Winmark Producing Company, $50,000, Montagu Marks, Roger Prosser, D. K. Kennard, New York City; New Strand Theatre Corporation, $5,000, Elias Mayer, Louis Schneider, Jacob Elpern, New York; Silverton Amusement Corporation, $18,000, Abraham Silver, A. R. Bloomgarden, Margaret Ahern, Brooklyn.

Bass Quotes Some Amazing Bargains

Charlie Bass is at it again. This time it is a thirty-two page illustrated catalog, pricing and describing motion picture cameras, tripods, developing tanks, printers, portable projectors, stereopticons, screens, studio lamps, film reels, dissolvers, lenses, flares, film cleaners, rewinds, patching machines, exposure meters, film measurers and shipping cases.

And the bargains quoted look to us to be mighty good. Bass will send the catalog to any of our readers who will ask for it. If we were a cameraman or studio executive, we would ask for a copy by return mail and place our order before Charlie woke up and increased his prices.

Write the Bass Camera Company, 109 North Dearborn street, Chicago, and tell them you want the 1922 edition.

Nixon-Nirdlinger Will Take Over Ambassador

Fred G. Nixon-Nirdlinger has completed arrangements with Maurice and Fred Felt, whereby he takes over their new Ambassador Theatre at Fifty-sixth street and Baltimore avenue, Philadelphia, on September 1. It will be operated in conjunction with the other Nixon-Nirdlinger Theatres in West Philadelphia, and will be booked exclusively through the Stanley Company of America, of which Mr. Nixon-Nirdlinger is an official and active member.

A New Thousand Seat House for East Hampton

Joseph S. Rapalus, formerly manager of the Majestic Theatre, of Holyoke, Mass., has purchased the site of the Majestic in East Hampton, Mass., which was destroyed by fire last winter.

On the property acquired, Mr. Rapalus will build a new house of one thousand seating capacity, which he estimates will cost in the vicinity of $70,000 and will be completed about September 15.

Less Than Cost To Manufacture $10 f.o.b. Chicago

1-6 HP 110 Volt 60 Cycle

Large user of motors cancelled order and is letting them go at sacrifice prices. They are strictly first class—new—and guaranteed for 1 year by us.

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You can't play real music on an instrument with two strings—neither can you reproduce the full quality of your negative with only highlights and shadows. You need the full range of Eastman Positive Film halftones that carry quality through to the screen.

Eastman Film, both regular and tinted base is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

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Rochester, N.Y.

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J. P. REDINGTON, Scranton, Pa.

Erker Brothers Issues Handsome New Catalog

We are in receipt of a handsomely illustrated one hundred and twenty page catalog on motion picture apparatus and theatre equipment and supplies, issued by Erker Brothers Optical Company, St. Louis, Mo.

Each bit of equipment listed is accompanied by an illustration, a detailed description and its price is quoted.

Parts for Simplex and Power's machines are also illustrated in detail and prices given.

Twenty-three pages are devoted to illustrations of an extremely attractive line of stock slides, and an alphabetically arranged index adds greatly to the value of the book, which is of a handy and convenient size and should find its way into the library of every house manager and projectionist.

We would advise our readers to send for a copy and send for it quickly, because from its attractiveness and real value, we have an idea that it will be exhausted at an early date.

Keen Reports Recent Power Installations

W. Q. Keene, manager of the Philadelphia branch Motion Picture Equipment Corporation, reports the following installations: Main Line Amusement Company, Ardmore, Pa., two type 6-E Power's machines; Marlyn Theatre, Ocean City, N. J., two type 6-E Power's machines, with high intensity arcs.

FORT DODGE, IA.—Fred F. Weiss, 1508 Fifth avenue, S., has sold Lyric Theatre to J. W. Alstott, 1526 Eighth avenue, N.

ARKANSAS CITY, KAN.—J. E. Abbott has taken over Fifth Avenue Theatre. House has seating capacity of 1,100. Program is both road shows and pictures.

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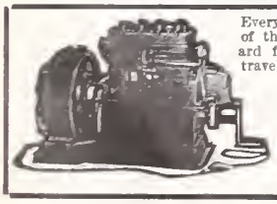

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MOVING PICTURE WORLD

VOLUME LVI MAY—JUNE, 1922

Index to Photoplays

Herewith is a list of motion pictures announced for release during May and June. On a large majority of these pictures, reviews, and in the case of feature productions the consensus of trade paper criticisms, have been published on pages indicated by reference marks; "R" indicating Reviews and "C" Consensus. Where reference letters are omitted Reviews and Consensus will probably be published in the next volume.

Great care has been used to make this list accurate. If errors are detected we would appreciate having our attention called to them so that our card index may be corrected. Serials or series of pictures are indexed under the general title of such serial or series. Unless otherwise specified, all subjects listed are five-reel dramas.

A

According to Hoyle (David Butler) (Western Pictures Exploration Co.) (R—736, June 24).
Across the Continnent (Wallace Reid — Star) (Philip E. Rosen—Director) (Paramount) (R—May 6—92) (C—June 3—497).
Afraid to Fight (Frank Mayo) (Universal).
Adventures of Robinson Crusoe (Serial) (Harry Myers—Star) (Universal).
All at Sea (2 reels) (Arrow).
Always the Woman (Betty Compson) (Goldwyn).
Angel of Crooked Street, The (5,270 feet) (Alice Calhoun—Star) (David Smith—Director) (Vitagraph) (R—June 3—500).
Ask Father (1 reel) (Harold Lloyd—Star) (Pathe—reissue).
Are Husbands Happy (2 reels) (Arrow).
Arms and Legs (2 reels) (Arrow).
Around the World with Burton Holmes (11,500 feet) (Harry Levey) (R—May 6—90).

B

Bachelor Daddy, The (6,229 feet) (Adapted from the novel by Edward Peple) (Thomas Meighen—Star) (Alfred Green—Director) (Paramount) R—May 6—89) (C—734, June 24).
Beauty Shop, The (6,356 feet) (Adapted from the musical comedy of the same name by Rennold Wolf) (All-star cast) (Edward Dillon—Director) (R—May 20—343)
Belle of Alaska (American Releasing) (R—737, June 24).
Beyond the Rocks (6,740 feet) (Adapted from the novel, "Beyond tbe Rocks," by Elinor Glyn) (Gloria Swanson and Rodolph Valentino) (Sam Wood—Director) (Paramount) (R—May 20—342).
Blue Blood (Alice Calboun) (Vitagrapb).
Boy and His Dog, The (2-3 reel) (Paul Terry Cartoon) (Pathe) (R—June 3—500).
Boys (2 reels) (Arrow).
Bridges of New York, The (2 reels) (Kineto) (R—May 6—89).
Broken Silence, Tbe (5,927 feet) (Featured Cast) (Dell Henderson—Director) (Arrow) (R—June 3—501).
But a Butler (2 reels) (Arrow).

C

Carolyn of the Corners (3 reels) (Bessie Love—Star) (Pathe—reissue) (June 11).
Channing of the Northwest (4,725 feet) (Eugene O'Brien—Star) (Ralph Ince—Director) (Selznick) (R—June17—655) (C—734, June 24).
Cleo's Easy Mark (2 reels) (Arrow).
Closed Door, The (2,850 feet) (Adapted from a story by Rohert Francheville) (Featured Cast) (Livingston Phelps—Director) (Edward L. Klein) (R—May 20—344).
Cloudburst (Bombadier Wells) (Lee-Bradford).
Cradle Buster, The (5,200 feet) (Glenn Hunter—Star) (Frank Tuttle—Director) (American Releasing) (R—June 3—498).
Crimson Cross, The (5 reels) (Vandyke Brooks—Star) (George Everett—Director) (Pioneer) (R—May 6—90).
Crossroads of New York, The (6,292 feet) (Featured Cast) (Richard Jones—Director) (First National) (R—June 3—500).
Cry of the Weak, The (3 reels) (Pathe—reissue) (May 21).
Cub Reporter, The (5 reels) (Richard Talmadge—Star) (Phil Goldstone).
Cured by Radio (1 reel) (Roy Atwell—Featured) (Universal).

D

Danger (2 reels) (Educational) (R—May 13—198).
Daughter of the West, A (3 reels) (Baby Marie Osborne—Star) (Pathe—reissue) (R—May 27—416).
Daring Dangers (2 reels) (Tom Santschi—Star) (Universal).
Days of Old (1 reel) (Pollard Comedy) (Pathe) (R—May 13—199).
Desert Bridegroom, A (2 reels) (Arrow).
Deserted at the Altar (All-star Cast) (Phil Goldstone).
Desert's Crucible (Arrow).
Designing Husbands (2 reels) (Arrow).
Deuce of Spades, The (4,505 feet) (Adapted from the short story, "The Weight of the Last Straw") (Charles Ray—Star and Director) (First National) (R—May 20—341).
Devil Dog Dawson (Arrow).
Devil's Pawn, The (Pola Negri) (Paramount) (R—735, June 24).
Discontented Wives (Playgoers Pictures).
Do Me a Favor (1 reel) (Harry Pollard) (Pathe) (May 21).
Dog and the Wolves, The (2-3 reel) (Paul Terry Cartoon) (Pathe) (R—June 10—579).
Domestic Relations (5,192 feet) (Katherine MacDonald—Star) (Chet Witbey—Director) (First National).
Don't Blame Your Children (5,550 feet) (Featured Cast) (Adapted from the play, "The Joan Danvers," by Frank Stayton) (George Ridgewell—Director) (Wid Gunning) (R—May 20—343).
Don't Write Letters (4,800 feet) (Gareth Hughes—Star) (Adapted from the story of Blanche Brace) (George D, Baker—Director) (Metro) (R—May 13—198).
Don't Weaken (Irene Castle) (Hodkinson).
Door That Has No Key, The (6 reels) (Primex Pictures Corp.).
Double O (2 reels) (Arrow).

E

Easy to Cop (1 reel) (Neeley Edwards—Star) (Universal).
Empire Guardian (Arrow).
Eternal Flame (Norma Talmadge) (First National).
Evidence (Elaine Hammerstein—Star) (Selznick). (R—737, June 24).
Excuse Me, Sheriff (2 reels) (Fox) (R—May 20—340).
Expose of Sawing a Lady in Half, The (1,475 feet) (Weiss Bros.) (May).
Eyes of the Mummy, The (3,805 feet) (Pola Negri—Star) (Paramount).

F

Faithless Sex, The (5 reels) (Florence Nelson—Star) (Henry J. Napler—Director) (Signet Films) (R—May 20—341).
False Fronts (5,044 feet) (Featured Cast) (Samuel R. Bradley—Director) (American Releasing Corp.) (R—June 17—652) (C—734, June 24).
Family Closet, Tbe (Playgoers Pictures).
Farmer and His Cat, The (2-3 reel) (Paul Terry Cartoon) (Pathe) (June 18).
Fighting Streak, The (4,888 feet) (Tom Mix—Star) (Arthur Rosson—Director) (Fox) (R—May 6—89) (C—June 3—497).
First Woman, The (4,950 feet) (Mildred Harris—Star) (Glen Lyons—Director) (R-C Pictures) (R—April 29—968) (C—May 20—334).
Fisherman's Luck (2 reels) (Arrow).
Five Dollar Baby (6 reels) (Viola Dana—Star) (John Arnold—Director) (Metro) (R—June 10—581) (C—734, June 24).
Follow the Crowd (1 reel) (Harold Lloyd—Star) (Pathe—reissue) (May 7).
Follow Me (2 reels) (Arrow).
Forget Me Not (Gareth Hughes) (Burston).
For the Defense (Ethel Clayton—Star) (Paramount) (R—May 6—92).
Four Hearts (5 reels) (Dick Hatton—Star) (Leonard Wheeler—Director) (Western Pictures Exploitation) (R—May 13—197).
Fresh Paint(2 reels) (Arrow).

G

Gangway (2 reels) (Arrow).
Ganden of Getbsemane, The (1 reel) (Geographic Film Co.) (R—May 13—196).
Gay and Devilisb (4,800 feet) (Doris May—Star) (Wm. A. Seiter—Director) (R-C Pictures) (R—May 27—417).
Glory of Clementina, The (5,700 feet) (Adapted from William J. Locke's novel) (Pauline Frederick—Star) (Emile Cbautard—Director) (R-C Pictures) (R—June 10—580).
Gay Deceiver, The (1 reel) (Universal).
Getaway, The (2 reels) (Neal Hart—Star) (Universal).
Girl in the Taxi (5,240 feet) (Adapted from the play by Stanislaus Strange) (Mr. and Mrs. Carter De Haven—Stars) (Lloyd Ingraham—Director) (First National) (R—May 20—344) (C—May 27—414).
Glorious Adventure, The (7,730 feet) (Lady Diana Manners—Star) (Stuart Blackton—Director) (Blackton) (R—May 6—91) (C—May 20—334).
Go Get 'Em Hutch (Serial) (Charles Hutchison and Marguerite Clayton) (Pathe) (May).
Golng Straight (2 reels) (Mary Pickford) (Universal).
Golden Dreams (4,618 feet) (Featured Cast) (Benjamin B. Hampton—Director) (Goldwyn) (R—June 17—652) (C—734, June 24).
Great Alone, The (6 reels) (Monroe Salisbury—Star) (American Releasing Corp.) (R—735, June 24).
Gray Dawn, The (5,600 feet) (Adapted from the novel of the same name by Stewart Edward White) (Featured Cast) (Eliot Howe and Jean Hersbolt—Directors) (Hodkinson) (R—May 6—88) (C—June 3—497).
Guilty Conscience, A (American Releasing Corp.).

H

Hale and Hearty (1 reel) (Harry Pollard) (Pathe).
Handle with Care (Associated Exhibitors).
Hands Up (2 reels) (Arrow).
Hate (5,500 feet) (Alice Lake—Star) (Maxwell Karger—Director) (Metro) (R—May 13—197) (C—June 3—497).
Hate Trail, Tbe (4,588 feet) (George Chesbro—Star) (Milburn Morante—Director) (Clark-Cornelius) (R—May 13—198).
Head Over Heels) (4,500 feet) (Mabel Normand—Star) (Victor Scherzinger—Director) (Goldwyn) (R—May 6—89).
Help! Help! (2 reels) (Arrow).
Her Night of Nights (5 reels) (Marie Prevost—Star) (Universal).
Her Man (First National).
Hickory Hick, A (2 reels) (Bobby Vernon and Charlotte Stevens) (Educational) (R—May 20—344).
Higb Fliers (1 reel) (Neeley Edwards) (Universal).
High Sign, Tbe (Buster Keaton—Star (First National) (R—May 13—200).
Higbly Polisbed (2 reels) (O'Conor Productions).
Hills of Hate (Arrow).
His Back Against the Wall (4,690 feet) (Raymond Hatton—Star) (Rowland V. Lee—Director) (Goldwyn) (R—June 10—578).
His Hansom Butler (2 reels) (Arrow).
His Prehistoric Blunder (1 reel) (Roy Atwell) (Universal).
His Wife's Relations (2 reels) (Buster Keaton—Star) (First National) (R—May 6—90).
His Wife's Husband (5,500 feet) (Based upon "Tbe Mayor's Wife," by Anna Katberine Green) (Betty Blythe—Star) (Kenneth Webb—Director) (American Releasing Corp.) (R—May 20—341).
His Wife's Son (2 reels) (Chester Conklin—Star) (Fox) (R—May 6—88).
Home Blues (2 reels) (Arrow).
Hook, Line and Sinker (1 reel) (Sport Pictorial) (Goldwyn).
Hope (Hodkinson—Triart) (R—736, June 24).
Hot and Cold (2 reels) (O'Conor Productions).
Horse Tears (2 reels) (Queenie, the Human Horse) (Universal).
Hunter and His Dog (⅔ reel) (Paul Terry Cartoon) (Pathe) (R—May 27—417).
Husband and Strife (2 reels) (Arrow).
How Do You Get Your Exercise (2 reels) (Arrow).

I

Impulse (Arrow).
I Am the Law (6,800 feet) (Adapted from the story, "The Poetic Justice of Uko San," by James Oliver Curwood) (Alice Lake—Star) (Edwin Carew—Director) (Affiliated Distributors) (R—May 27—415).
Idle Workers (2 reels) (Arrow).
In Self Defense (4,900 feet) (Jenny Hasselquist—Star) (Mauritz Stiller—Director) George H. Hamilton) (R—May 6—92).
It Is the Law (2 reels) (Tom Santschi—Star) (Universal).
Island of Happiness, The (2 reels) (No. 12—The Adventures of Robinson Crusoe) (Harry Myers—Star) (Universal).
Isle of Doubt (Producers Security).

J

Janitor's Wife (2 reels) (Arrow).
Just a Minute (2 reels) (Arrow).

K

Keep Moving (2 reels) (Arrow).
Kidder & Ko (3 reels) (Bryant Wasbburn—Star) (Pathe—Reissue) (3 reels) (R—June 10—580).
Kill the Nerve (1 reel) (Pathe) (R—May 6—90).
King Fisher's Roost, The (5 reels) (Neal Hart—Star) (Paul Hurst and Louis Cbaudet—Directors) (Pinnacle) (R—May 13—200).

Kissed (4,231 feet) (Marie Prevost—Star) (King Baggott—Director) (Universal) (R—May 27—417).
Koo Koo Kids (2 reels) (Arrow).

L

Lady Godiva (5,700 feet) (Founded on the poem, "Lady Godiva," by Alfred Tennyson) (Featured Cast) (Hubert Moest—Director) (Associated Exhibitors) (R—May 6—22) (C—June 3—497).
Light Showers (1 reel) (Pollard Comedy) (Pathe) (R—May 13—200).
Lights of the Desert (Shirley Mason) (Fox) (R—738, June 24).
Little Rascal, The (2 reels) (Baby Peggy) (Universal).
Loose Nuts (1 reel) (Universal).
Love at First Sight (⅔ reel) (Paul Terry Cartoon) (Pathe).
Love's Masquerade (4,300 feet) (Conway Tearle—Star) (William P. S. Earle—Director) (Selznick) (R—May 6—88).
Lucky 13 (Richard Talmadge—Star) (Phil Goldstone).

M

Maid and the Millionaire, The (⅔ reel) (Paul Terry Cartoon) (Pathe).
Make or Break (2 reels) (Arrow).
Man from Home, The (6,895 feet) (Adapted from the play, "The Man from Home," by H. Leon Wilson) (Featured Cast) (George Fitzmaurice—Director) (Paramount) (R—May 13—198).
Man Who Married His Own Wife, The (4,313 feet) (Adapted from the story by John Fleming Wilson and Mary Ashe Miller) (Frank Mayo—Star) (Stuart Paton—Director) (Universal) (R—May 6—91).
Man's Law and God's (6 reels) (American Releasing Corp.).
Marshal of Moneymint, The (Arrow).
Me and My Girl (5 reels) (American Releasing Corp.).
Medium Spirit (2 reels) (Arrow).
Missing Husbands (6,601 feet) (Adapted from Pierre Benoit's novel, "L'Atlandide") (Featured Cast) (Metro) (R—May 27—416).
Mochican's Daughter, The (6 reels) (American Releasing Corp.).
Model Dairy, The (⅔ reel) (Paul Terry Cartoon) (R—May 13—199).
Movie Chats No. 17 (Kineto) (R—June 10—577).
Modern Mariners (2 reels) (Arrow).
Moongold (2 reels) (American Releasing Corp.).
Mosquito (1 reel) (Max Fleischer's "Out of the Inkwell") (Warner Bros.) (R—May 6—89).
Movies, The (1 reel) (Snub Pollard) (Pathe—Reissue) (R—May 27—416).
Mr. Barnes of New York (4,804 feet) (Adapted from the drama by Archibald Clavering Gunter) (Tom Moore—Star) (Victor Schertzinger—Director) (R—May 20—342).
My Mistake (2 reels) (Arrow).
My Old Kentucky Home (7 reels) (Monte Blue—Featured) (Ray C. Smallwood—Director) (R—May 6—91) (C—May 20—334).
My Wild Irish Rose (7 reels) (Vitagraph) (R—736, June 24).

N

Nanook of the North (6 reels) (Pathe) (R—735, June 24).
Nero (11,500 feet) (Featured Cast) (J. Gordon Edwards—Director) (Fox) (R—June 3—498) (C—734, June 24).
Never Let Go (2 reels) (Reginald Denny) (Universal).
Next Aisle Over (1 reel) (Harold Lloyd—Star) (Pathe—Reissue).
No Brains (2 reels) (Harry Sweet) (Universal).
No Brains (2 reels) (O'Conor Productions).
North of the Rio Grande (4,770 feet) (Adapted from Vingle E. Roe's story of the same name) (Jack Holt and Bebe Daniels) (Rollins S. Sturgeon—Director) (Paramount) (R—May 27—416).
Nothing But Trouble (1 reel) (Harold Lloyd) (Pathe—Reissue).

O

Off His Beat (2 reels) (Harry Sweet) (Universal).
Oh, Daddy (2 reels) (Arrow).
Open Trails (Arrow).
Ordeal, The (4,592 feet) (Agnes Ayers—Star) (Paul Powell—Director) (Paramount) (R—579—June 10).
Our Leading Citizen (Thomas Meighan—Star) (Paramount) (R—738, June 24).
Order of the Fish (2 reels) (Arrow).
Out of the Silent North (4,211 feet) (Frank Mayo—Star) (William Worthington—Director) (Universal) (R—June 17—653).
Over the Border (6,837 feet) (Adapted from Sir Gilbert Parker's short story, "She of the Triple Chevron") (Betty Compson and Tom Moore—Stars) (Penrhyn Stanlaws—Director) (Paramount) (R—June 17—653) (C—734, June 24).

P

Papa's Night Out (2 reels) (Arrow).
Pardon Me (2 reels) (Arrow).
Peace and Quiet (2 reels) (Arrow).
Peace in Pieces (2 reels) (Arrow).
Peggy, Behave! (2 reels) (Baby Peggy) (Universal).
Penny Reward (2 reels) (Educational) (R—May 13—197).
Perils of the Yukon (Serial) (Wm. Desmond—Star) (Universal).
Pillagers, The (7 reels) (American Releasing Corp.).
Plain Grit (2 reels) (Reginald Denny) (Universal).
Playing the Game (1 reel) (Sport Pictorial) (Goldwyn).
Price of Youth, The (Arrow).
Primitive Lover, The (6,172 feet) (Adapted from the play, "The Divorcee," by Edgar Selwyn) (Constance Talmadge—Star) (Sidney Franklin—Director) (R—May 27—418).
Prisoner of Zenda, The (10,467 feet) (Adapted from Anthony Hope's novel (Alice Terry—Featured) (Rex Ingram—Director) (Metro) (R—May 6—87) (C—June 3—497).
Punch the Clock (1 reel) (Harry Pollard) (Pathe).
Put on the Brakes (2 reels) (Arrow).

Q

Queen of the Moulin Rouge (6 reels) (American Releasing Corp.).

R

Raiders, The (4,800 feet) (Adapted from the novel, "The Whiskey Runners," by Bertram Sinclair) (Franklyn Farnum—Star) (Nate Watt—Director) (Canyou) (R—May 6—88).
Red Hot Rivals (2 reels) (Lee Moran) (Universal).
Referee, The (5,000 feet) (Conway Tearle—Star) (Ralph Ince—Director) (Selznick) (R—May 27—415) (C—734, June 24).
Rented Trouble (2 reels) (Arrow).
Restless Souls (5 reels) (Earle Williams—Star) (Vitagraph) (R—738, June 24).
Retribution (5,800 feet) (Featured Cast) (Casmillo Salvatori—Director) (Rialto Productions) (R—June 17—654).
Rex Beach Weekend (Sport Pictorial) (1 reel) (Goldwyn).
Ridin' Wild (5 reels) (Featured Cast) (Robert T. Thornby—Director) (Western Pictures Exploitation) (R—May 6—90).
Rough Shod (4,486 feet) (Charles Jones—Star) (Reeves Eason—Director) (Fox) (R—June 17—654) (C—734, June 24).
Ruler of the Road, The (3 reels) (Frank Keenan—Star) (Pathe—Reissue) (R—May 13—198).

S

Screen Snapshots No. 1 (1 reel) (Pathe) (R—June 10—577).
Science at Home (1 reel) (Kineto) (R—June 10—578).
Second Hand Rose (5 reels) (Gladys Walton—Star) (Lloyd Ingraham—Director) (Universal) R—May 13—199) (C—June 3—497).
Seeing Red (2 reels) (Tom Santschi—Star) (Universal).
Shackels of Gold (5,957 feet) ,Adapted from Henri Bernstein's play, "Samson") (William Farnum—Star) (Herbert Brenon—Director) (Fox) (R—May 20—342) (C—June 3—497).
Shaky Family Tree, A (1 reel) (Universal).
Sheik of Araby, The (Former title—The Man Who Turned White) (H. B. Warner—Star) (R-C Pictures) (R—May 13—196).
Sherlock Brown (4,800 feet) (Bert Lytell—Star) (Bayard Veiller—Director) (Metro) (R—June 3—501).
Sherlock Holmes (8,000 feet) (Adapted from William Gillette's play of the same name, which was based upou a story by Sir Arthur Conan Doyle) (John Barrymore—Star) (Albert Parker—Director) (F. J. Godsol) (R—May 20—340) (C—June 3—497).
Should Brides Marry? (2 reels) (Arrow).
Sic 'Em Brownie (2 reels) (Brownie—The Dog) (Universal).
Silas Marner (6,344 feet) (Adapted from the novel by George Eliot) (Crauford Kent—Featured) (Frank Donovan—Director) (Associated Exhibitors) (R—May 27—418).
Silent Shelby (5 reels) (Adapted from the novel, "The Land o' Lizards") (Frank Borzage—Star) (Aywon) (R—May 20—344).
Silver Girl, The (3 reels) (Frank Keenan) (Pathe—Reissue).
Silver Wings (8,275 feet) (Mary Carr—Star) (Edwin Carewe and Jack Ford—Directors) (Fox) (R—June 3—499).
Smiling Jim (5 reels) (Franklyn Farnum—Star) (Paramount).
Smudge (Charles Ray) (First National).
Slyest Bidder, The (2 reels) (Arrow).
Smith, John (6,000 feet) (Eugene O'Brien—Star) (Victor Heerman—Director) (Selznick) (R—June 10—580).
Snooky's Home Run (2 reels) (Federated).
Son of the Wolf (R-C) (R—737, June 24).
Sonny (6,900 feet) (Adapted from the play by George V. Hobart) (Richard Barthelmess—Star) (Henry King—Director) (R—June 3—499).
Spanish Jade, The (5,111 feet) (Adapted from the novel by Maurice Hewlett and the play by Louis Joseph Vance) (David Powell and Evelyn Brent—Featured) (Paramount) (R—May 27—416) (C—734, June 24).
Sparks of Flint (Arrow).
Special Delivery (2 reels) (Al St. John—Star) (Fox) (R—May 6—91).
Split Seconds (1 reel) (Sport Pictorial) (Goldwyn).
Squarin' It (1 reel) (Universal).
Squire Phin (5 reels) (Maclyn Arbuckle—Star) (Leopold Wharton—Director) (Producers Security Corp.) (R—May 13—197).
Starland Revue (1 reel) (R-C Pictures) (R—June 10—581).
Strange Idols (5,700 feet) (Dustin Farnum—Star) (Fox) (R—June 10—580) (C—734, June 24).
Stay Down East (2 reels) (Arrow).
Step On It (4,225 feet) (Adapted from the story, "The Land of the Lost," by Courtney Ryley Cooper) (Hoot Gibson—Star) (Jack Conway—Director) (Universal) (R—May 20—340).
Strictly Modern (1 reel) (Harry Pollard—Star) (Pathe).
Stroke of Midnight, The (Adapted from the story by Dr. Selma Lagerlof) (6 reels) (Victor Seastrom—Star and Director) (Metro) (R—June 17—652).
Such Is Life in London's West End (1 reel) (R-C Pictures Corp.) (R—April 29—698).
Such Is Life In Monte Carlo (1 reel) (R-C Pictures) (R—June 10—581).
Such Is Life in Voledam (1 reel) (R-C Pictures Corp.) (R—April 29—968).
Sweet Cookie (2 reels) (Arrow).
Sweet Mama (2 reels) (Arrow).
Swing Your Partners (1 reel) (Harold Lloyd—Star) (Pathe—Reissue).

T

Ten Seconds (2 reels (Lee Moran—Star) (Universal).
Texas (5 reels) (Franklyn Farnum—Star) (Phil Goldstone).
They're Off (Peggy O'Day—Star) (Francis Ford—Director) (Aywon) (R—May 27—417).
Timber Queen, The (Serial) (Ruth Roland—Star) (Fred Jackman—Director) (Pathe) (R—June 10—581).
They Like 'Em Rough (4,700 feet) (Viola Dana—Star) (Harry Beaumont—Director) (Metro) (R—June 10—581).
Three Weeks Off (2 reels) (Lee Moran—Star) (Universal).
Through a Glass Window (4,490 feet)(May McAvoy—Star) (Maurice Campbell—Director) (Realart—Paramount) (R—April 29—971) (C—May 20—334).
To a Finish (4,000 feet) (Buck Jones—Star) (Bernard Durning—Director) (Fox) (R—June 10—578).
Told at Twilight (3 reels) (Reissue) (Baby Marie Osborne—Star) (Pathe) (R—May 6—90).
Tomale O! (2 reels) (Arrow).
Toonerville Blues (2 reels) (Ira M. Lowry—Director) (Educational) (R—June 10—577).
Tracks (5,466 feet) (Noble Johnson—Star) (Joseph Franz—Director) (Associated Exhibitors) (R—June 17—654).
Trap (6 reels) (Lon Chaney—Star) (Robert Thornby—Director) (Universal) (R—May 13—196) (C—June 3—497).
Trail of Hate, The (5 reels) ("Big Boy" Guinn Williams—Star) W. Hughes—Director) (Di Lorenzo, Inc.) (R—June 3—501) (C—734, June 24).
Trouble (4,800 feet) (Jackie Coogan—Star) (Albert Austin—Director) (Sol Lesser) (R—June 3—499).
Trouble Doctor (2 reels) (Arrow).
Trouper, The (Gladys Walton—Star) (Universal).
Truthful Liar, The (5,243 feet) (Wanda Hawley—Star) (Thomas Heffron—Director) (Realart—Paramount) (R—29—972) (C—May 13—195).
Two-Fisted Jefferson (2 reels) (Arrow).

U

Uneasy Terms (2 reels) (Arrow).
United States Navy in the Making (Kineto) (R—June 10—581).
Urban Movie Chat No. 11 (1 reel) (Kineto) (R—May 6—88).
Urban Movie Chat No. 13 (1 reel) (Kineto) (R—May 6—92).

V

Vacation Time (2 reels) (Arrow).
Veiled Woman, The (Hodkinson) (R—736, June 24).
Vengeance Is Mine (3 reels) (Irene Castle—Star) (Pathe—Reissue) (R—May 13—200).
Very Truly Yours (5,000 feet) (Shirley Mason—Star) (Harry Beaumont—Director) (Fox) (R—May 13—199).
Virgin's Sacrifice, A (Vitagraph) (Corrine Griffith).
Village Sheik (2 reels) (Al St. John) (Fox) (R—June 10—578).

W

Wallflower, The (5,228 feet) (Colleen Moore—Star) (Rupert Hughes—Director) (Goldwyn) (R—May 13—196).
Watch Him Step (5 reels) (Richard Talmadge—Star) (Jack Nelson—Director) (Phil Goldstone) (R—May 13—200).
Watch Your Step (4,713 feet) (Cullen Landis and Patsy Ruth Miller—Featured) (Goldwyn) (R—April 29—972) (C—June 10—576).
Watching Eyes (4,577 feet) (Featured Cast) (Arrow) (R—May 20—343).
Western Speed (Charles Jones—Star) (William Wallace and Scott Dunlap—Directors) (Fox) (R—May 13—199) (C—June 3—497).
What Next; (2 reels) (Arrow).
When East Comes West (5 reels) (Franklyn Farnum—Star) (Phil Goldstone).
White Hell (6,100 feet) (Featured Cast) (Bernard Fiekel—Director) (Aywon—Charles E. Bartlett) (R—May 27—418).
Whose Husband Are You; (2 reels) (Arrow).
Why Pick on Me? (1 reel) (Harold Lloyd—Star) Pathe reissue).
When Good Fellows Get Together (2 reels) (Arrow).
Why Not Now? (2 reels) (Arrow).
Wife Trap, The (5,207 feet) (Mia May—Star) (Paramount) (R—May 13—200).
Wildcat Jorden (5 reels) (Richard Talmadge—Star) (Phil Goldstone).
Wise Duck, The (Fox) (R—May 27—418).
With Stanley in Africa (Serial) (Geo. Walsh and Louise Lorraine) (Universal).
Without Fear (4,406 feet) (Pearl White—Star) (Kenneth Webb—Director) (Fox) (R—April 29—970) (C—May 13—195).
Woman of No Importance, A (Adapted from Oscar Wilde's play of the same name) (Featured Cast) (Denison Clift—Director) (Selznick) (R—June 17—653).
Woman Who Walked Alone (5,947 feet) (Adapted from John Colton's story. "The Cat That Walked Alone") (Dorothy Dalton—Star) (Paramount) (R—June 17—655) (C—734, June 24).
Women Who Fear (Playgoers Pictures).

Y

Yellow Stain, The (5,006 feet) (John Gilbert—Star) (Jack Dillon—Director) (Fox) (R—May 27—415) (C—June 3—497).
Yellow Men and Gold (5,224 feet) (Adapted from Gouverneur Morris' story of the same name) (Helene Chadwick and Richard Dix—Featured) (Irvin V. Willat—Director) (Goldwyn) (R—June 10—577).
Your Best Friend (Warner Brothers) (C—734, June 24).

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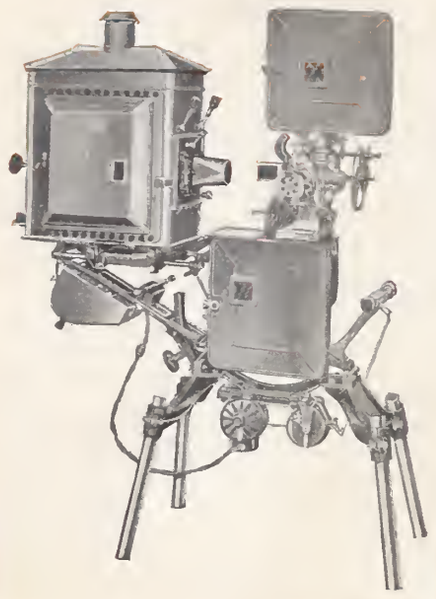

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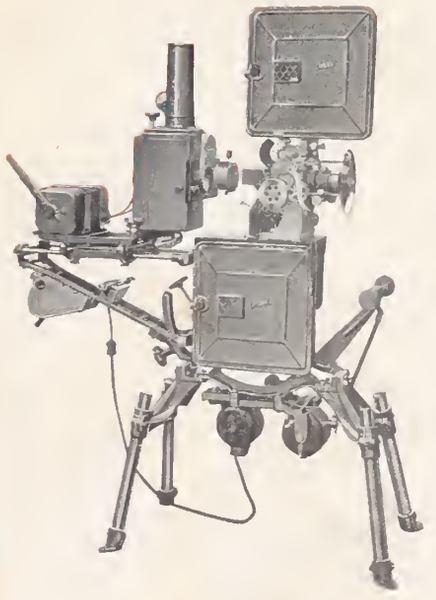

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